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Holiday Number

EXHIBITORS HERALD

RENO

Rupert Hughes' great production

with

Helene Chadwick,
Lew Cody,
Carmel Myers,
George Walsh

Merry Christmas and Happy New Year

A Goldwyn Picture

distributed by

Goldwyn-Cosmopolitan

VOL. XVIII, No. 1 — Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the Act of March 3, 1879. Published weekly at 407 South Dearborn St., Chicago. Subscription, $3.00 a year. — December 29, 1923

Did You Ever Rec

NEW YORK DAILY NEWS

Mr. Laemmle advertises in the magazines that these courtroom scenes in "The Acquittal" are different. He has not overstated the case. You have the sensation, as you watch witnesses and read subtitle testimony, of being yourself a spectator at a thrilling trial.

The Acquittal" is an enormously clever film.

NEW YORK EVENING MAIL

"THE ACQUITTAL," Rita Weiman's mystery melodrama, which had a successful stage appearance, has been made a gripping motion picture. It kept the spectators at the Cameo yesterday guessing aloud, but never guessing correctly who committed the murder.

We recommend "The Acquittal" for a real thrill. The element of mystery rarely exploited on the screen, yet so admirably suited to that medium, is well sustained. During the most intense moments bits of humor are most

THE MILWAUKEE JOURNAL

Here's a mystery story as is a myste story—a story that keeps you gues ing up to the last five minutes the last reel just who did murd Andrew Prentiss! And, unless yo saw the Rita Wei man play when was produced by Cohan and Harri you'll probably be surprised at the fi ish. The surprise is a tribute, indee to the directorship of Clarence Brown.

It's genuine entertainment with kick—fine direction, fine acting, an fine mountings. Consider it recom

CHICAGO EVENING AMERICAN

'The Acquittal' So Good Rob Fears to Praise It

BY ROB REEL.

WRITING of "The Acquittal" is fraught with danger, inasmuch as you may think no mystery photoplay could be as good as this production must be pronounced.

Whatever drawbacks it may have would seem to lie in the fact that it may not only make you wonder what there was about a number of other mystery films to compel your interest, but may lessen your respect for some productions of days gone by of considerably greater pretentiousness.

Story, action, direction—they are all extraordinarily good. And when it comes to baffling the spectator—well, you will not know until the very end just who committed the murder.

From first to last there is no let up in the interest. "The Acquittal" will please you immensely.

Thrills and Suspense Crowd Mystery Pla

All the amateur detectives a embryo Sherlock Holmes are wen ing their happy way to the Chica theater this week to see "The Acqui tal" and test their powers of ferre ing mysteries by solving the questio of who killed Andrew Prentice.

And they are finding it a trick problem of elimination, for here i one of those rare pleasures—a mys tery story which really mystifies.

They have you all excited from th very beginning of this picture. fo it starts right out with a big church wedding, and just as the ministe says those solemn words, "If an knows just cause why this his woman should ... oly w...

CHICAGO EVENING POST

The Great American Jury votes unanimously in favor of

The ACQU

with CLAIRE WINDSOR • NORMAN KERI

UNIVERSAL SUPER-JEWEL • Advertised in THE

d Such Notices!

THE MILWAUKEE SENTINEL

THE murder mystery melodrama reaches a new level with "The Acquittal." Universal's latest offering, which stands in a class by itself in point of novel treatment and power to completely puzzle the spectator.

It is the most skillful and logical mystery we have seen unwound on the screen, for it is to be doubted if even so skilled a sleuth as Sherlock Holmes would be able to pick out the guilty chap in this most ingenious of mystery dramas.

ction is smooth and fast and continues so until the unexpected and rilling climax.

WASHINGTON D.C. POST

Mystery, gripping, enthralling mystery, this is the underlying feature of "The Acquittal." It baffles from the start; through an engrossing courtroom sequence one wonders "Who's guilty?" Through the sensational episodes that follow, one still wonders. The sinister finger of suspicion points first at one character, then another. Finally, in an astounding climax, the solution is cleared in one dramatic moment.

In fact, remarkable scenic effects mark the production througouht and help to make it "big" in every sense of the word.

By this time all the world knows which horse won the international

N.Y. MORNING WORLD

There is as fine and full and tremendous a moment on the screen in this little playhouse this week as there is to be found anywhere on Broadway. This includes drama of all kinds now on view, high, low and medium brow. It comes in that exciting court room scene which Rita Weiman wrote into the play that had such a successful sojourn on the Rialto several seasons back.

There is no question about the efficacy of the films in making tense and gripping views of just such things as "The Acquittal's" big moments. Given a background which leads deliberately up to the time when the accused steps upon the witness stand to be sworn, then applying the camera-shift method of reproducing the emotions of the various players through close-ups, one gets a far more intense situation than it is possible to present on the spoken stage—or in real life, for that matter.

The business which attaches to this court procedure in the picture is masterfully woven. It is a long time since we have been so thoroughly thrilled as yesterday.

N.Y. EVENING WORLD

We've seen a good many movies in our time, but we want to go on record as stating that never have we seen a better working out of a courtroom scene or the workings of a District Attorney's office that we beheld yesterday at the Cameo when "The Acquittal" was unwound for the first time for public approval.

It's advertised as a Universal Super-Jewel, but it would be just as good a mystery picture if it was labelled a "Diamond-Diamond."

The best bit of praise that could be given "The Acquittal" came from an old-time police reporter, hard as flint, who accompanied us to the picture yesterday.

"That don't seem like a picture to me," he said on the way out. "That's just like a big yarn breaking down to Headquarters!"

Obviously you'll enjoy it; we did!

WASHINGTON D.C. TIMES

"ACQUITTAL," AT RIALTO, GOOD

If we were asked to characterize in one word "The Acquittal," Universal's adaptation of Rita Weiman's stage success which was presented at the Rialto yesterday in its screen version, we should say unique, and say it with emphasis for in our estimation it is all that the word imparts. Yes, we have found one which is in a class by itself.

We are of the opinion that it is the most remarkable trial ever portrayed on the silver sheet.

"The Acquittal" is worthy of consideration and commendation. As for its entertainment value, it [illegible]shed the m[illegible]

presented by
CARL LAEMMLE

ITTAL

Y ◇ Barbara Bedford ◇ Richard Travers

ATURDAY EVENING POST ◇ Directed by Clarence Brown

"Mary Pickford's Best; Is Sure To Be Popular"

"'Rosita' is Mary Pickford's new and best picture, and you'll wait a long, long time before you see a better one. The story is sure to be popular, because it is romantic and humorous. Rosita herself is the most lovable little witch ever portrayed by Miss Pickford. There isn't a dull moment, nor a single incident that seems incredible."
—R. G. Welsh, N. Y. Telegram.

MARY PICKFORD

in

"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D.W. Griffith

Hiram Abrams, President

Are You Ready

for the bell for the first round of the new 4th SERIES

The Leather Pushers

Presented by CARL LAEMMLE
Starring
BILLY SULLIVAN

From the inimitable Collier's Weekly stories by
H. C. WITWER

Directed by Edward Laemmle

Advertised in THE SATURDAY EVENING POST

YOU know what the first series of the Leather Pushers did for you; you know what the second and third series did. And now—we are telling you that this Fourth Series is the greatest of all these two-reel record - breakers to reach the screen. Handsome, dashing Billy Sullivan, nephew of the great John L. Sullivan, and one of the fastest lightweights ever in the ring, is playing the lead in these lightning-actioned romances of the squared circle. Get your dates set now to cash in on the greatest of all the Leather Pushers Series!

UNIVERSAL JEWEL SERIES

"I honestly believe it is the greatest showmanship picture ever created."

Eddy Eckels, Editor Exhibitors Trade Review

A daring picture which winds its course through a tangle of husbands and wives. Its climax at the perilous boiling geyser of Yellowstone is perhaps the most exciting scene ever shown on the screen. Featuring

HELENE CHADWICK LEW CODY
GEORGE WALSH CARMEL MYERS

Goldwyn-Cosmopolitan

THE COSMOPOLITAN CORPORATION PRESENTS

UNSEEING EYES

From Arthur Stringer's story with

LIONEL BARRYMORE

Seena Owen,
Louis Wolheim
and an all star cast

"UnseeingEyes" is a powerful attraction. Every foot of film breathes a sense of ruggedness, the struggle between strong men and the elements, every second of the story proceeds breathlessly into that vast, untracked wilderness where few men have been and where the motion picture camera has now found its way for the first time!

Directed by E. H. Griffith. Adapted for the screen by Bayard Veiller. Settings by Joseph Urban

A COSMOPOLITAN PRODUCTION

Distributed by
Goldwyn-Cosmopolitan

The Self-Selling, Self-Booming

"The OLD

A Pictorial Symphony in Human Notes

A Wonderful Story of Love for the Old Folks at Home

WITH UNPRECEDENTED

Superbly Acted by a Splendid Cast
including
LLOYD HUGHES
BETTY FRANCISCO
LOUISE FAZENDA
AND
the New Screen Sensation
JAMES BARROWS
Directed by
E. D. VENTURINI
Presented by
OUTLOOK PHOTOPLAYS Corp.

A Picture that can be "Tied-Up" in a Thousand Different Ways

To Reach Every Living Human Being—

HODKINSON PICTURES

Business Building Bonanza

A Drama of Powerful Personal Appeal

For Everybody, Everywhere, Regardless of Age Race or Creed

EXPLOITATION ANGLES

Laughs and Thrills—Beauty—Youth—Romance

and a

New Startling Climax

SCREEN It and You'll BOOK It

Get a Copy of

The Giant Press Book

—it's a Gold Mine of Sure-Fire Exploitation Material and Tie-Up Suggestions.

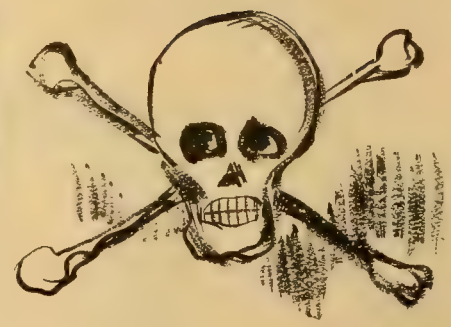
HODKINSON
PICTURES

"LOCATED"

in the Greatest of all Dramatic Locations—"The Home," where more Humor, more Pathos, more real Thrills are found than anywhere else in Life.

The History of Stage and Screen shows that plays of "Home Life" stand Head and Shoulders over all other Successes combined.

A WARNING



Get ready for the
Biggest Underworld
Shakeup in world's history
YOU are in danger of
making a big Killing
Heads Up!

"GRIT"

Hodkinson Pictures

"THE MAN FROM BRODNEY'S"

By GEORGE BARR McCUTCHEON

A Romance of INDIA SEAS

Princess Genevra (Alice Calhoun) sees her lover's danger.

The Attack

Robert Brown (Pat O'Malley) and Lady Deppingham (Wanda Hawley) steal a kiss.

J. Warren Kerrigan as Hollingsworth Chase and Alice Calhoun as Princess Genevra

Chase (J. Warren Kerrigan) and Princess Genevra (Alice Calhoun) defend the chateau

Princess Genevra (Alice Calhoun) turns a disdainful shoulder on Prince Karl.

"THE MAN FROM BRODNEY'S"

George Barr McCutcheon's Famous Novel

A DAVID SMITH PRODUCTION

WITH AN ALL STAR CAST INCLUDING

J. WARREN KERRIGAN, Alice Calhoun, Miss DuPont, Wanda Hawley, Pat O'Malley, Kathleen Key

VITAGRAPH

"THE MAN FROM

A rich, warm romance of love and adventure adapted from the novel by George Barr McCutcheon

Native Prince lashes his men to attack.

Neenah, the faithful (Kathleen Key), and her husband.

The American (J. Warren Kerrigan) learns courtly custom from Prince Karl's address to Princess Genevra (Alice Calhoun).

The most astounding fight scene ever filmed. Thousands of natives besiege the chateau, defended by a handful of whites.

The American (J. Warren Kerrigan) and the Native Prince clash.

Great music hall in castle in Rapp-Thorberg.

RODNEY'S"

With an all-star cast headed by

J. WARREN KERRIGAN

Alice Calhoun, Wanda Hawley, Miss Du Pont, Pat O'Malley, and Kathleen Key

The duel.

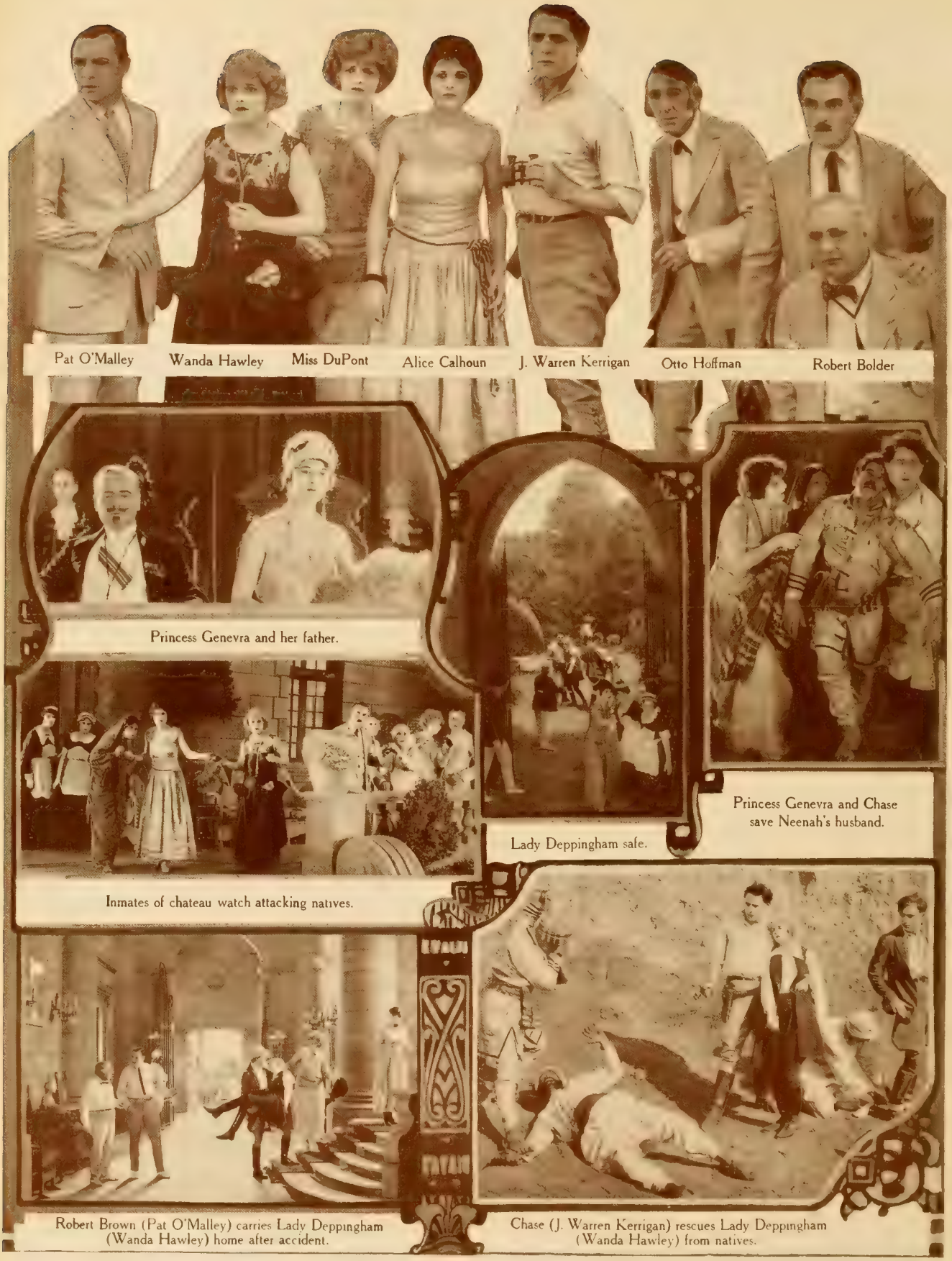
Rescue of Neenah, the faithful.

Defending the chateau.

The Princess (Alice Calhoun) and the American (J. Warren Kerrigan) meet.

Chase (J. Warren Kerrigan) and Neenah's husband.

Neenah (Kathleen Key) warns Chase (J. Warren Kerrigan).



Pat O'Malley | Wanda Hawley | Miss DuPont | Alice Calhoun | J. Warren Kerrigan | Otto Hoffman | Robert Bolder

Princess Genevra and her father.

Lady Deppingham safe.

Princess Genevra and Chase save Neenah's husband.

Inmates of chateau watch attacking natives.

Robert Brown (Pat O'Malley) carries Lady Deppingham (Wanda Hawley) home after accident.

Chase (J. Warren Kerrigan) rescues Lady Deppingham (Wanda Hawley) from natives.

"THE MAN FROM BRODNEY'S"

A DAVID SMITH PRODUCTION

Adapted from the Famous Novel by

GEORGE BARR McCUTCHEON

"THE MAN FROM BRODNEY'S"

From

Exhibitors Trade Review

Romance, breath-taking situations and an amazingly realistic battle between a horde of frenzied natives and a handful of whites on a South Sea island mark "The Man from Brodney's" as a film well calculated to entertain an audience until the last inch of film has passed the shutter.

It will probably do more than that if the reviewer may be taken as a judge of audience response. There isn't a moment of dilly-dallying. Things start with a rush. J. Warren Kerrigan in the role of Hollingswood Chase, irrepressible adventurer and thrill hunter, takes action by the scruff of the neck and makes it yell "Uncle" before five minutes of footage have passed.

This is where the gentle innocents bend forward in their seats and breathe hard. The fight is replete in realism. It will make the blood of the average audience leap—the senses tingle.

"The Man from Brodney's" is clean, wholesome entertainment. Full of heart interest values and spectacular adventure.

"THE MAN FROM BRODNEY'S"

From

The Film Daily

Rich in excitement and romance.

Exceptionally strong cast. J. Warren Kerrigan has a fighting time of it in the title role; does some very good work. Alice Calhoun, Wanda Hawley and Miss Du Pont, a first-rate feminine trio, and others include Pat O'Malley, Bertram Grassby, Kathleen Key.

Includes all the situations and elements of appeal that make for a good audience picture. "The Man from Brodney's" should satisfy the box office. Director Smith has supplied the McCutcheon novel with a thoroughly painstaking and exciting picturization. He hasn't been sparing in injecting realism and thrills. The picture offers a genuinely good entertainment.

The climax is thrilling.

Plenty for you to talk about here. Play up the title and the author's name.

"THE MAN FROM BRODNEY'S"

From

Exhibitors Herald

"The Man from Brodney's," a Vitagraph production directed by David Smith from George Barr McCutcheon's novel, is a romantic story, and in sets and costumes is elaborately produced, with J. Warren Kerrigan, Alice Calhoun, Pat O'Malley and Wanda Hawley featured.

McCutcheon's novel ran into many editions. Therefore there is a ready-made public for this romance, its princesses, ladies in waiting, and the pomp and trimmings of castles and folk who inhabit them. There are plots and counter-plots and thrilling adventures in "The Man from Brodney's."

No expense was spared apparently on sets and costumes and the story moves along smoothly and rapidly to a climax where the princess foreswears her principality and marries the stalwart American, after he had called upon the American marines to save them from enraged natives.

"THE MAN FROM BRODNEY'S"

From

Moving Picture World

All of the usual romance and pomp typical of George Barr McCutcheon fiction is found in the Vitagraph picturization of his recent novel, "The Man From Brodney's."

It has color and action without stint in addition to a cast of favorites.

The spectacular angle has been greatly stressed. There are some tremendous scenes showing the storming of a castle, which serve as a big melodramatic climax. Palatial sets and stunningly gowned women have been provided.

Altogether the picture is done in a lavish, ceremonious style.

"THE MAN FROM BRODNEY'S"

From

Harrison's Reports

Like most of George Barr McCutcheon's stories, "The Man From Brodney's" is replete with stirring adventure, fast action and thrills.

The Oriental atmosphere is convincing, and the many scenes showing the uprising of the natives and their storming of the Chateau, in which are housed "whites" whose lives they seek, are exciting.

Warren Kerrigan makes a good hero, and Miss Calhoun a beautiful princess. Wanda Hawley, Miss DuPont, Pat O'Malley, Charles Wellesley, Henry Barrows, and Bertram Grassby are in the cast. Mr. Grassby is particularly good as the all-powerful native chief.

"The Man From Brodney's" is a good entertainment.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

LOU TELLEGEN

PAULINE FREDERICK

PAULINE FREDERICK and LOU TELLEGEN, famous stars of screen and stage, play leading roles in "Let Not Man Put Asunder," the J. Stuart Blackton Production which will be released by Vitagraph. This super-feature is an adaptation of Basil King's famous novel on divorce. Leaders of social thought of today stand aghast at the spread of domestic discontent throughout the world. Basil King's story of three couples, gifted with riches and social position, who find life tasteless and who seek in vain for happiness over luxurious roads of idleness is one of the strongest arraignments of social folly that has ever been written. The screen drama, a highly emotional and gripping translation of the author's indictment of frivolities which lead to unhappy marriages, by its frank presentation, points the way to a cure for marital discord.

The picture provides for Pauline Frederick the greatest emotional role she has ever essayed. Miss Frederick is noted for her dramatic interpretations of women torn by conflicts of love. In Mr. Blackton's new picture all of her artistic prowess is given full flight in the gamut of emotions she is called upon to translate in moving film. Petrina Faneuil, the character she plays, will undoubtedly take its place at the head of all the screen portraits this remarkable actress has contributed to motion pictures.

The part of Dick Lechmere, awarded to Mr. Tellegen, famous as "the great lover" of the screen, is one for which this actor is exceptionally fitted. Lechmere's marriage, divorce and the tragedy that ensues, lifts the role out of the conventional "third-in-the-triangle" class into one of appealing sympathy. He is married to an opera singer and after their separation weds Petrina, whose union also has been smashed through modern follies, and in the end makes the supreme sacrifice and Petrina is restored to happiness with Harry Vassall, the man she first married.

Vassall is played by Leslie Austen, one of the most popular young leading men of the day. Like Mr. Tellegen he is an actor schooled on the legitimate stage and makes a splendid foil for "the great lover."

The opera singer is played by Helena D'Algy, a beautiful young Spanish actress. Miss D'Algy is a striking brunette and a dancer of marvelous ability. One of the most sensational episodes in the picture is that in which she dances as a lure to Dick Lechmere.

Others in the all-star cast selected by Mr. Blackton are Pauline Neff, whose distinguished personality fits perfectly the role of Lady Emmy de Bohun, Violet de Barros, who plays Polly, Martha Petelle, Gladys Frazin, Clifton Webb and Homer Lind.

Vitagraph has provided gorgeous scenic investiture for "Let Not Man Put Asunder." Especially designed sets have given full play to Mr. Blackton's famous artistic photographic compositions and he has evolved a score of new effects in lighting which promise to add to his fame as an originator of revolutionary methods.

Every scene in this gripping drama of the marriage problem is one of luxury. The play deals with men and women of wealth and leisure. It shows life as it is lived in society; the sordid by-ways have no place in this drama of human emotions.

Every element of fan appeal and box-office value has been drafted by Vitagraph for this great special. In cast, in direction, in mounting, and in drama the qualities are sure-fire winners. There is no subject so much discussed today as the divorce problem—"Let Not Man Put Asunder" presents it with frank finality.

—Advertisement.

All the tender pathos and exquisite feeling of Charles Dickens' immortal story has been brought to the screen in this picturization of

"The Cricket on the Hearth"

Produced by
The Paul Gerson Pictures Corporation
With Josef Swickard
and Fritzi Ridgeway
Directed by Lorimor Johnston

Selznick Distributing Corporation

A Prince of a King
by Abbie Farwell Brown
Starring DINKY DEAN
Presented by Z.A. STEGMULLER-Directed by ALBERT AUSTIN
SELZNICK
DISTRIBUTING
CORPORATION
HIRSCHFELD

A Prince of a King

(Dinky Dean Production-Selznick—Six Reels)

(Reviewed by Frank Elliott)

DINKEY DEAN, a Chaplin discovery, who made his bow in "The Kid," comes forward in a real, high-class production, every minute of which holds entertainment. It is without doubt one of the best photoplays for the children that has ever been screened. Exhibitors will go a long way before they find a production more suitable for the nation's juvenile fans.

Dinky Dean flashes some acrobatic stunts that would make the Barnum & Bailey stars take notice. He interprets his role just like a regular human being would act in real life. After seeing this sample of his work, we predict that other juvenile stars will soon be looking to their laurels.

Everything about the picture is distinctly high class. The settings are well done and there has been much attention paid to detail. The plot is laid in a mythical period of long ago in merrie England. This gave the producers an opportunity for using some fine costumes. The exterior sets are excellent examples of rural landscapes with the photography one of the features of the picture.

It will be interesting to note that "A Prince of a King" marks the return of Virginia Pearson, who appears as the queen. Then there are such well-known players as Eric Mayne, Joseph Swickard, John Sainpolis, Mitchell Lewis and Sam de Grasse.

The story is of the fairy tale type and will be hailed with delight by young and old folks. Mention should be made of "Brutus" a dog that contributes some of the stirring moments of the picture. The plot has some real suspense toward the end and works up to a fine climax.

Says Frank Elliott
Motion Picture News

ANDERSON PICTURES

Announces the Presentation

by the

THEATRE OWNERS DISTRIBUTING CORPORATION

A Drama of Intense Human Emotions

By Charles K. Harris

Inspired by the Author's Immortal Song

After

With

Gaston Glass

By Arrangement with B. P. SCHULBERG

Miriam Cooper

Edna Murphy

Robert Frazer

Director

Dallas Fitzgerald

Scenario

James Colwell

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23 Seventh Avenue, New York City

the Ball

,000,000 Copies of this
reat song-story have im-
lanted its pathos in the
earts of the world

EXCHANGES

Wardour St., London, England
EWCASTLE: West Gate Road—CARDIFF: 16
ead—TORQUAY: Fleet St.

Lenore Ulric in "TIGER ROSE"

From the famous play by
WILLARD MACK *and* DAVID BELASCO

ADAPTED BY EDMUND GOULDING

A SIDNEY FRANKLIN Production

Cast includes Claude Gillingwater, Forrest Stanley, Joseph Dowling, Sam De Grasse, Theodore VonEltz and others

As Seen by the Press at New York's Rivoli Theatre

Frank Elliott, in *Motion Picture News:* "Here is a picture! . . . containing every element that stamps a masterpiece . . . The climax is a knockout!"

Aileen St. John Brenon, in *Morning Telegraph:* "An event that has long been awaited . . . the audience at the Rivoli was kept on the edges of their seats. Sidney Franklin has handled the situations well."

Variety: "Lenore Ulric has created a living, breathing character . . . screen person . . . in 'Tiger Rose.' Her performance is as individual and convincing as her part in 'Kiki.' "

Hariette Underhill, in *New York Tribune:* "The David Belasco-Willard Mack play, which Warner Brothers have put on the screen, holds one more than any picture of the sort we can remember."

New York Evening Telegram: "The film is as good as a play and has the added merit of swinging out into a wider sphere of action."

Alan Dale, in the *New York American:* "The scenes are admirable. There are what one might almost call 'Belasco effects.' There is the lightning that dazzles, and there is the rainstorm that is astoundingly fierce, and devastating. It seemed like Belasco let loose for the occasion."

Quinn Martin, in *New York World:* "Large and rather excited crowds rushed into the Rivoli yesterday and last night."

New York Evening World: " 'Tiger Rose' is a fine picture, finely done and really shouldn't be missed."

New York Evening Journal: " 'Tiger Rose' is something for which the film fan can be thankful."

WARNER BROS.
Classics of the Screen

"Yes, I'm in pictures now!"

Hal Roach *presents*

WILL ROGERS

in

"Hustlin' Hank"

A Two Reel Comedy

Personality and Profits

Why do some screen players get a big draw at the box-office while others, who may be very talented, can only be classed as "also rans?"

Personality is the answer. It is the personality that pulls, that makes popularity, and united with real talent it dominates the box-offices of the nation.

Will Rogers has personality to an unbelievable extent. There is no one like him. As soon as he walked to the footlights of the "Follies" the audience was with him.

That personality, so likeable, so unique, is with him on the screen. His comedies are very good, and they are also very different. See them!

NOTICE
BEWARE OF FILM PIRATES
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Pathécomedy

TRADE MARK

YALE PRESS
UNIVERSITY

LVX ET VERITAS

Presents

A sober talk on a very important question

Mr. Exhibitor, the main criticism that has been leveled against the motion picture is that with few exceptions it is *trivial.* It is unnecessary to argue the point here. It is enough to admit that this criticism exists.

That belief which exists in the minds of a great many worthy persons prevents them from patronizing your theatre; deprives you of much revenue that otherwise you would get, for everyone *needs* amusement and if they don't accept that which you offer, they will get other. It is up to you to furnish amusement that will please all. When you do so you enlarge your power, increase your influence AND make MORE money.

It is a sober fact that the motion picture business has never reached more than a minority of the population of *any* country. There is a large majority of the 110,000,000 persons in the United States that patronize motion pictures rarely if ever.

They represent the empty seats in your theatre. They represent the *velvet,* for the regular crowd represents the overhead.

Get them into *your* theatre, with pictures that will please not only them but your regulars,—the Chronicles of America Series.

Jamestown

One of the Chronicles of America Series, dramatically visualizing the Founding of the First Permanent English Settlement in the United States

4 parts

Hal Roach *presents*

"Our Gang" Comedies

Two Parts

Each kid in each of these inimitable comedies is good for a hundred laughs.

Our Gang Comedies (Pathe).—These are the best comedies that I have ever run. The grown ups like them as well as the kids.—C. H. Lawrence, Plaza theatre, Dundee, Iowa.—Neighborhood patronage. *Ex. Herald*

Our Gang Comedies (Pathe).—These are the "different" comedy that we have been waiting for. They are clean and full of action and should prove a good thing at the box office.—C. H. Bills, Opera House, Lenora, Kan.—Small town patronage. *Ex. Herald*

FIRE FIGHTERS (Pathe-Our Gang). These comedies are the goods. This bunch of kids will amuse anyone who was ever a kid himself. Draw from town of 3,000. Admission, 15-20. A. La Valla, Community Theatre (300 seats), Bethel, Connecticut. *World*

Our Gang Comedies (Pathe).—No better comedies could be secured for us than these. Clean, wholesome, funny—they certainly appeal to every member of the family.—L. R. Moore, Roma theatre, Columbus Grove, Ohio.—Small town patronage.

Our Gang Comedies (Pathe).—Have run most all the Lloyds, Semons and the Keatons, and when you run all them very few other comedies will satisfy. Our Gang are very clever, but nothing extra. —W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

Our Gang Comedies (Pathe).—These kids will please more people in general than any comedy I have run.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage. *Ex. Herald*

Fire Fighters (Pathe), Our Gang comedy (two reels). Every theatre should show this picture. Adults, as well as children, enjoy these children's pranks. Our patrons are wild over the kids. They are real stars. Pathe deserves credit for producing such wholesome pictures. The films are always in very good condition.—Rev. M. Billmayr, St. Peter's church, Browerville, Minn.

Our Gang comedies (Pathe) (two reels). These are surely wonderful two reelers, and good comedies are hard to get. Every exhibitor should play them.—Geo. J. Ehlers, Grand, Worthington, Minn.

Our Gang comedies (Pathe) (two reels). We agree with our patrons who say these are the cleanest and best comedies on the market. The salesman had no difficulty selling us the second series.—Will J. Glaser, Grand, Faribault, Minn.

Our Gang comedies (Pathe) (two reels). Our patrons look forward to these comedies, and we will say they are 100 per cent. Some action!—L. E. Dawson, Gem, Shakopee, Minn.

Our Gang comedies (Pathe) (two reels). These are extra fine comedies. In fact, we were glad to book the second series.—Jack O'Brien, Opera House, Sleepy Eye, Minn.

Our Gang comedies (Pathe) (two reels). These are first class comedies.—F. C. Christians, Palace, St. Paul, Minn.

Our Gang comedies (Pathe) (two reels). The hardest audience to make laugh is the one we have on amateur night, and the **Our Gang** series does the job. They give 100 per cent satisfaction to young and old. —Hitchcock and True, Princess, Minneapolis, Minn.

Our Gang comedies (Pathe) (two reels). Drawing more than any feature, these are the best two reel comedies we know of. We raise the admission price every time we play one of them.—C. Mickelson, Rex, Hudson, Wis. *Amusements*

Want a screening? Say when!

Pathécomedy

TRADE MARK

Yale University Press

presents

COLUMBUS

One of the Chronicles of America Series, Visualizing the Making of a Great Nation

4 parts

It was a clean-up for the Poli Circuit; it will be the same for you.

Every showman who has booked it, and there are many, has found it very easy to get the enthusiastic support of the Superintendent of Schools, the School Principals, the Teachers and patriotic and fraternal societies.

The Yale University Press can and will give you great help in putting these Chronicles of America pictures over. Ask the Pathe salesman!

This is to state that the film "Columbus" produced by the Yale University Press, from the historical series "The Chronicles of America" is in the estimation of the Los Angeles School System, an invaluable film with permanent historical value.

It is our desire to make known to every school child in Los Angeles the fact that the film is released and will be shown in our local theatres.

The film "Columbus" combines dramatic technique with the exacting requirements of scholarship and is worthy of the commendation of every educator in the United States.

Cordially yours,
A. LORETTA CLARK,
Head of Visual Education Department,
Los Angeles City Schools.

Pathé Distributors

[Editorial]
New York Evening Telegram
Sept. 30, 1923

Columbus on the Screen

[Editorial]
New York Sun and The Globe
Sept. 28, 1923

History on the Screen

[Editorial]
Springfield, Mass. Republican
Sept. 29th 1923

History Through the Movies

[Editorial]
New Haven Journal-Courier,
Oct. 1st, 1923

Chronicles Of America In Movies

[Editorial]
New Haven Register
Sept. 23, 1923

YALE'S HISTORICAL FILMS

[Editorial]
New York Tribune
Sept 28, 1923

Yale "Movies"

[Editorial]
New York Times
Sept. 30, 1923

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Yale University Press

presents

VINCE

A Dramatic and Authentic Story of the Expulsion of the British from the Old Northwest

Here is a *picture.* No one can see the sufferings and the heroism of that wonderful march through a flooded wilderness by George Rogers Clark and his little army of frontiersmen, culminating in the attack upon the British fort at old Vincennes and its capture, without being proud that he is an American.

The Mayor of New Haven, Conn., issued a proclamation urging every one to see the first of this series. The Superintendent of the Board of Education of Bridgeport, Conn., said: "I consider it a great educational privilege that more than 4,000 of our children saw 'Columbus' at the theatre."

NNES

3 parts

Here are color, thrill, suspense, heroism, hardship and victory; here are also absolute Truth, splendid acting, great production and direction.

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When "Columbus" was shown in Springfield, Mass., Mayor Leonard issued a proclamation urging every resident to see every picture of this epochal series.

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Distributors

Yale University Press

presents

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4 parts

Who hasn't heard of Pocahontas? or Powhattan, John Rolfe and all the rest?

This picture not only makes history clear but it makes it real. And it is splendid entertainment.

You will find it easy to get wonderful tie-ups with the book stores; and enthusiastic assistance from every educator in your community. You can disarm every critic of the motion picture theatre; you can make many new friends for your house by showing these pictures. And with proper effort your business will surprise you.

No Other Pictures Have Ever Received Mayors' Proclamations and Scores of Big Editorials!

Pathé Distributors

We Gave You These ~

THE greatest box-office success Pola Negri has ever had. Broke theatre records in New York, Chicago, St. Louis, Pittsburgh and other cities and has done enormous business wherever shown. A Herbert Brenon production with Antonio Moreno, Wallace Beery, Adolphe Menjou, Kathlyn Williams and Gareth Hughes in the cast.

POLA NEGRI IN "The Spanish Dancer"

THE book, by Rudyard Kipling, is admittedly the finest love story ever written. The picture, produced by George Melford, has been hailed in St. Louis and Chicago as "the best picture of the season." And the return in dollars has been very big. Jacqueline Logan, Percy Marmont, David Torrence and Sigrid Holmquist are in the cast.

"THE LIGHT THAT FAILED"

SAM WOOD'S sensational production of the most talked-about novel of the year has absolutely proven itself one of the finest audience pictures ever screened. How could such a marvelous story played by such stars as Bebe Daniels, Dorothy Mackaill, James Rennie and George Fawcett possibly fail to draw crowds? Here is a 100 per cent box-office entertainment.

"HIS CHILDREN'S CHILDREN"

THIS boy and his first picture have made good with a terrific wallop! Every critic has raved over this fast, clean, entertaining comedy-drama. The people have flocked to it. The all-star supporting cast headed by Theodore Roberts, Harry Myers, Noah Beery and Frank Currier is an added attraction. Book young Doug for a big clean-up!

DOUGLAS FAIRBANKS JR. in "Stephen Steps Out"

AFTER two years' absence from the screen, Bill Hart comes back in the biggest Western thriller he ever made. Two guns, wild riding, Pinto pony, heart-tug, daredevil adventure — it's all there, and more! "Wild Bill Hickok" is the biggest Hart money-maker of them all. Never was Hart so popular as today. Never was he such a wonderful box-office bet.

WILLIAM S. HART IN "Wild Bill Hickok"

JIM CRUZE, the box-office king! They marvel at his "Covered Wagon." They roar with laughter at his "Hollywood" and "Ruggles of Red Gap." And now comes "To the Ladies" and scores the biggest hit of all his comedies. It's real, it's human, it's genuinely funny—and how folks *do* pay good money to laugh! Theodore Roberts, Edward Horton and all-star cast.

"TO THE LADIES"

ALL PARAMOUNT PICTURES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

—And These Are Coming

"THE CALL OF THE CANYON"	One of the greatest outdoor pictures ever made. Zane Grey's thrilling drama. With Richard Dix, Lois Wilson, Noah Beery and other stars. Directed by Victor Fleming.
"BIG BROTHER"	The surprise-sensation of the year! Allan Dwan's production of Rex Beach's latest and best novel. With Tom Moore, Raymond Hatton and Edith Roberts.
GLENN HUNTER in "West of the Water Tower"	The most powerful human love-document ever presented on the screen. They've read it. They'll see it. With Ernest Torrence, May McAvoy, Zasu Pitts, George Fawcett.
"DON'T CALL IT LOVE"	William de Mille rings the box-office bell this time! Agnes Ayres, Jack Holt, Nita Naldi, Rod La Rocque, Robert Edeson, Theodore Kosloff —some cast.
GLORIA SWANSON in "The Humming Bird"	Better than "Bluebeard." Better than "Zaza." It's a fact! Sidney Olcott, producer of "The Green Goddess" and "Little Old New York," made it.
"HERITAGE OF THE DESERT"	Another Zane Grey treat for his millions of readers and admirers. Filmed in "Covered Wagon" style by Irvin Willat. Bebe Daniels, Ernest Torrence in the cast.
"FLAMING BARRIERS"	Boys, here's a bear! George Melford has made you a melodrama de luxe that's money in the bank. Jacqueline Logan, Tony Moreno, Walter Hiers—get it now!
THOMAS MEIGHAN in "Pied Piper Malone"	Booth Tarkington wrote this one especially for Tom. Lois Wilson is the girl. Al Green directed. Everybody's a Meighan fan. You can't go wrong.
POLA NEGRI in "Shadows of Paris"	The Pola of "Passion" in a gorgeous love-melodrama of Paris. Produced by Herbert Brenon. Charles de Roche, Adolphe Menjou, Huntly Gordon. It's a Pola PLUS!
"THE NEXT CORNER"	Sam Wood production, Conway Tearle, Dorothy Mackaill, Lon Chaney, Noah Beery—some cast! Kate Jordan's novel and play of a young wife's problem.
"THE STRANGER"	The big punch-picture! Betty Compson, Richard Dix, Lewis Stone, Tully Marshall head the cast. Story by John Galsworthy. Directed by Joseph Henabery. You'll be proud.
WILLIAM S. HART in "Singer Jim McKee"	A Bill Hart Western packed with thrills. Lovely Phyllis Haver is the girl. Bill wrote it himself. A William S. Hart production. Meanin' money!

ALL PARAMOUNT PICTURES

NO other producing company could possibly offer you such an array of money-making pictures as Paramount lists above. See them at your exchange and be convinced. And then take a look at the announcement of Paramount Pictures to follow these (coming in a few weeks). *Paramount has the pictures.*

Do You Know
"WHAT THREE MEN WANTED"
?
One of Them Got It

Ask Any Pretty Girl
"WHAT THREE MEN WANTED"
?
One of Them Got It

Miss Dupont Can Tell You
"WHAT THREE MEN WANTED"
?
One of Them Got It

It's the Talk of the Country
"WHAT THREE MEN WANTED"
?
One of Them Got It

The Public Will Want to Know
"WHAT THREE MEN WANTED"
?
One of Them Got It

All Hollywood Knows
"WHAT THREE MEN WANTED"
?
One of Them Got It

The World Will Know
"WHAT THREE MEN WANTED"
?
One of Them Got It

Every Exhibitor Wants to Know
"WHAT THREE MEN WANTED"
?
One of Them Got It

Everybody's Waiting to See
"WHAT THREE MEN WANTED"
?
One of Them Got It

We'll Tell You

"WHAT THREE MEN WANTED"

Is a Super-Special

—Starring—

MISS DUPONT

A Unique Mystery Drama of

Suspense=Thrills=Humor

A Great Exploitation Title

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A Great Picture

Can You Guess
"WHAT THREE MEN WANTED"
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One of Them Got It

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MR. EXHIBITOR: If you are not familiar with our plan, lose no time in getting in touch with our nearest District Manager, or, communicate direct with our head offices at Hollywood. You will be surprised pleasantly.

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"Always the Picture You Want to See"

Educational Pictures
THE SPICE OF THE PROGRAM

IF NEW YEAR IS ABOUT TO START that is sure to mean much, for good or ill, to the motion picture industry.

What will the year bring? Will it find the industry still permitting the Ego of some selfish directors to go on padding features into unwarranted, tiresome lengths, or will it see a return to the feature of normal length, that will permit an exhibitor to build up a REAL SHOW, a program of diversified entertainment such as built up the tremendous popularity of motion pictures?

It is largely up to you, Mr. Exhibitor, to bring about this needed reform. If you raise your voice loud enough, it will be heard and heeded. And unless features come to a saner length, all the best wishes for a prosperous New Year for you will be in vain, for, as Danny says in Film Daily, "the public is willing and anxious to pay for real entertainment—diversified entertainment—and sooner or later will refuse to pay for 'Ego'."

Let's all work earnestly for this reform, so that the whole industry may have a prosperous year, which is Educational's sincere wish.

E. W. Hammons

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

EXHIBITORS!

START THE NEW YEAR RIGHT! IMPROVE YOUR SHOW!

Dont Tire Your Patrons With The Same Animated Leader!

No. 2. BELL HOPS. Two girls dressed as bell hops, open doors revealing title.

No. 10. PIERRETTE. Pierrot and Pierrette enter gracefully, open doors revealing title.

No. 6. LOBBY. Bell hop marches across lobby, pulls out display with title.

No. 5. CUPID. Cupid flies in, tears off the cover over title.

We supply you with a new, most novel and artistic program opener and closer every month at low cost.

Select any one of the leaders reproduced on this page. They are the most popular of our openers. We shall send it to you free of charge and without any obligation. It will be made individually for you, bearing the name of your theatre and—if you wish—your name as the manager or owner. And it will convince you that you are doing the right thing, when you contract for our

Monthly Service

which is meeting with the approval of exhibitors throughout the country.

In order to enable the exhibitor to change his animated leader from time to time, to avoid that a leader may get tiresome to his patrons, and to make this change at a low cost, yet enjoying the privilege to get the best, latest and most novel of animated openers which can be produced we have inaugurated this service.

For $100 a year, payable $25 every three months, we shall supply you with a new leader every month. Every month we are producing two new openers. A photo of each will be sent you to select the one you like most.

If our service does not please, you may withdraw at any time. We specialize in leaders and trailers and therefore can produce the best.

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220 West 42nd Street NEW YORK CITY

A Continuous Line

TO SEE

A Great picture
Beautifully Directed
Perfectly Acted
by A Great Cast!

"The UNKNOWN PURPLE"

presented by TRUART

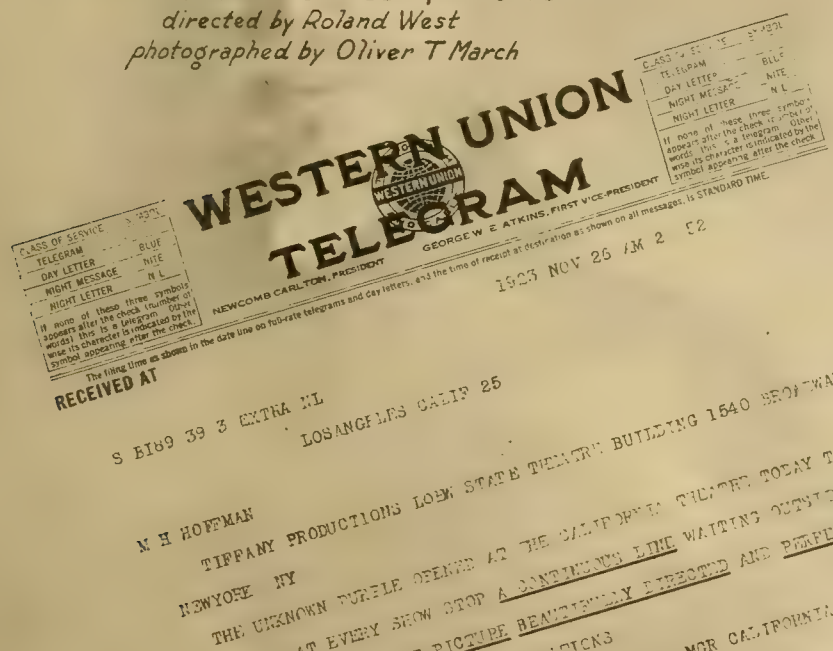
A Carlos Production

from the Sensational Stage Success by

Roland West and Carlyle Moore

directed by Roland West

photographed by Oliver T March



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THE UNKNOWN PURPLE OPENED AT THE CALIFORNIA THEATRE TODAY TO CAPACITY AT EVERY SHOW STOP A CONTINUOUS LINE WAITING OUTSIDE ALL EVENING STOP A GREAT PICTURE BEAUTIFULLY DIRECTED AND PERFECTLY ACTED BY A GREAT CAST CONGRATULATIONS

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RICHARD WAYNE
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In the distinguished Cast

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ANTICIPATING by several months the necessity for lower production costs, the $800,000 improvement program of the United Studios in Hollywood, has been completed.

With these improvements finished, this plant offers the independent producer economy in production through new facilities and efficiency methods designed with this end in view.

Keeping pace with the progress of the industry the United Studios has not only retained its leadership as the largest and most efficient leasing plant in the world, but has increased its own facilities a hundred per cent.

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"Everything For Use - For Those Who Produce"

Will Pack any theatre—
Moving Picture World.

JACKIE COOGAN

in

LONG LIVE THE KING

Jury Imperial Pictures Ltd. Exclusive
Distribution thruout Great Britain
Sir William Jury, Managing Dir...

A Metro Picture
REG U.S. PAT OFF

"By far the best thing Jackie has ever done

JACKIE

in

LONG LIVE TH

His Biggest Money-Maker

Here's Jackie Coogan's greatest triumph—ten terrific reels crammed with punchy audience appeal—and the littlest biggest box-office card of the industry in a mighty photoplay that will send you crashing into smashing profits! Jackie is sure-fire anywhere. This mammoth production, that walks away from all he has ever done, will stand them up in every theatre in the land.

Everything that means a box-office riot—*heart interest, thrills, spectacle, massive sets, monster mobs,* a sterling cast with such names as *Rosemary Theby, Alan Hale,* and *Alan Forrest,* a real story, read by millions, by America's most popular authoress — and such a Jackie Coogan as you've never seen! It's your opportunity of a lifetime to get in on the biggest "bet" of the year.

will tax the capacity of any theatre"

Motion Picture News

COOGAN

E KING

By MARY ROBERTS RINEHART

Produced under the General Supervision of JACK COOGAN Sr.

Directed by VICTOR SCH

Adapted by C. GARDN

Continuity and Scenario Edited by IRENE MO

A Metro Picture

REG U.S. PAT OFF

If You Know Your Book ~ Book It Today
Jackie Coogan
in LONG LIVE THE KING
JACKIE COOGAN IN
LONG LIVE THE KING
(METRO)
This is by far the most ambitious production yet made for the juvenile star and undoubtedly will, in the same proportion, prove the biggest money maker for exhibitors. The picture is marked with beautiful and lavish settings, splendid direction, a fine supporting cast and a good holding story adapted from Mary Roberts Rinehart's novel. Directed by Victor Schertz-
From the EXHIBITOR'S HERALD
From the MOTION PICTURE NEWS
Motion Picture News
Long Live the King
(Jackie Coogan Production—Metro—Ten Reels)
(Reviewed by Frank Elliott)
THIS production is by far the best thing Jackie Coogan has ever done in his short but eventful life. As Crown Prince Otto this diminutive luminary of the screen firmament shines forth with real brilliancy.
Metro claims $600,000 was spent on the production and we believe
The sets are magnificent and this goes for both exterior and in-
The palace set is one of the largest of its kind. The
of the mythical kingdom showing the various
are notable for their detail. The
en faithfully transplanted to the
amusing situations. It will be a
sit through such moments as the
ts with the dog in the royal
rom the royal opera, his sliding
long list of merry moments,
one. That was to be expec
The plot is one
chertzinger
ssesses real
"Long Live the King"
Jackie Coogan's First for Metro Is a Big Spectacular and Unusually Entertaining Picture
Reviewed by C. S. Sewell
Jackie Coogan's initial Metro production, "Long Live the King," based on Mary Roberts Rinehart's novel of the same title, is a big spectacular picture extremely rich in pathos and human interest with delightful comedy touches, which should pack any theatre, please the grown ups and prove a delight for the kiddies.
Dealing with the story of a little prince, it has been produced on a lavish scale with big street scenes involving large mobs. There is a magnificent set of the exterior of an enormous castle, and gorgeous interiors befitting the type of story. Both from the standpoint of production and audience appeal it is one of the big pictures of the year.
Mary Roberts Rinehart's story provides an excellent vehicle for little Jackie, as the poor little orphan prince bereft of a mother's love and so surrounded by court formality and precedent that he is deprived of childish joys, the companionship of other children or even a puppy being denied him. He is a pathetic little figure and your heart goes out to him and when he eludes the palace guards and meets a typical American boy you enjoy with him his brief pleasure.
The adventures of the little prince are interesting and the melodramatic intrigue to prevent him from ascending the throne and thus bring about a revolution will hold your attention. This is enhanced by the truly fine acting of little Jackie and an excellent supporting cast. Jackie's handling of the situations, his body movements as well as his facial expression are convincingly natural and register with a bang. As an actor he again proves himself the superior of many grown-ups.
From the MOVING PICTURE WORLD
A Metro Picture
REG U S PAT OFF

Robt. Sherwood in N. Y. Herald: "Deserves a place among the eminently fine things the movies have accomplished."

New York Times: "One that will win new audiences for the screen."

New York Mail: "Will always remain as representing the finest that is on the screen."

Chicago Evening Post: "It will sweep you off your feet with its strength and dramatic power."

Baltimore Evening Sun: "The greatest step forward since 'The Birth of a Nation.' It will take the films five years to catch up with 'Anna Christie.'"

National Board of Review: "'Anna Christie' stands as one of the most striking achievements of the year."

Rochester Democrat and Chronicle: "'Anna Christie' is a great picture."

millions—

will read such praise from the critics about

Thos. H. Ince's "ANNA CHRISTIE"

Directed by **John Griffith Wray**
Under the personal supervision of
Thos. H. Ince

Adapted by Bradley King *from*
Eugene O'Neill's *play* "Anna Christie"
with
Blanche Sweet George Marion *and*
William Russell Eugenie Besserer

And pack the theatres where it plays!

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FIRST NATIONAL PICTURES INC.

The Critics predicted — and 45,000 agreed —

Will reach 2,500,000 readers before release date

Photoplay Magazine

THE ETERNAL CITY—First National

THIS is undoubtedly one of the most beautiful pictures ever filmed. It is also one of the most interesting and is one that no lover of the best in pictures can afford to miss. It has a charming love story, plenty of melodrama, fine comedy, sets that are exceptional in every way, some of the best acting of the year, and intelligent direction. What more can be asked? Of course, some liberties have been taken with the story. The recent war is brought in—although no war scenes are shown—and the scene of the returning soldiers is among the best in the picture. Director George Fitzmaurice enlisted the aid of Mussolini and hundreds of his black-shirted Fascisti. The scenes in the Colosseum at Rome where these men gather to give battle to the revolutionaries are most thrilling. Mussolini himself appears in several scenes and, to make the cast really all-star, the King of Italy also shows on the screen. Barbara La Marr, as *Roma*, has the best rôle of her career and does by her finest acting. She is beautiful, as always, and plays with a skill and spirit that she never before has equalled. Bert Lytell as the hero, and Lionel Barrymore and Montagu Love as the villains are excellent, but the real honors go to Richard Bennett as *Bruno*, an Italian vagabond. His acting is a delight. He plays him as one of the finest actors of the day. Scenically, the picture is superb, and the photography is equal to the subjects. The views of Rome, taken from one of the hills; the shots in the Colosseum; the views along the beautiful roads shaded by Lombardy poplars; the exquisite interiors, all aid in making this picture the height of camera artistry. Just one bit of advice. Don't miss it.

Danny himself said, editorially, in

Film Daily

A Real Picture

"The Eternal City." The first Fitzmaurice to be produced by Sam Goldwyn. What a box-office! A great love story splendidly told; a splendid cast, and the settings of Italy. With Mussolini, the Premier, appearing in the picture. True, it isn't the wonderful story that Hall Caine wrote—it has been modernized with the Fascisti in it and the world war and other things. But the appeal is still there—the conflict between David and Bonelli for Roma with love triumphant, and some mob effects with the Coliseum of Rome as the setting—magnificient stuff. If you can't do business with this one, there's something wrong—with you.

After completing a record week's run at the beautiful EASTMAN THEATRE, Rochester, N. Y., manager William Tait, Jr., wrote the following:

" . . . The picture was well received by our audiences. We played to more than 45,000 people on the week.

"You can certainly feel gratified with your two releases this year. Such pictures are a credit to the industry as a whole."

It's big! It's tremendous! With such a story, such settings, such a director, and such a cast, "THE ETERNAL CITY" was sure to have been a knock-out!

—and it's "Hit" No. 8 of the "Big 10" "hits." Nothing can stop us!

FIRST NATIONAL PICTURES

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents

George Fitzmaurice's

PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

"The ETERNAL CITY"

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

A First National Picture

$50,000 a day — 7 days a week

—staggering sum—isn't it?

That is what it would cost if you contracted for as many lines of advertising as is being devoted by the 231 or more newspapers that are spreading the story of "BLACK OXEN" to their 5,000,000 readers, seven days a week—FREE!

"BLACK OXEN" is the greatest "Publicly Sold" picture ever released in this industry.

For a PROSPEROUS NEW YEAR book FIRST NATIONAL FIRST

FIRST NATIONAL

the "Big 10" are all hits!

We give you a great picture —We increase the public demand—Book it and get the big profits that are bound to follow.

MONTH **JANUARY 1924**

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"Worth seeing" *says Motion Picture News about the J.K. McDonald presentation of*

"BOY OF MINE"

The most human picture ever made

by

BOOTH TARKINGTON

featuring

Ben Alexander Henry Walthall
Irene Rich *and* **Rockliffe Fellowes**

Directed by WILLIAM BEAUDINE
Scenario by HOPE LORING
and LOUIS D. LIGHTON
assisted by REX WEIL

"BOY of MINE"

(First National—Seven Reels)

(Reviewed by Laurence Reid)

ANOTHER of Booth Tarkington's very human boy stories is on view here, and the encomiums offered in favor of "Penrod and Sam" will have to be shared with "Boy of Mine," which incidentally has been adapted and directed by the same parties, with two of the previous company enlisted in the present cast. The author has no rival in the depiction of youth. He understands the youngsters perfectly. He catches accurately and surely the psychology of the childish mind—its whims and caprices, its misunderstandings and conceits. And so he draws another captivating sketch of a real boy, who is understood by his mother, but who is a problem to his father.

And how thoroughly adaptable is Ben Alexander as the youngster! Indeed, he is Penrod again—Penrod to the life. No suggestion of coaching in his work, he portrays the lad with genuine sympathy and feeling. We watch him and extend him pity in his misery because of his father's reproaches. And when he runs away and whistles to keep up his spirits we appreciate that Tarkington has a firm grasp upon his subject. And that Beaudine hasn't forgotten his own youth.

There is plenty of humorous incident to balance the picture, particularly when the children become mischievous in church. Another true touch. Indeed, this story has a full quota of true touches. It extracts sympathy for its figures because it is rich in humanities. The detached kingdom of youth is on display here. And it is worth seeing—make no mistake. Should please everywhere.

Another "hit" in the Big 10

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

A picture worth seeing is a picture worth booking!

FIRST NATIONAL MONTH JANUARY 1924

discovered!

Inspiration Pictures Inc.
Charles H. Duell, president
presents

Richard Barthelmess

in

"21"

A John S. Robertson
PRODUCTION
Scenario by Josephine Lovett
Photographed by George Folsey

With all the money he wanted at his command, he had run away because he wanted to be a man and not a lounge lizard.

But one day he picked up a fare and it turned out to be —his father!

It's a story just made for Barthelmess.

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue New York

—it will be a great party for all

a month of exceptional entertainment for the public—

—big pictures
—big business
—big profits for YOU!

Special One Sheet For You At All FIRST NATIONAL Exchanges

for a Prosperous New Year book—*First National First*

For FIRST NATIONAL MONTH

"BOY of MINE"

Great Booth Tarkington story with Ben Alexander. Directed by William Beaudine.
Says the Moving Picture World: "A gem among pictures. One of the best of the year."
The most human picture ever produced.

"BLACK OXEN"

From novel by Gertrude Atherton

The greatest advertised picture ever made. 231 newspapers telling 5,000,000 readers a day about it. A Frank Lloyd production featuring Corinne Griffith and Conway Tearle.

NORMA TALMADGE in "The Song of Love"

Always a big money getter, Norma in best picture yet.

George Fitzmaurice's Masterpiece

"The ETERNAL CITY"

The picture the world is waiting to see. Says Danny: "What box office." Says Herald: "The sensation of the year." With tremendous cast.

Presented by
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)

"PAINTED PEOPLE"

with

COLLEEN MOORE

The sensational star of "Flaming Youth," and big cast in tremendous audience picture.

Hits—Every One!

FIRST NATIONAL MONTH

JANUARY 1924

EXHIBITORS HERALD

"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

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Market Demands Shorter Pictures

Earl W. Hammons has fired a piercing shot at ten and eleven reel productions.

Mr. Hammons, a leading distributor of short subjects, naturally has the short subject question at heart, but he is not simply introducing a selling argument when he inveighs against these overly long productions.

The success of the motion picture business, as Mr Hammons points out, has been built upon variety entertainment. There is no doubting the appeal of a diversified program. Practically every conspicuous exhibition success in America has been built upon a policy of a varied, pointed and swift-moving type of entertainment.

With respect to these very long productions, there is one fact that should not be overlooked, regardless of how "big" the particular picture may be:

The very nature of the motion picture is an argument against the long picture. Motion pictures exact a very diligent attention from the spectator. With the eyes glued to the screen uninterruptedly over a long period the patron is certain to get both eye fag and brain fag.

The optical mechanism of the average human being must be taken into consideration. If a picture is dragged out to great lengths the patrons instead of being entertained and inspired are liable to leave the theatre in a condition of fatigue and irritation.

* * *

Music Tax Question Again in Bad Shape

The exhibitor's interest in the music tax matter has been the victim of gross and repeated mismanagement. The question has been used as a political football and has been kicked all about the political arena for the past two or three years.

Fiery statements which produced no results other than further complicating the matter have been the chief activity

THE Holiday Season comes to mark the closing of another year.

One more year files into place alongside the centuries that have passed.

A new year mounts the throne of destiny and promises to all mankind the great gift of opportunity.

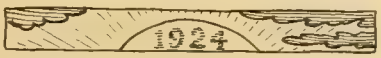
To the men and women of the motion picture industry the promised opportunity, which rides in on the wings of the New Year, is a glorious and golden prospect — the chance to inspire and gladden the hearts of the world; to be a partner in the great business of furthering the newest of all arts, the one genuine American art.

This affords encouragement in full to face the fortunes of the New Year.

This makes the dawn of the New Year an event for real rejoicing.

—And our wish to you is that the golden promise of this New Year may be realized to the fullest.

MARTIN J. QUIGLEY



devoted to the matter. Exhibitors all over the country have been misled into believing that by means of some sort of an uprising the demands of the American Society of Composers and Authors could be gotten rid of.

The plain facts are that the Society is entitled under the law, as it now exists, to collect a fee for the use of copyright material. The Society knows just what its rights amount to and it has been ridiculous to assume that they could be bluffed or tricked out of the income from theatres that the law protects them in.

The attitude that has been shown by the political exhibitors has only strengthened the Society in its determination to collect the full tax that it has levied.

The negotiations that were supposed to be carried through some time ago have collapsed, and it is not at all surprising that they have. The Society will now go ahead and compel the exhibitior by law to pay the full fee that it asks.

The obvious prospect of relief that the situation offered was to be gotten through frank, open and fair negotiation. Under the existing system the Society has a disagreeable and expensive job to do. There is no doubt that they would have welcomed some sort of a compromise arrangement.

From the start it has been a case that called for negotiation and compromise—and not blatant statements and wild charges.

* * *

Importance of Holiday Programs

During the holiday season there is an especially large attendance of children. This presents both a responsibility and an opportunity for the theatre manager.

Make a special effort to give the children programs that will interest and instruct them. To do this is to build for the future.

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OF SPECIAL INTEREST

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Reginald Denny, Universal Jewel star, enjoys a Merry Christmas with wife and daughter.

The HERALD this week presents its "Annual Holiday Issue," which has become an institution in the industry. Features comprising this issue are of universal interest, and are a step forward in the HERALD'S endeavors to place trade journalism on the highest possible plane.

A New Kind of "Herald" Only

"I am writing this letter to show you my appreciation of the HERALD. I consider the HERALD far superior to any of the movie trade papers published.

"I am discontinuing all trade papers except the HERALD as I do not care for the others.

"I have been putting off writing to you for some time and I just wanted you to know that I am 100% for Martin J. Quigley and the HERALD."

Verne H. Hoffman,
Lyric Theatre,
Moweaqua, Ill.

Re-Takes

THE Old Old Wish
A Merry Christmas
That's us.

* * *

Every year about this time Charlie Chaplin makes us happy by announcing he's going to make a few more comedies.

* * *

Folks We Like to Meet

Colleen Moore. And friend husband—John McCormick. Both been honeymooning all over the great U. S. A. and stopped off at the HERALD office long enough to say "hello", and then grabbed a rattler for Minneapolis.

* * *

Wants But Little

One film firm is not only asking the exhibitors to run their pictures but also write the stories. Well, I guess they can do it.

* * *

One Way to Get Publicity

Montclair, a little obscure town in the East (we won't tell you the state) wants a little attention. It has almost been forgotten in the mad rush of things, so they've barred the showing of "Flaming Youth" and are in the limelight again. Now the citizens of Montclair will have to go to the next town to see it, and believe me most of 'em will. And it'll be worth it.

* * *

Something to Worry About

Ganna Walska is going into pictures.

* * *

Lots of Suckers

Another motion picture company that was going to make stars for $35 apiece has closed up shop in Chicago. As P. T. said, "there's one born every minute.'

* * *

"Advice" Held Over

Received a nice long poem from William Haddock—seven verses 'n everything, giving some sound advice to those who contemplate going into pictures. It looks like a carbon copy, so hope nobody uses it before we get it into print.

* * *

Another Statement

Santa Claus was resting in his Spanish (Rapp & Rapp arch) bungalow when our reporter crept in, after being told by his secretary that Mr. Claus was in conference. Santa said:

"This job is getting tougher and tougher every year. The exhibitors write they want bigger pictures, they've been writing the same thing for several years, and when I give 'em 8, 9, 10 and even 12 reels, they cry because they can't use 'em, and make money. And the patrons write they want bigger pictures and when the exhibitor shows them his big pictures, they sleep through five or six reels.

Then the producer writes he wants more money for the big pictures, the exhibitor raises his prices, and there's a squawk all along the line. My sleigh is busted from carrying big films, half the stockings have holes in them and won't hold them and if they fall into the fire place they'll explode and burn up the house. So what am I going to do. Guess I'll place an embargo on the film business and fall back on jumping jacks and simpler toys. Good night."

J. R. M.

Steps Taken Toward Forming of League Among Independents

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—Action toward the formation of an association of independent distributors and state righters was taken at a meeting at the Hotel Astor last week. It was the concensus of those present that the independent market was in need of a strong organization and an organization committee was appointed to formulate plans. The committee consists of I. E. Chadwick, chairman, of Chadwick Pictures Corporation; W. E. Shallenberger of Arrow Pictures Corporation, Joe Brandt of C. B. C. Film Sales Corporation, and Bobby North of Weber & North, as treasurer. This committee will meet on Monday to decide upon the functions of the new organization, as to whether it will revive the old Independent Producers and Distributors Association or create an entirely new body, concerned only with credit control and service through an arrangement to be effected with the Hoy Reporting Service.

Frederick H. Elliott, now associated with Mr. Hoy and formerly executive secretary of the National Association of the Motion Picture Industry, presided at the meeting.

Dee Robinson, Pioneer Illinois Exhibitor, Dies At Hospital in Chicago

Dee Robinson, owner of the Madison, Apollo and Lyric theatres, Peoria, Ill., died on Monday morning, December 17, at the Presbyterian hospital, Chicago, following several weeks' illness of ulcer of the stomach.

Mr. Robinson was one of the best known showmen in the Central West, having been in the theatre business for seventen years. He was formerly owner of the Robinson Circus. For many years he was associated with Louis Zahler at the Lyric theatre, and Vern Seevers. Mr. Zahler now conducts the Commodore theatre, Chicago.

Mr. Robinson was regarded highly in circles for his square dealing and integrity. Always affable and good natured, his pleasant smile will be missed by his large circle of friends.

Print of Big French Film Arrives in East

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—A print of "The Agony of the Eagles," said to be one of the biggest historical productions ever filmed, has arrived in New York, according to an announcement from the offices of the Edward L. Klein Company, international distributors of motion pictures, which organization in association with Robert H. Kinsman of London, is negotiating for its publication in America and a number of foreign territories.

"The Agony of the Eagles" was sponsored by the French government. The story is adapted from the novel, "The Old Guard" by Georges D'Esparbes, and depicts the period after the fall of Waterloo.

Friend Plans Mammoth Plant In East As Economic Move

Studio Will Have Nine Stages, Laboratory Building, Film Storage Vaults and All Other Modern Facilities for Picture Making

(Special to Exhibitors Herald)

NEW YORK, December 18.—Arthur S. Friend gave to "Exhibitors Herald" today a further statement concerning the construction on Long Island of what is described as the world's largest motion picture studio. He declared that the new multiple unit plant will be a powerful factor in more economic and efficient picture production and that it will lend to bring producing units to the acknowledged center of motion picture control—the East.

The first announcement appeared in every New York morning paper on Saturday, "The Times" and "The World" featuring it on the first page. The project was developed by Mr. Friend and two other executives of Distinctive Pictures Corporation, Henry M. Hobart and Charles S. Hervey. They had the expert services of William O. Hurst, studio specialist.

Believe New York Is Logical Production Center

"We have gone through with this idea because we are convinced that New York is the logical place in which to produce motion pictures," said Mr. Friend. "We can see no reason why producing units should be so far removed from the acknowledged center of the motion picture industry. Here are located all of the executive offices; here we have immediate contact with those in control of pictures, story material and with the world's foremost actors and actress.

"Much valuable time and considerable expenses is now involved in the traveling of executives between the home office in the East and the studios in the West.

Arthur S. Friend

W. O. Hurst Picks Site

"When we first considered this project we asked William O. Hurst, long known as a specialist in studios, to go over the situation and the prospects for us. He reported that the Borough of Queens was the logical place for such a large plant as we contemplated, and it is there that we shall build.

"The proposed site comprises forty acres and on it will be erected the last word in studio structure. At the start there will be nine stages. Each unit will be equipped with its own carpenter shop, dressing rooms and executive offices, so that a producing company making use of any one of the stages will be able to take care of its complete operations within each of the single units. In addition there will be a laboratory building, film storage vaults and a warehouse for the salvage of scenic material. From a maintenance standpoint, these units will be served from central heating, light and power plants.

Will Promote Independents

"This studio will not only serve to effect economies for those who have an interest in it, but it will serve to promote economic independent production, inasmuch as there will be available at all times facilities for independents in need of stage space which does not cost excessively."

Mark Kellogg New Advertising Head Of First National

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—Mark Kellogg of the Burroughs Adding Machine company of Detroit has been appointed director of advertising and publicity of First National to succeed Robert Dexter, who resigned several weeks ago to devote his time to fiction writing.

Kellogg will arrive from Detroit late this week and will assume his new duties within the next ten days.

Paramount Profits for Nine Months Reported

NEW YORK, Dec. 18.—Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies owned 90 per cent or more) reports for the nine months ended September 29, 1923, net operating profits of $3,121,300.22 after deducting all charges and reserves for federal income and other taxes. Allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $14.87 on the common stock outstanding.

Exhibitor's Mother Dies

ALBANY, N. Y., Dec. 18—The sympathy of local film people is extended to Walter Hays, of Buffalo, vice-president of the Strand chain of theatres in the recent loss of his mother.

Filmdom Lays Plans to Make It "Merry Christmas" Indeed

Exhibitors, Actors, Exchangemen React to Holiday Spirit In Preparation for Yuletide

CHRISTMAS, in common with forthcoming events generally, casts its shadow before. Root and branch, the picture industry is displaying currently the annual reaction to its approach. Through news channels arrive sundry items indicating a widespread determination to make the 1923 Christmas a merry one indeed. Balaban and Katz, Chicago theatremen, were among the first to formally open Christmas exercises.

AS is the annual custom of these progressive showmen, the Chicago, Tivoli, Riviera and Central Park theatres, situated respectively downtown, South, North and West, are being opened to the children of the city for special performances to which no admission is charged. The enterprise is conducted in cooperation with the *Chicago Evening American* and has come to be an established event of great import in the life of young Chicago.

* * *

At the New York Capitol the program for the week of Dec. 16 was conceived with the holiday the chief consideration. S. L. Rothafel devised a unit designated "Holy Night", which included "The Angelus", played by the orchestra, "Holy Night," sung by the Celeste Trio, and Adeste Fidelis, by the Capitol ensemble.

Advices from Albany, Schenectady and Troy disclose that in this territory the advent of Christmas is being anticipated by exhibitors in the sign language of the lobby display. The Albany Mark Strand lobby is hung with garlands of red and green, the Leland being similarly treated. The State and Strand in Schenectady are decked out with Christmas trees, and Frank Breymaier, of the Barcli, has erected trees atop his marquee.

* * *

A bit of Christmas foresight has been displayed by William M. Shirley also, who published in anticipation of the traditional holiday slump a booklet containing the following text:

> "A custom of many theatres is to let up in its booking during the month of December, the pre-holiday season. It is said people are too busy shopping for Christmas gifts to attend the theatres. This is more or less an antiquated notion.
>
> "The modern theatre affords a haven of comfort, relaxation and entertainment to break up the tedious, tiresome shopping day.
>
> "So, why should there be a let up in booking the best pictures during December? Our theatres are managed with the thought that the people go to the movies all the time.
>
> "No mediocre entertainment will be forced upon our patrons during the pre-holiday season, or at any other time during the year."

Out in Beverly Hills the Yuletide tinge is no less noticeable in the well and favorably known atmosphere. Will Rogers' children, Mary, Bill and Jimmy, are to enjoy their Christmas tree in a log cabin which their cryptic parent has erected on the spacious grounds of his home. Subsequently, the edifice will be devoted to barbecue parties and kindred informal festivities.

Another Rogers, Frank B., temporarily managing Vitagraph s Albany branch, had a foretaste of that which is expected of Christmas when a telegram from the New York City police department informed him that his automobile, recently stolen, has been recovered.

Two scenes from the Fox Imperial comedy called "Monks a La Mode."

Woods Theatre Sale to J. L. & S. Confirmed; Pictures to Be Policy

Setting at rest rumors regarding the disposal of the Woods Theatre and Building, A. H. Woods announces that the final transfer has been made and that he has sold the theatre and building to Jones, Linick & Schaefer for a sum in excess of a million dollars.

Aaron J. Jones has been elected president of the Woods Building Corporation, which controls the real estate and office building, and he has also been elected president of the A. H. Woods Theatre Co., which operates the theatre.

Immediate possession was arranged and Norman E. Field, general manager for the Jones, Linick & Schaefer interests, personally took charge. As yet no resident manager has been selected and until one is appointed Mr. Field will look after the theatre.

The present policy of big film productions, marketed at regular theatre prices and presented twice daily, will be maintained.

Ask Reconsideration Of Individual Pacts

Theatre Owners of Northwest Give Views in Letter to Minneapolis Film Board

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Dec. 18.—At a meeting of the executive board of the Motion Picture Theatre Owners of the Northwest, held December 10, by unanimous vote the board directed that formal request be made of the Minneapolis Film Board of Trade that the organization reconsider its recently-announced intention to insist on individual contracts for the playing time of product in each theatre contracted for, from theatre owners who operate more than one house. In a letter to the Film Board, W. A. Steffes, president of the league, states:

Present Plan Sufficient

"The Motion Picture Theatre Owners of the Northwest respectfully submit that adoption of the individual contract policy is unnecessary, unjust and inadvisable. In taking this stand, the Motion Picture Theatre Owners of the Northwest is fully cognizant of and in sympathy with distributors' intention to eliminate film bicycling, in which efforts this association has contributed no small part, as evidenced by the diligent campaign against this trade abuse which the Motion Picture Theatre Owners of the Northwest constantly has waged and is waging. However, this association feels that the suggested plan of specifying the product contracted for, theatres in which it is to be played, fully described and their location signified, and number of days each unit of the product is to be played in each theatre for which it is contracted, is sufficient as a safeguard against bicycling, realizing the object intended without working hardship on either party to the contract. This plan has the endorsement of C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, who some time ago stated to the president of this association that it provided a satisfactory and proper safeguard against bicycling, which is the declared purpose of the individual contract plan.

Would Increase Rentals

"The individual contract plan if adopted would bring about an inevitable increase in film rentals, due to the admitted practice of distributors in insisting on a fixed minimum price for their product. Any proposed or attempted increase is unjust at this time, with theatre owners, especially the ones who would be seriously affected by the adoption of the individual contract policy, finding it difficult to keep their theatres open, due to general business conditions, which temporarily, at least, prevent them from making a profit in the operation of their theatres. The plan, therefore, is inadvisable because it would result in closing, probably permanently, a number of these theatres."

Adams Joins F. B. O.

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—D. C. G. (Cleve) Adams, assistant sales manager for Universal, has resigned from that position to join the Film Booking Offices in a similar capacity.

Minneapolis Board Elects Its Officers

A. H. Fisher Made President And L. O. Lukan Elected Vice-President

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Dec. 18.—Officers and various committees to the Minneapolis Film Board of Trade were elected at a meeting of the board held here this month. A. H. Fisher was elected president and L. O. Lukan, vice president. Other officers are J. F. Cubberley, second vice president; G. Ralph Branton, secretary, and J. J. Sullivan treasurer.

The board of directors is composed of A. H. Fisher, L. O. Lukan, J. F. Cubberley, G. Ralph Branton and J. J. Sullivan.

Appointed to the various committees were the following:

Finance Committee: F. H. Knispel, J. F. Cubberley, F. Strief.
Publicity: G. Ralph Branton, E. Rosen, R. D. Stewart.
Legislative: Ben Friedman, J. F. Cubberley, J. E. O'Toole.
Transportation: C. W. Stombaugh, J. Friedman, F. H. Knispel.
Arbitration: F. Strief, C. W. Stombaugh, A. H. Fisher, with E. E. Reynolds and F. H. Knispel as alternatives.
Entertainment: L. O. Lukan, C. W. Stombaugh, B. Friedman.
Fire Prevention: J. J. Sullivan, F. H. Knispel, R. D. Stewart.
Membership: J. E. O'Toole, E. E. Reynolds, G. Ralph Branton.

Mrs. Valentino Signs For Husband to Make Two Paramount Films

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—Before sailing last Saturday, Mrs. Rodolph Valentino, holding power of attorney for her husband, signed a contract which provided for the star to make two or more pictures for Famous Players-Lasky before beginning work for Ritz-Carlton Pictures. The contract had been prepared by the legal department of Famous Players-Lasky and before signing it Mrs. Valentino made a number of changes.

At the offices of Famous it was stated today that no announcement of the acceptance or rejection of the contract by Famous would be made for several weeks. This is taken to mean that while there is a strong probability of Valentino and Famous getting together and ironing out their differences, there are still some points of divergence which may result in all negotiations being called off. It was expected that announcement would be made today of acceptance by Famous of the contract, but it is evident that the changes made by the wife of the star in the draft submitted by Famous Players attorneys are not acceptable and that it will take several weeks' time to get the matters adjusted, if they can be adjusted.

Injunction Is Granted to Tri-Stone Pictures

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Dec. 18.—Tri-Stone Pictures, Inc., of New York, has been granted an injunction against the State Film Service and J. D. Waintrup, of Indianapolis, restraining them from distributing four Triangle pictures in the Indiana territory, the rights to which Tri-Stone claims control. This action was instituted in the Marion County Circuit Court by Tri-Stone.

Internationalizing Films Will Cut Costs, States Williams

Europe Tired of Inferior Product, Declares Head Of Ritz-Carlton—Business Abroad Now in The Process of Evolution

(Special to Exhibitors Herald)

NEW YORK, December 18.—J. D. Williams, president of Ritz-Carlton Pictures, has just returned from a seven weeks stay in Europe with what he believes is a possible solution of the problem of high production cost.

This solution, Mr. Williams believes, rests in the internationalizing of the motion picture. In internationalizing pictures, says the distributor, "we will actually draw on all the world for our backgrounds, we will do away entirely with the great costs of the elaborate outdoor sets."

Public Demands Really Worthwhile Entertainment

In his statement reviewing the situation as he found it abroad, Mr. Williams said:

"Motion pictures and the business of motion pictures are in the process of evolution in Europe in much the same way that they are in the United States.

"The European public is just as tired of inferior or even ordinary pictures as is the American public. The demand as demonstrated in the cinema theatres is for really worthwhile entertainment, big theme plays, diverting and well acted subjects so that the public really gets something when it goes to motion pictures.

"These conditions convince me more and more that the pictures of the immediate future must be created by our greater artists and that inspiration must precede the production. The trouble has been that we have had too much perspiration and not enough inspiration. I should call Mr. Griffith's 'Birth of a Nation', Mr. Chaplin's 'The Kid', Miss Pickford's 'Daddy-Long-Legs' and Mr. Lubitsch's 'DuBarry', presented here under the title 'Passion', examples of what I conceive to be pictures of inspiration.

"In each instance there was care, thought, and competent effort in preparation and in production. In each instance the scening, the acting and the story were fine, but plus all these elements there was that added and almost intangible element which created in the spectator a certain sense and feeling of greatness. This was the direct result of the inspiration present in the creative artist responsible for the result.

Will Film Actual Scenes

"The recent weeks in Europe have convinced me that we must and will internationalize the motion picture. We will actually draw on all the world for our backgrounds; we will do away entirely with the great costs of the elaborate outdoor sets.

"Instead of building a Vatican or a Buckingham palace or a Niagara Falls set at enormous waste in the back lots of Hollywood, we will use the actual thing, greatly to the advantage of the picture and the pocket book.

"Regarding the high costs of which so much is still being said, I am satisfied that internationalizing picture production will cut costs to a normal point. The old law of supply and demand has everything to do with this question. In production, if all of it is done in one place with a limited supply of artists and artisans to draw from, the costs naturally rise. This is so in any line of work. We propose to save money where money should be saved and spend it where it should be spent to insure our best possible approach to perfection.

"Rudolph Valentino joined me in London the day after my arrival and we spent a week together before his departure for the United States during which time I succeeded in signing up for five pictures instead of the two originally contracted for.

Valentino Popular Abroad

"There is absolutely no doubt in my mind that Valentino is as popular in England as in America.

"It is my opinion that the star is a worthwhile addition to any picture, no matter how good the picture may be without him, and that the expense of his salary is negligible to what he draws extra at the box office. I, personally, would not put a lot of money into a picture without a star, and I certainly know that such pictures as 'Prisoner of Zenda' and 'Rupert of Hentzau' would have got double the money with a star such as Valentino in the leading role.

"I found exhibiting conditions very similar in England to those in America. Exhibitors are not breaking even on ordinary program pictures, but when they have a big picture they do capacity business. I think the public are bargain hunting for pictures nowadays and instead of spending their amusement allowance in seeing several picture shows a week they are spending it to see fewer and better pictures. It is going to be a difficult problem for the exhibitor to get enough of the big worthwhile pictures in future and I think it is necessary to create big independent stars, directors and producers who can deliver the goods, otherwise our business will suffer.

"There are many excellent opportunities in Europe for producing big pictures with the proper atmosphere, and it is my opinion that the American public would rather see pictures produced in the right settings, provided the leading people are well known to them, and the pictures produced by American organizations who know the taste of the American public.

"Regarding the status of Mr. Valentino's contract and Famous Players, I can say positively that absolutely nothing in the way of an agreement has been signed. If such an agreement is reached it will be announced doubtless by Famous Players and Ritz Pictures. I shall have more to say on this subject at an early date."

"On With the Fight" Ohio Tells "Music Tax" Society

Bullock Declares Mills' Statement on Armistice Was Misleading—Buckeye Exhibitors Welcome a "Vigorous Campaign," He Says

(Special to Exhibitors Herald)

CLEVELAND, O., December 18.—Ohio has put on its fighting clothes.

Sam Bullock, field representative of the Motion Picture Theatre Owners of Ohio, in a letter to E. C. Mills, chairman of the advisory board of the American Society of Authors, Composers and Publishers, declares open warfare in these words: "Off with the armistice, on with the fight."

Replies to Mills' Statement Halting Negotiations

Bullock's letter is in reply to the statement published last week in the Herald in which Mills denounced the tactics of some members of the M. P. T. O. A., with whom he had dealings and called off the compromise negotiations pending between the national exhibitor organization and the "music tax" society.

In his letter to Mills, Bullock wrote:

"You are quoted in trade papers of this date as saying that the conferences inaugurated at Atlantic City between your society and the Motion Picture Theatre Owners of America are now at an end.

"This is the first public intimation Ohio exhibitors have received that the 'Armistice' you officially asked for at Atlantic City is now declared off.

No Surprise at Decision

"As one who questioned you at some length at Atlantic City, after hearing your statement that you had full authority to act, it does not surprise me to learn of your decision as quoted in the trade papers.

"Your agent at Cleveland has absolutely ignored your officially requested 'Armistice' of August 9, and from the moment I informed him of our 'gentlemen's agreement,' immediately upon my arrival from Atlantic City, he loaded the mails with even more insistent demands for so-called 'liquidated damages' and returned many license fee checks to our members whom I had advised to pay the license and escape court action under the conditions you suggested when pleading for the Armistice before the men who hesitated to give you an audience but were afterwards impressed by your apparent sincerity.

"We know we have a few members, though the number is negligible, who did not understand the joint notice sent out by your society and the M. P. T. O. of America, but we soon had each properly informed in Ohio.

Agent Ignored Armistice

"On the contrary your Cleveland agent, while ignoring your 'Armistice' entirely at all times to my face, was writing your General Manager, Mr. Rosenthal, beseeching him to 'abrogate that Atlantic City agreement at once!' I now have the evidence. He played this game from August 13 to October 17, while gathering-in so-called 'liquidated damages' despite his New York employers' orders issued by you. His 'damages,' plus license fee, are seldom less than $100; a 'fine' imposed by him!

"He persistently denied knowing anything of you or your authority while pleading by mail 'please abrogate that agreement!'

"In spite of a partial knowledge of this on our part we kept the faith with your society in Ohio.

"Your trade paper statement is misleading for while we did correct and control our few uninformed members in Ohio you failed miserably to control your one employe in Cleveland and incidentally, the same in Cincinnati, though he has acted a little decent in comparison.

"Your announced intention to pursue a more vigorous campaign than ever is welcomed by Buckeye exhibitors.

"Your quoted statement that '125,000 dollars in fines has been collected from 500 exhibitors' is all we needed to stiffen the backbones of Buckeye fighters.

"You will need every dollar of that for Ohio will never compromise.

"Off with Armistice. On with the fight!"

Scenes from the second Gene Stratton Porter production, "A Girl of the Limberlost," distribution arrangements for which have not as yet been made.

Thomas Leaves Ince

LOS ANGELES—After five years as general manager of the Thos. H. Ince studios in Culver City, Clark W. Thomas has resigned to assume charge of the Cinema Mercantile Company.

Fischer Adds Parkway At Madison, Wis. to Circuit of Playhouses

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Dec. 18.—Continuing his policy of expansion, Frank W. Fischer, president of the Fischer Paramount Amusement Co., has just acquired the Parkway theatre of Madison, Wis., under a five year lease which involves $180,000. The new house gives the Fischer interests three theatres in Madison and twelve in the Wisconsin and northern Illinois chain. The two other Madison houses under Fischer control are the New Madison, completed a year ago and the Majestic.

Walter D. Nealand, who has been manager of the Majestic for Mr. Fischer, will now take charge of the Parkway. It has not been announced who will succeed him at the Majestic.

The deal for the Parkway, which has been pending for a year, was consummated when Dr. William G. Beecroft, of the Mifflin Realty Co., owners of the building, finally accepted the terms, so that he might leave on a world tour. The Parkway will undergo minor changes and will be formerly opened under the new management on Jan. 1.

The Fischer interests recently announced plans for a new $600,000 theater at Fond du Lac, Wis.

Board Blocks Plan of Pastors to Assist in Film Censoring Work

(Special to Exhibitors Herald)

KANSAS CITY, KAN., Dec. 18.—The self-arranged plan of Kansas City ministers to lend a voice in the censoring of pictures for the state of Kansas fell flat last week. The ministers appointed a committee to "sit in" with the state censor board, requesting the board to send them announcements each week of the pictures which were to be reviewed.

Following this came a reply from Mrs. Gertrude A. Sawtell, chairman of the board, that the ministers would not be permitted to influence in any way the board's decision on a picture and that a list of the productions to be reviewed could not be sent the ministers, as the board did not know far enough in advance what pictures were to be reviewed. "The ministers can 'sit in' with the board if they care to," said Mrs. Sawtell, "but there is a state law against any outside person influencing the board at the time a picture is being reviewed. This is to protect the public and the exhibitor."

"U" Exchange to Move

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 18.—"Les" Theuerkauf, resident manager of the Universal Film Exchange announces a removal to the new two-story building at 1010 South Olive street in the very near future. Construction on the building is well under way. Universal will occupy the entire building. It will be equipped with the latest film vaults and all the newest exchange equipment. One of the added features to this structure will be a projection room, modeled along the lines of suburban theatres. The investment will figure around $250,000.

$7,371 Collected to Date from National Motion Picture Day

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—National Motion Picture Day has netted the M. P. T. O. A. $7,371.63 to date, according to a report by J. Arthur Hirsch, chairman of the Motion Picture Day committee.

Pledges received up to the present time number 284, the report shows, with 229 already collected.

The largest amount subscribed is $500 by A. H. Schwartz and Sydney S. Cohen. The next highest is $400 from the Consolidated Circuit.

In his report Mr. Hirsch states: Considering that this represents a net amount with practically no deductions for expenses we believe it equals the profit on any undertaking this organization has attempted. The committee wishes to take this opportunity of thanking for their wonderful cooperation the Hodkinson Corporation, the Film Booking Offices, the Vitagraph Company, Prudential Film Service, the staff of the M. P. T. O. A., and of the Chamber of Commerce, both Mr. O'Reilly and Mr. Cohen, whose help has been indispensable.

Storm Wrecks Sets at Goldwyn's Coast Plant

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 18.—The wind storm that has swept Southern California for four days this week worked havoc on some of the sets standing in the back lot of the Goldwyn studios at Culver City. Flying pieces of the scenery and swaying walls made it necessary to rope off the back area as a danger zone during the storm.

The most damage was done to the huge set for Emmet Flynn's "In the Palace of the King," which is one of the largest ever built for a motion picture. The castle buildings, which surround an expansive courtyard, towering hundreds of feet into the air. Most of these withstood the onslaught of the storm but one section that is broadside to the wind became loosened from its moorings and the topmost sections flew into the courtyard. Several workmen narrowly escaped with their lives as the piece crashed.

Skouras Pays $27,500 For "Hunchback" Run

(Special to Exhibitors Herald)

ST. LOUIS, MO., Dec. 18.—What is said to be the biggest deal involving a single picture to be shown in one motion picture house in the history of the business in St. Louis has just been concluded by Spyrus Skouras, president of the St. Louis Amusement Company, with the St. Louis exchange of the Universal Pictures Corporation.

It provides for a three weeks' showing of "The Hunchback of Notre Dame" at the Pershing theatre, Delmar boulevard west of Hamilton avenue, commencing January 5. The price paid for the first-run on the picture is said to have been a guarantee of $27,500.

Made Bank Vice-President

LOS ANGELES—Cecil B. DeMille, director-general of Famous Players-Lasky, has been elected vice-president of the Commercial National Bank, Los Angeles.

Texas Exhibitor Association Is Among Strongest in U. S.

Recent Convention at Dallas Biggest Rally in History of State—Collins Discusses National Political Situation

That the Motion Picture Theatre Owners of Texas has taken its place among the strongest state organizations in the entire United States was demonstrated at the recent convention of the league at the Jefferson Hotel, Dallas.

Not only was there the largest attendance in the history of exhibitor gatherings in Texas, but in addition, an ambitious program of activities was outlined for the coming year, which rivals the work undertaken by any other state unit.

Raise $15,000 to Finance Work Undertaken

More than $15,000 was raised to finance the organization during the coming year. The association is to have the services of a secretary-manager. In addition to its activities, it will inaugurate a public service department to carry on work in Texas, similar to that which has been successfully initiated by other progressive state leagues.

Reports at the meetings confirmed earlier press dispatches that Texas has done well in its fight for the admission tax repeal. Ten of the state's twenty Congressmen have already been interviewed and all are in favor of modification if not complete repeal of the measure.

Remains Out of M. P. T. O. A.

E. W. Collins, president of the Arkansas M. P. T. O., and vice-president of the Motion Picture Theatre Owners of America, attended the convention at the initiation of H. A. Cole, the Texas president. In an eloquent address he appealed to the Texas exhibitors to go back into the M. P. T. O. A. or at least take no action adverse to the national organization.

"I have no apologies and no praise for Sydney S. Cohen," he declared in part, "but I appeal to you to join the national organization because it is the only national organization we have. If his friends stay in and his enemies out, there will be no chance to defeat Sydney S. Cohen until 1999. Texas is a big state, as is Michigan and Minnesota. The three can continue to function but only as states. Let us not tear down the foundation because the roof leaks; let's repair the leaks."

When he finished there was no doubt as to Collins being esteemed by the Texas exhibitors, and while he failed to get Texas back into the national organization, he successfully blocked any antagonistic resolution.

President Cole, speaking for Texas, stated that it would watch developments and predicted that eventually a national organization including all factions would be organized.

Approve Arbitration Board

The convention approved the Dallas board of arbitration and appointed J. S. Phillips, E. L. Byar and A. W. Lilly as exhibitor members. It then passed resolutions condemning poor prints; demanding modifications of the Uniform Contract; opposing compulsory block booking; urging increased protection to exhibitors in arranging play dates, and asking the elimination of deposits.

Judge S. A. Handy of Kansas explained the fight Kansas is making on the music tax. Texas voted $500 to assist Kansas in the legal fight and retained Judge Handy to represent the Texas organization.

The convention concluded with a banquet at the Jefferson Hotel, at which exchange men joined the exhibitors in a get-together.

Gladys Hulette and Frank Campeau are shown at the top in a scene from the William Fox production, "Hoodman Blind," based on the stage play by Henry Arthur Jones and Wilson Barrett. Below is another scene from the same picture, described as a thrilling melodrama.

Juvenile Admissions Are Cut to 10 Cents

(Special to Exhibitors Herald)

SCHENECTADY, N. Y., Dec. 18.—The children of Schenectady are now being admitted to the theatres of the city at all times for ten cents. The move to reduce the admission to this figure was made first by Frank Breymaier, manager of the Barcli, who figured that by charging a smaller sum, they would secure more patronage from couples who brought their children along with them. Seeing the success which had attended Mr. Breymaier's idea, other theatres have fallen in line.

Sawyer Action Seen as Move to Rid Hollywood of Extorters

Producer Is Lauded for Stand in Making La Marr Case an Expose of Methods Being Practiced

(Special to Exhibitors Herald)

LOS ANGELES, December 18.—In the action of Arthur H. Sawyer in refusing to submit to demands alleged to have been made upon him for the payment of "hush" money in the recent Barbara La Marr case and obtaining the indictment of Herman L. Roth, a Los Angeles attorney on charges of blackmail, is seen the first step to rid film personalities of a menace.

IT is said that many stories which have broken into print concerning picture folks, and which have been taken at their face value by an unsuspecting public, were the result of carefully concocted schemes by unscrupulous persons who were thriving on the fear of producers and stars, who in many cases were absolutely guiltless of the indictments brought against them. Sawyer's action has won the commendation of many in the industry and will no doubt go a long way toward suppressing the practices of those who prey on the film people.

In telling of the alleged operations of Roth, Sawyer, in a story in the *Los Angeles Examiner* said:

* * *

"When I was convinced that Mr. Roth was attempting to obtain money unjustly from Miss La Marr and me to hush the publicity he had given *The Examiner*, I determined that it was time someone attempted to put a stop to some of the false, scandalous stories about members of the motion picture industry with which I am connected.

"Stories of the wild orgies and terrible lives of the motion picture artists have been published throughout the country and I felt certain that many of these stories emanated from just such sources as this one. For this reason as well as to protect Miss La Marr and my company, the Associated Pictures Corporation, I felt that I should go through with this matter and do my bit to help clean up and stop such procedure as best I could by exposing the threatened allegations by Mr. Roth. And when Mr. Roth said that if I did not pay him $25,000 Miss La Marr would be ruined over night, I felt it time to take the stand I did.

To Stop False Stories

"Thanks to the wonderful work by *The Examiner* and Mr. Knickerbocker aided by the District Attorney's office the finale was accomplished and I sincerely feel and hope that it may have some effect in disproving some of the rotten stories that have been credited to Hollywood and the moving picture industry.

"Mr. Roth told me that if I would give him a few hundred dollars first he would give some of it to Mr. Knickerbocker and that I would have to later give him some more to 'fix' Mr. Eldridge, the managing editor of *The Examiner*.

"Roth also said that two local judges had called him up and told him the Associated First National Pictures had asked them to get him (Roth) to hold up any publicity stories regarding Miss La Marr.

"After comparing notes with Mr. Knickerbocker, I consulted with Milton Cohen and retained him as counsel. Through Mr. Cohen I presented the matter to the district attorney and he assigned Mr. Reimer to work with us on the case. I finally went to Mr. Roth and told him I thought I might be able to meet his demands if he would compromise on the amount. In the meantime Mr. Frank C. Drew of San Francisco, the attorney who had handled Miss LaMarr's previous legal matters, came to Los Angeles to put in his answer to Mr. Deely's complaint and application for a divorce. Mr. Drew had his answer ready based on his previous findings that Miss La Marr was never married to Deely through some legal complications. Mr. Drew talked to Mr. Roth and Drew reported to me that Roth said he would settle on a basis of $100 a week for fifty-two weeks. As the case was about ready to be closed as far as Mr. Roth was concerned we decided that Mr. Drew better return to San Francisco and await my call.

"Wednesday morning I saw Roth, and he said there must have been a mistake as he had no intention of taking any such little amount. He said if I would give a little money to take care of certain people he would send a telegram to Associated First National Pictures saying the amended complaint would not be filed. He said he knew that First National would willingly pay $5,000 to hush it up, and then I could pay him the balance of $15,000 in weekly installments.

"I gave him $100 in a restaurant in Hollywood boulevard Wednesday noon and told him I would have the four hundred balance Thursday. I then saw the district attorney's representatives and Mr. Knickerbocker, and several men took the numbers of the bills I was to give Mr. Roth. When I gave him the $400 he wrote on his typewriter a telegram to Mr. Rowland of First National. He typed his name but I suggested he write his name in ink so I could say I had seen him sign it. This he did and put the telegram in his desk. He then wanted an agreement from me as to the balance of the money, and he wrote it in long hand as his stenographer was out to lunch. The telegram and agreement are reproduced in The Examiner.

"When the money had changed hands the district attorney's men came in and arrested Mr. Roth."

Optimism Keynote at Meet of F. B. O. Men

(Special to Exhibitors Herald)

SAN FRANCISCO, CAL., Dec. 11.—Pep and optimism were conspicuously in evidence at the San Francisco sales conference held by Harry M. Berman, general manager of exchanges of F. B. O. Among those who attended the meeting at the San Francisco office besides General Manager Berman were: L. G. Metzger, of Portland; A. H. Huot, of Seattle; W. B. Corby, Salt Lake; Sid Goldman, San Francisco; Harry Cohen, Los Angeles, and Art Schmidt, newly appointed west coast supervisor of F. B. O.

Another interested participant was Pandro Berman, young son of the general manager, who is studying production at the Robertson-Cole studios.

Sign Olive Hammerstein

NEW YORK.—Fred Wiehl Productions, Inc., has signed Olive Hammerstein. Cullen Landis will play opposite the star in her next vehicle. "Haunted Hours," a mystery melodrama, starring Olive Hammerstein, has just been completed and will be offered on the independent market.

Scenes from the one reel Dippy Doo Dad comedy, "Lovey Dovey," featuring entirely members of the Hal Roach zoo and made by Hal Roach for Pathe distribution.

Busy Period Ahead For Grand Studios

Features and Series of Two Reel Comedies to Go Into Production

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 18.—Following the announcement by General Manager Samuel Bischoff of the advent within a couple of weeks of two big producing organizations at the Grand studios, preparations have been begun upon the sets, and added equipment is being installed.

Neill to Film Play

R. William Neill's production of "Rose of the Ghetto" with an all-star cast will be one of the new enterprises. This is a film version of Edward Rose's play which Oliver Morosco produced on the stage of his New York theatre with such success.

The Dan Mason comedies, twelve two-reelers, will also be started shortly under direction of Jack Nelson. These are to be produced by Hollywood Pictures Corporation, and Paul Gerson will supervise while Al Martin is to be gag man. They will feature the inimitable Dan Mason, and Wilna Hervey,

Banks' Feature Being Cut

Monty Banks is completing actual shooting of his first feature under Herman C. Raymaker's direction. It is called "Racing Luck." But the cutting, titling, and editing, will continue for some time. Other productions are scheduled and from all appearances the Grand will be one of the busiest spots in Hollywood despite the lull in many organizations.

Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

Issue of December 29

Stories Told by the Camera

A long term contract in the making. Under the terms of the contract which Mack Sennett is signing, Harry Langdon, comedian, will appear, over a long period, in Sennett comedies. Pathe handles Sennett product.

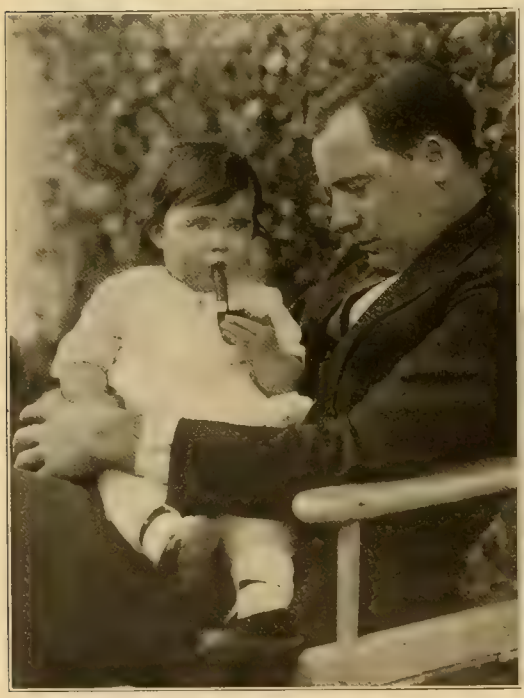
Franklyn Farnum, popular screen star, greets his new leading woman, Alyce Mills, on her arrival on the Coast from New York. Farnum has been signed by Jesse J. Goldburg (standing at the left), president of Independent Pictures Corporation.

J. E. D. Meador, director of advertising and publicity for Metro, and Mrs. Meader bid Vicento Blasco Ibanez, internationally known Spanish author, Godspeed as he leaves New York for the Coast. Ibanez has written a story in which Mae Murray will star for Metro. The story, called "Circe," is the first which the author has written directly for the screen.

During the filming of "Beau Brummell" at Warner Brothers studio, John Barrymore's work was interrupted by visitors. Charlie Chaplin and Douglas Fairbanks decided to do a bit of "brummelling" with the famous "Beau."

E. D. Venturini, whose direction of "The Old Fool," according to W. W. Hodkinson Corporation, has disclosed a new master of showcraft and real directorial genius.

United Artists Australian force. Left to right: Mack Whiting, managing director; Sydney Sam Blair, publicity; Ralph Doyle, general sales manager; Cress Smith, home office representative; Ed Benson, Douglas Fairbanks' representative. The men are watching the boat as it leaves the harbor for the good old U. S. A.



Hitting the pipe in Hollywood. Sheila, daughter of Pat O'Malley, takes advantage of her father's drowsiness and has a peaceful smoke. Pat at the present time is playing opposite Laurette Taylor in "Happiness," which is being produced for Metro distribution.

Baby Peggy, Principal Pictures star, is always ready to help a worthy cause. The little starlet took a huge pencil, measuring three times her own height, to St. Elizabeth's Nursery in Los Angeles to be auctioned off at the annual pencil sale. The proceeds from this go toward the maintenance of the institution.

When Colleen Moore, star in First National's "Flaming Youth," and her husband, John McCormick, visited Atlanta, Ga., they were given a royal welcome. Above: First National exchange force, headed by Manager C. R. Beacham, turned out 100 per cent to greet the popular player. Right: Willard C. Patterson, Metropolitan theatre, and Miss Moore have their little joke.

How do stars keep in trim? Virginia Valli takes to the outdoors for her daily exercise. Miss Valli is being commended for her excellent work in the new Universal Jewel attraction, "A Lady of Quality," in which she starred under the direction of Hobart Henley.

A scene from "Under the White Robe," Universal Pictures Corporation's newest single reel comedy starring Neely Edwards.

J. K. McDonald brings another Booth Tarkington story to the screen in "Boy of Mine," First National picture.

A highlight from "Wild and Woolly," first of the series of Grantland Rice Sportlight pictures which Pathe is distributing. These novel subjects are produced in one reel.

Stills from Forthcoming and Current Offerings

Jimmie Adams in a scene from "Black and Blue," an Educational-Christie comedy which was directed by Harold Beaudine.

"Kentucky Days," new Dustin Farnum picture for William Fox, is story of Southern chivalry and romance and the covered wagon days of 1849.

William Fox presents Charles Jones in a new vehicle, "Cupid's Fireman," an adaptation of the novel by Richard Harding Davis.

Tense moment in "The Ghost City," new Universal attraction starring Pete Morrison. Universal has just announced following pictures for holiday programs: "The Darling of New York," "The Near Lady," "White Tiger," "The Red Warning," "His Mystery Girl" and "Pure Grit."

A dramatic scene from Goldwyn's special, "In the Palace of the King," in which Dolores, almost insane with grief, finds King Philip has murdered his brother, Don John. Blanche Sweet plays the role of Dolores. Edmund Lowe is Don John.

Agnes, Agnes and Thor, Inc. That is what the neighbors call Agnes Ayres, featured player in Paramount pictures, and her niece, Agnes Jr., and her police dog Thor. They earned the collective title because the three are always together when Miss Ayres is at liberty from her studio work.

Helen Ferguson, who is leading woman for Monty Banks in "Racing Luck," his initial feature length comedy for distribution by Grand-Asher Distributing Corporation.

Lillian Hackett, screen beauty appearing in one of the series of Educational comedies. Miss Hackett at the present time is a featured player in the Mermaid series which Educational is distributing. Jack White is the producer of these subjects.

"You can clearly see I have no cards concealed about my person," says Ben Alexander, First National star, as he mystifies his pals with a little black magic.

Pat O'Malley, one of the busiest leading men in Hollywood, has been signed to play opposite Laurette Taylor in "Happiness," by J. Hartley Maners, the star's next picture for Metro.

"Wampas" Move May Start Exodus From Hollywood

By HARRY HAMMOND BEALL

Delegation from San Francisco Chamber of Commerce Invades Los Angeles—Hjalmar Bergman to Write Here

LOS ANGELES, December 18.—Blue laws in Los Angeles evidently mean red letter days in San Francisco, so far as luring the film colony from Hollywood to the northern California bay district is concerned for this week, following the announcement that the "Wampas," the screen publicists organization, would stage its annual frolic in 'Frisco, came a high powered delegation of big league citizens from the Angel City's rival metropolis in the north to interview producers on the subject of an exodus that would make the famed departure of the Israelites from Egypt as told originally in the Bible and later more graphically portrayed by one C. B. DeMille in his "Ten Commandments," resemble a neighborhood troop of boy scouts crossing the street.

THE Bay City Chamber of Commerce delegation headed by F. T. Letchfield, and including C. E. Healey, assistant city engineer, and L. V. Riddle, a prominent realtor, moved in on Los Angeles this week and made a tour of the studios, explaining to executives just what San Francisco could offer. They were followed by a representation of San Francisco supervisors including Supervisors Rossi, Hayden, and Welch, and even Chief of Police Dan O'Brien, who has turned the city upside down for the picture companies when they went there seeking locations, made the pilgrimmage and addressed a "Wampas" meeting on the subject.

Indignation is at fever heat amidst the screen colony, but the moving of studios from the spot that has been known as the movie capital for years would be a matter that could not be given hasty consideration, and in response to the widespread feeling against the enforcement of certain blue laws, the Angeleno city authorities have weakened somewhat in their position and are talking about a series of amendments and cancellations of the objectionable phases of the city charter.

* * *

LARRY WEINGARTEN, Jackie Coogan's Boswell, has joined the Hollywood Numismatists Club once again, and a royal welcome is being prepared for him by such well known coin collectors as Ray Leek, George Landy, Alfred Wilkie and others.

* * *

MAURICE TOURNEUR is en route to Los Angeles from New York and will arrive home Thursday.

While in New York Mr. Tourneur conferred with First National officials in connection with future producing plans and stories. It is understood that upon his return here he will have some important news concerning his future producing activities.

* * *

JOSEPH SCHENCK is back from a business trip to San Francisco and will be here to give the O. K. to the cutting and titling of the new Norma Talmadge picture, "Secrets," after which he and his wife, Norma Talmadge, will leave for a long vacation trip visiting New York, and probably paying a brief visit to Palm Beach while they are gone.

* * *

HARLEY M. WALKER, better known as "Beanie" because of the type of headgear affected by the Roach supervisor and title writer when he was a sport writer, is with us once more after an eastern voyage, which included a visit to his old home in Chillicothe, Ohio.

* * *

RAY LEEK has been chosen as director general of the "1924 Wampas Frolic and Ball," which is to be held at the Civic auditorium in San Francisco, as previously mentioned, while Garrett Graham, Hal Roach press chieftain, has been loaned by his employer to go north as ambassador extraordinary and minister plenipotentiary for the cinema publicists, and handle the advance details. Harry Brand, who never hesitates to tell the world about Norma and Constance Talmadge and their frozen-faced brother-in-law, Buster Keaton, will be in charge of the publicity.

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RAY COFFIN, Richard Walton Tully's newspaper mouthpiece, is now an actor, having been called upon to play the part of a reporter in Rex Beach's "Flowing Gold," which Tully is making for First National at United. Ray is said to have hired his own personal press agent, and to have already charged up several of the trick reporters' notebooks always used by journalists on stage and screen, to his employer.

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MRS. CONWAY TEARLE, wife of the film star, and known on the stage as Adele Rowland, narrowly escaped death this week when her automobile was wrecked at Clinton and Van Ness streets, Hollywood. Her chauffeur, Robert Gates, was seriously injured and removed to the Hollywood Community Hospital suffering from numerous bruises and possible internal injuries.

* * *

ZASU PITTS, who plays her first dramatic role as Trina in Eric von Stroheim's production of "Greed," has returned to the coast from her first trip to New York. En route to and from the Eastern metropolis she stopped off in Chicago for visits.

* * *

JAMES FINLAYSON, with Stan Laurel at the Hal Roach studios, will spend the Christmas holidays in New York City. He will go to Toronto, Canada first to meet a brother who recently came over from Scotland, and together they will go to New York where they will be joined by another brother and three sisters. This will be the first family reunion in thirteen years.

* * *

HAL ROACH this week paid bonuses of one thousand dollars each to the "Spat Family" and the Stan Laurel companies. These two companies are the first to complete pictures since the producer's offer of a bonus to all companies producing pictures under a certain schedule cost.

Those participating in the bonus are: "Spat Family" company—Pere Pembroke, director; Lloyd French, assistant director; Herbert Morris, property man, and Nick Barrows, cameraman. Stan Laurel company—George Jeske, director; William Dill, assistant director; Hamilton Kinsey, property man, and Frank Young, cameraman.

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RALPH BLOCK, who used to be a mere press agent, has signed a new agreement with Famous Players-Lasky, following a period of over a year as supervisor of productions of the West Coast studios. Block plans to leave for the metropolitan city within the next fortnight to occupy an executive position at the home offices of Paramount. His many friends here are rejoicing.

* * *

FRED NIBLO, always the toastmaster at cinema social functions, and leader in the revolt against enforcing Angelo blue laws on the picture colony, is leading the motion picture industry's drive for the Salvation Army, as treasurer of the committee which will conduct the campaign throughout the studios and theatres. The industry has taken a keen interest in the work of the Salvation Army, and this year's fund is expected to exceed all previous efforts by the cinema people.

The committee which will have charge of the drive is composed of Mary Pickford, Mrs. Tully Marshall, Mrs. Hal Roach, Mrs. Sol Lesser, Winifred Kingston, Mrs. Adolph Ramish, Mrs. Alexander Pantages, Enid Bennett, Mrs. Louis Mayer, Mrs. Clark Thomas, Mrs. Charles Ray, Mrs. Milton Sills, Mrs. Cecil De Mille, Mabel Normand, Mrs. Thomas Ince, Mrs. M. C. Levee and Mrs. Abraham Lehr.

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MARK LARKIN advises that Douglas Fairbanks' "Robin Hood" was the best picture shown in China during 1923, according to the results of a poll conducted by the China Mail, which have just reached Hollywood. Not only did "Robin Hood" take first place, but two other Fairbanks productions, "The Three Musketeers" and "The Mark of Zorro," captured second and fourth places in the same contest.

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The honorable Mark also asserts that more time has been spent on location by Mary Pickford during the filming of "Dorothy Vernon of Hadden Hall," now in work, than on any picture she has made in a number of years.

* * *

ROY HUGHES is in Tempe, Arizona, producing a series of westerns for the independent market. "Ashes of Waste" will be ready in January, with one to follow every four to six weeks, featuring Miles Leavens and Donna Hale.

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HJALMAR BERGMAN, one of the better known of the younger writers of Europe, has been drafted by American films.

Bergman, who probably is the most widely read writer in Sweden, with the possible exception of Selma Lagerloff, has signed a contract with the Goldwyn Company as a screen writer, and will come to that company's studios in Culver City.

The author will write and adapt stories for Victor Seastrom, noted Swedish director who has just finished his first American production, "Name the Man!" by Sir Hall Caine.

Theatrical Publicity Men Unite to Promote Nellie Revell's Book

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—One of the most remarkable luncheons ever seen in the amusement centers of Times Square was held at a joint meeting of the Motion Picture Advertisers, Inc., and the Theatrical Press Representatives Association at the Cafe Boulevard last Thursday when plans were consummated for the distribution and sale of Nellie Revell's book "Right Off the Chest".

Notable people in the industry took part, the principal speaker being Irvin Cobb who traveled 2,200 miles to be at the luncheon. Mr. Cobb's speech was a sterling tribute to Miss Revell's gameness, to her pioneer work in blazing the trail for women press agents and to her indomitable standards of honesty and integrity.

The author, Miss Nellie Revell, has a national reputation in amusement circles as the first woman press agent. About four years ago she broke several vertebrae in her back and has been a bed ridden patient until almost recently when her invincible courage and unfailing optimism won results. To completely restore her health a further operation is necessary; and it is to gain the necessary funds for this that the drive for the sale of books is being accomplished.

Cabanne Creditors to Receive Full Payment

(Special to Exhibitors Herald)

ST. LOUIS, MO., Dec. 18.—Creditors and stock subscribers of the William Christy Cabanne Motion Picture Trust, Limited, of St. Louis, which recently was thrown into the hands of a receiver appointed by the United States District Court in New York City, will be paid in full, according to advices received by George T. Priest, local counsel for the company.

Priest stated that the receivers have signed a contract with Anderson Pictures Corporation providing for an advance of $6,000 when the first negative of "The Eternal Force," a picture produced by the St. Louis company, is delivered to the Anderson company, and guaranteeing $30,000 not later than six months after the publication date, February 1. Another $15,000 is to be paid eight months after publication and $21,000 eleven months thereafter.

Six Companies Enter Business in New York

(Special to Exhibitors Herald)

ALBANY, N. Y., Dec. 18.—One a day was the record of companies entering the motion picture business in New York state during the past week. Six companies were incorporated and received charters from the secretary of state:

These companies include the Cross Bay Theatre, Inc., capitalized at $500,000; the Chiropractic Science Service Association of America, $5,000; the French Exposition Corporation, $50,000; G. G. and G. Entertainments, Inc., $5,000, and two companies whose papers did not state the amount of capitalization, these including Luporini Features Corporation and Nighsmith Pictures, Inc.

Made Exchange Manager

DALLAS, TEX.—Robert Cotton has been appointed manager of the Educational Film Exchange of Texas, succeeding Mr. A. H. Tomes, resigned.

All Exhibitors Urged to Aid In Fight for Repeal of Tax

Special Committee of Theatre Owners Now Has Its Forces Functioning Throughout Country—Salesmen Will Cooperate

(Special to Exhibitors Herald)

NEW YORK, December 18.—Encouraged by President Coolidge's recommendation and by Secretary Mellon's tax revision measure, made public yesterday, the Special Committee of Motion Picture Theatre Owners, campaigning on behalf of the repeal of the admission tax, today is confident that this burden will be lifted from the shoulders of the exhibitors of the country.

Works in Conjunction With Hays Organization

This committee is working in conjunction with the Motion Picture Producers & Distributors of America, with H. M. Richey of the Michigan theatre owners organization, as liason officers between the Hays group and the exhibitors.

The committee now has its forces functioning in practically every state. A campaign brief, published under the title, "A Book of Facts," has been distributed to exhibitors of the country as a guide for individual effort in seeking repeal of the tax.

A special appeal to exhibitors to communicate with their congressmen and senators is made by the committee. Should the various law-makers visit their homes during the holidays, exhibitors are urged to get in touch with them and discuss the subject of tax repeal.

"Write Your Congressmen"

In this connection, the committee's appeal to exhibitors reads: "Write your congressman and senators at Washington, D. C., frankly and fully now. In addition, please talk with ten of your friends—citizens who are not theatre owners—and have them write the legislator immediately, urging the repeal of the tax. It is important that you advise us here that you are writing and having your friends write, and also advise us of the replies which you receive. This information is very important to us.

"It would be an excellent idea if you would present the same facts to your local newspapers, show them the enclosed editorials, and get their support. Copies of editorials which appear should be sent here at once.

"This is your responsibility. We need your assistance. Please advise that you will be willing to help in the manner suggested above."

Headquarters in New York

The headquarters of the committee is at 522 Fifth avenue, New York City, care of the Motion Picture Producers & Distributors of America.

The "Book of Facts" being distributed to exhibitors presents eight pages of logical arguments why the admission tax should be repealed.

Another agency which is cooperating in the tax repeal campaign is First National. E. A. Eschmann, general manager of distribution, in an order to his salesmen, instructed them to drive home to exhibitors the importance of taking an active part in the fight. Mr. Eschmann says:

Salesmen Urge Cooperation

"Inasumch as salesmen are meeting exhibitors every day, it seems logical that they should supplement the campaign of the trade press to stir each and every theatre owner to action. They are the medium through which such propaganda, emanating from the heart of the industry, may reach the farthermost members.

"First National salesmen are fully acquainted with the importance of the war repeal question. They understand clearly the odious feature of the 'ten per cent on every dollar or fraction hereof' which threatens to retard the growth of the motion picture. This knowledge, together with the information as to how the problem may best be solved, when passed along by salesmen in personal contact with exhibitors, will assist in crystallizing into action the good intentions of many. And action, immediate and insistent, is necessary for the repeal of the theatre admission tax."

Section 18, of Secretary Mellon's new tax revision measure reads: "The tax on admissions is repealed."

Just how soon congress will take up the tax revision measure for consideration is uncertain. Difficulty in organizing both the house and the senate has delayed legislative matters and it has been indicated that the bonus question may postpone further action on the tax revision bill.

Nigh and E. L. Smith Form Producing Firm

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—With the incorporation this week in Albany of Nighsmith Pictures by Will Nigh, director, and E. L. Smith, formerly production director for Inspiration Pictures, a new producing organization has entered the independent field.

Their first picture, a miniature feature drama, "Among the Missing," was presented at the Rialto theatre. It is the first of a series of these miniatures, twelve of which are to appear, one each month.

Will Nigh and Lucile La Verne, stage star, play in the initial subject.

Schnitzer to Plan New F. B. O. Production

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—J. I. Schnitzer, vice-president of the Film Booking Offices, has left for the R-C studios in Hollywood on distributing matters. On reaching the coast Mr Schnitzer will lay plans to greatly enlarge F. B. O.'s production program for next year. He will also confer with A. A. Schmidt, former general sales manager of Universal, who has recently joined F. B. O. as western division manager, on distributing problems.

Goldwyn Cosmopolitan to Issue Eighteen Pictures

Impressive Array of Product to Be Ready Within the Next Few Months Is Announced

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—Eighteen special features are announced for publication within the next few months by Goldwyn Cosmopolitan Distributing Corporation. Most of these productions are completed; on others the photography has recently been finished and work is now under way on the rest. The announcement is regarded as the biggest which has emanated from Goldwyn Cosmopolitan since the amalgamation of the distribution of Goldwyn, Cosmopolitan and Distinctive pictures made last year.

EACH of these eighteen pictures has been made with every consideration for its appeal to the picture-going public. Directors who stand at the head of their profession and casts which are unexcelled in the ability of the individual players have been called upon in every instance. They are box-office pictures which have a pulling power out of the ordinary.

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"Little Old New York," Cosmopolitan's latest Marion Davies production, heads the list. It is now being issued to exhibitors of the country after its run of three months at the Cosmopolitan theatre in New York, followed by two additional weeks at the Capitol theatre.

The other pictures on the program are as follows:

Cosmopolitan's production starring Lionel Barrymore and Seena Owen, "Unseeing Eyes," from Arthur Stringer's novel of the Canadian wilderness, "Snowblind," which E. H. Griffith directed; Rupert Hughes' new picture, "Reno," which he wrote and directed, including Helene Chadwick, Lew Cody, George Walsh, Carmel Myers, Hedda Hopper, Dale Fuller and others in the cast; Marshall Neilan's version of Madeline Ruthven's Siberian story, "The Rendezvous," Conrad Nagel and Lucille Ricksen; "Second Youth," a Distinctive Pictures production of an Allan Updegraff story in which Alfred Lunt, Herbert Corthell, Walter Catlett, Jobyna Howland, Lynn Fontanne, Mimi Palmeri and others appear; Victor Seastrom's first American production, "Name the Man," a Goldwyn picture from Sir Hall Caine's novel, "The Master of Man."

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For early publication is Cosmopolitan's picturization of Stanley Weyman's colorful story, "Under the Red Robe," directed by Alan Crosland; Goldwyn's King Vidor production, "Wild Oranges," from Joseph Hergesheimer's novel; Cosmopolitan's production, "Out of the Dark," from Jack Boyle's story, "The Daughter of Mother McGinn;" Distinctive's new George Arliss production, "The Adopted Father," adapted from a story of Edgar Franklin's by Forrest Halsey and directed by Harmon Weight; "Greed," adapted and directed by Erich von Stroheim from Frank Norris' novel; Elinor Glyn's "Three Weeks," directed by Alan Crosland, with a cast embracing Aileen Pringle, Conrad Nagel, Stuart Holmes and others.

* * *

Goldwyn's second Emmett Flynn production, "Nellie, the Beautiful Cloak Model," adapted by Carey Wilson from Owen Davis' old melodrama, is the centre of much interest. Then there will be Cosmopolitan's James Oliver Curwood story of the Canadian wilds, "The Flaming Forest."

Another big Distinctive product, a picturization of Sir Gilbert Parker's great novel of Egypt, "The Weavers," directed by Harmon Weight, with Alfred Lunt and Mimi Palmeri, is also on the program. Marion Davies contributes another picture produced by Cosmopolitan, "Yolanda," from the novel by Charles Major, which Robert Vignola directed.

Two other Cosmopolitan productions will follow—an American historical romance, "Janice Meredith, from the popular novel by Paul Leicester Ford, which will furnish Marion Davies one of her best vehicles, and "The Great White Way" from H. C. Witwer's story. "Cain and Mabel," directed by E. Mason Hopper, in which Anita Stewart has one of her best roles.

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By B. F. HUESTIS
(Community Theatre, Harbor Beach, Mich.)

During the warm weather slump we used bigger and better pictures, and instead of showing 3 nights a week (Tuesday, Thursday and Saturday) with a different film each night, we are open now four nights (Monday, Tuesday, Friday and Saturday), showing same picture two nights. We buy pictures for two nights as cheaply as for one. We save on express and film rental and we get as many admissions as we did before.

By J. R. EULER
(Opera House, South English, Iowa)

Several months ago I booked four Zane Grey pictures from Hodkinson, with dates to play one every two weeks. I then had the printer make up some season tickets and sold them, good for one admission to each Zane Grey picture. The patrons would save about fifty cents and I sold more tickets this way than if I had had a straight admission. This might be used with a serial or "Leather Pushers" or "Fighting Blood" series, or some other such group.

September Nuptials Of Jay Rescher and Jean Tolley Revealed

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—An announcement that created no small surprise among their many friends has been received from Mrs. Viona Pearson, revealing the marriage of her daughter, Miss Jean Tolley, to Jay Rescher. The wedding took place on Sunday, September 23, at Ogunquit, Maine, it has just become known.

The bride is at present playing the lead in the J. E. Williamson production for Metro, "The Uninvited Guest," making her debut as a leading woman, though she has previously appeared with Thomas Meighan in "Homeward Bound." Miss Tolley is the winner of several beauty contests.

Mr. Rescher is a camera man of note, who, starting as a laboratory worker for D. W. Horsley has earned a popular reputation for his daring and skill in the making of pictures.

Declares Exhibitors Demand Good Pictures At Lower Rental Cost

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 18.—"What the exhibitor wants today is a better grade of picture for less rental cost." This is the word received at the offices of United Producers and Distributors from Frank J. Hawkins, distribution manager, who is making a tour of the country interviewing theatre owners.

Mr. Hawkins states that he finds the majority of exhibitors would welcome the opportunity to reduce prices.

It is the plan of United Producers and Distributors to supervise distribution and production under a sound business system such as will make it possible to radically reduce prices so as to open the way to the masses of people being able to see the best there is in cinema entertainment at admission rates of as low as twenty-five cents per ticket.

Get Grand-Asher Film

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—Film Booking Offices will handle the distribution of "By Divine Right," the first production made by the Grand-Ascher organization starring Elliott Dexter.

EXHIBITORS HERALD

Another year will bring another Christmas.

Merry Christmas. Thomas H. Ince and Blanche Sweet, producer and star of First National's "Anna Christie," pose for their Xmas photo.

Baby Peggy, new Principal Pictures star, will have to wait until next year to see Santa Claus. She had good intentions this year, but she failed to take Mr. Sandman into consideration. Nevertheless, the old fellow didn't forget the little starlet, as you may see.

John Philip Sousa, king of bandmasters, gives Jackie Coogan, star in Metro's "Long Live the King," his initial lesson as drum major.

Helene Chadwick, featured player in Goldwyn's "Reno," claims she has the largest Christmas stocking in the world. With a stocking like that we'd ask Santa Claus for a house and lot, a bank building, a special built car, half of the Pacific ocean and maybe a bag of nuts. But, of course, everybody isn't as selfish as we are.

Recalling those familiar words,
"Should auld acquaintance be forgot"—
Between us all on Christmas Day,
I'll say, emphatically, "not"!

Blanche Sweet's exceptional delineation of the character of Anna Christie has won her the stellar role in Thomas H. Ince's "Those Who Dance," a First National attraction.

Here's the kind of Santa Claus we're going to write our letter to. Pretty Dorothy Devore, Christie comedy star, is acting as toy dispenser to a group of Hollywood studio children. Note the Russian influence in the motif for the chic boots. Even Santa reads the style books.

Gertrude Olmstead, Chicago girl and winner of the Elk's beauty contest, whose sincere work during the past two years has won for her the leading role in the second Gene Stratton-Porter production, "A Girl of the Limberlost." This picture was directed by James Leo Meehan.

The very best wish
For the very best cheer
For the very best Christmas
And very best year.

A fantastic headdress which is worn by Mae Murray in her latest attraction for Metro, "Fashion Row." Robert Z. Leonard directed the offering.

Ethel Shannon, a featured player in Preferred Pictures "Maytime," plays Mrs. Santa Claus to her coworkers at the B. P. Schulberg studios. At the left: Sam Jaffe, general manager of the Preferred delivers his gift in person.

Enrico Guazzoni (left), the famous Italian director of "Quo Vadis," and Ferdinand V. Luporini, who has just brought Signor Guazzoni to this country with a print of his most recent production, "Messalina."

While the joyful Christmas Day
Passes happily away,
May you find its hours fair
With contentment everywhere.

Below: The little star of Metro's "The Good Bad Girl," loses her usual cheery disposition as she checks her Christmas list.

Below: The best of friends must part. Viola Dana is chicken hearted when it comes to executing turkeys for holiday feasts.

Miss Dana gives her Christmas tree the once over. Can you blame her? It looks as though she'll need all the decorations in Hollywood.

David Smith, Vitagraph director, has completed "Red Roses," at the company's Hollywood studios. He will produce "Borrowed Husbands" next.

May the light of candle and Yule lag
The gay bright green of holly
Gifts and merry greetings
All make your Christmas jolly.

Old St. Nick is a sly fellow. No matter how long you wait for him he doesn't slide down the chimney until the Sandman has made his visit. Ben Alexander discovered that fact.

Alexander is starring in the current publication, "Boy of Mine," a First National attraction produced by J. K. McDonald. Booth Tarkington supplied the story for this picture of childhood.

Harry Langdon got a glorious Xmas present in the form of a stellar contract from Mack Sennett. Pathe will distribute the comedies.

Three of the brilliant array of stars appearing in Louis B. Mayer's next Reginald Barker picture for Metro, "Cape Cod Folks." Left to right: Renee Adoree, Frank Keenan and Barbara Bedford. Realism will mark production of the story.

Patsy Ruth Miller, Goldwyn player, gives her conception of Santa Claus. Of course, Santa needs heavier garments after leaving Hollywood.

At Christmas play and make good cheer
For Christmas comes but once a year.

Hazel Williams, talented young dancer and actress appearing in Gene Stratton-Porter's "A Girl of the Limberlost."

Sure this is a Merry Christmas for Laura La Plante, newest and youngest Universal star who has just been elevated to stellar roles by Carl Laemmle, Universal president.

We have the pleasure of introducing a prominent New York exhibitor—Jacob Rosenthal, owner of the Rose theatre, Troy, N. Y.

Stan Laurel, dressed in his "best bib and tucker" and on his best behavior. There's a reason. Old St. Nick often forgets naughty boys. Scene from Pathe's "Mother's Joy."

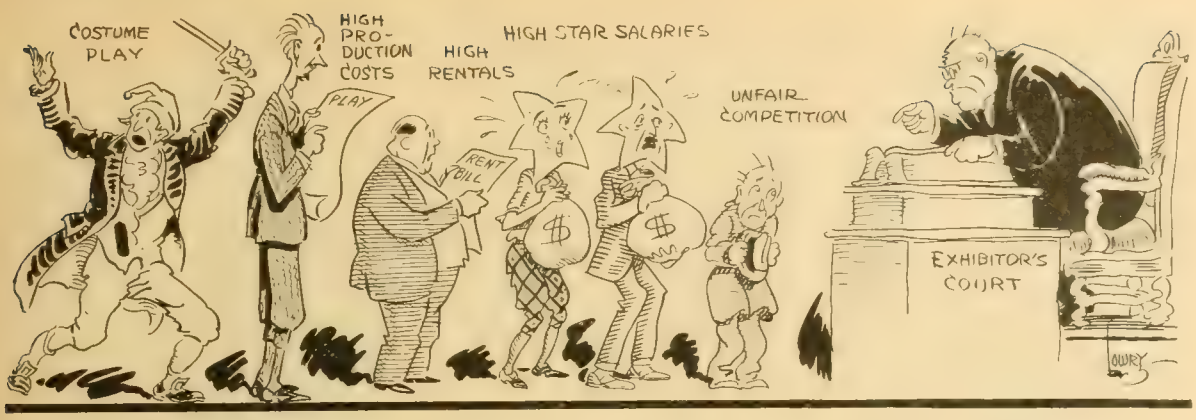
"The mistletoe hung in the castle hall,
The holly branch shone on the old oak wall."

Would any one but a motion picture comedian have thought of Santa Claus arriving on his annual pilgrimage in a duck boat. This one is Jimmie Adams, Christie comedy star, who will play Old Nick for the annual studio children's party.

Metro has put plenty of Christmas atmosphere in its new Viola Dana attraction, "In Search of a Thrill." What's Xmas anyway without a heap o' toys, a tree, some laughing youngsters, and a home! This scene should make the children applaud.

Christmas morning is full of cheer at the home of Reginald Denny, Universal Jewel star. Although Denny was injured recently in an automobile crash, he was out of the hospital in time to celebrate Xmas at home with his family.

Denny is the Universal player who made H. C. Witwer's "Fighting Blood" pictures famous. Owing to his success in this series of short subjects he was elevated by President Carl Laemmle to stellar roles in the company's Jewel attractions.



Exhibitors "Grand Jury" Passes Judgment on Industry

Indictments Voted on High Salaries of Stars, High Producing Costs, Elaborate Specials and Present System of Introducing Casts

The court of exhibitors has convened.

During the last twelve months the members of this "jury" have had an opportunity to conduct thorough investigations of the diversified activities of the motion picture industry.

So interesting and constructive are the individual opinions of the "jurors," that the "court" has considered it expedient to call for separate reports and indictments, rather than a composite report of the "jury's" findings.

The individual reports will now be read:

Non-Theatrical Activity Scored

By TOM FOSTER

(Star Theatre, Stanley, Wis.)

While the events of 1924 still lay in the lap of the gods, some of the shadows cast by them are so plain as to be easily distinguished.

Tom Foster

Of the most importance to the exhibitor I think is the fact that the final months of the year and 1924 will see exhibitors organized with a strength never before known in the industry. There are many shadows that point to this conclusion, but I think the most important of them is non-theatrical competition. To meet this competition the exhibitors will have to be banded together strong enough to say to the producer, "Theatrical productions for theatres only," and then refusing to do business with any exchange that sells such productions to such competition as schools and churches.

On this question the exhibitor is fast becoming alarmed, not knowing whom it will strike next, from the biggest to the smallest, and place them with the scores of exhibitors that have already lost their all against such competition.

The exhibitor is also fully alive on this question to the fact that the distributors, in spite of their continual insistence that they wish to be fair, are not sincere on this statement. I will give one illustration on this point.

In Pierre, S. D., under the auspices of a local church, at one theatre a free show is run on Sunday, rendering it impossible for the other show to make a profit even in the week. C. C. Pettijohn, in behalf of the distributors, arrived at an agreement satisfactory to all, at least so the statement was put forward by the Minneapolis film board. They forgot to mention the fact that the agreement was only satisfactory to all distributors, because at this writing the free church show is still going on.

The second in importance of the shadows thrown by coming events is that the producers will try harder than ever before to force a percentage agreement in booking film upon the exhibitor. This will be just as strongly fought by the exhibitor as heretofore, the reasons for this are so tenable and many as to preclude touching on them in this article, but the reasons for the move might be mentioned.

Both the producer and distributor insist film rent must go higher, the exhibitor already with his back against the wall, has refused the demand. The distributor professes to believe the exhibitor is not fair and is determined to extract every dollar possible. One illustration on this point: One producer has under contract a comedy star. On his first feature length comedy 24 per cent of exhibitors reporting claimed to have lost money on the production, yet on the next production the producer raised all exhibitors in rent demanded.

The only way the exhibitor could pay more film rent would be to raise his admission price. This cannot be done with the disturbed conditions that will result from a presidential year. Hence the distributors will turn to the one way left to try to extract more money from the exhibitor—percentage.

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Producers Failed To Heed Warning

By HARRY M. CRANDALL

(Crandall Theatres, Washington, D. C.)

The most important thing that has happened in 1923 is the fact that the producers have found to their sorrow and that of the exhibitors how far the production cost elastic will stretch without breaking. For three or four years the exhibitor, who is without the slightest doubt in the best position to judge, has warned the producer and even pleaded with him to watch production costs. These pleadings and warnings have absolutely been ignored. Their own vanity, together with that of the director and star, has been more important to them than advice from thousands of exhibitors, who realized far in advance that we were heading toward the danger mark, because of extravagance in production, etc.

Harry M. Crandall

Bigger and better pictures—what does that mean? Better pictures—yes—but bigger pictures do not necessarily mean that they are going to be big box office

attractions. Big crowds in the cast and elaborate mob scenes do not insure the success of the production. Many of our so-called big pictures have failed at the box office, although very expensive. Some of our biggest box office successes have not been expensive or so-called big pictures. Costume pictures have come in the last two years by the ton, until now you cannot sell them to the public even with the best stars—and yet the stars themselves think they must make them to keep abreast of the others. It is all wrong. Both producer and exhibitor make less—so why more?

Let us get back to the good picture that appeals to all classes. Then the producer and the exhibitor will make more money, and the public will be better satisfied.

We have heard a lot of talk from some of the stars and directors about the exhibitor being mercenary, and that the exhibitor cares nothing for the artistic value of the picture—and that reads very well in print, but so far, I fail to find any star or director who is willing to do anything for art's sake. They want to get all the money possible out of a picture; in fact, more than the exhibitor can possibly pay for their so-called art, and they expect the exhibitor to play the pictures at a loss.

If they really and truly are sincere in what they say, and want to lift the pictures to the higher or more artistic plane they speak of, why not make a few at their own expense, and give them to the theatres to run, and not be so mercenary themselves? They are the really big commercial end of the business, and they are only in it for what they can get out of it—but they expect the exhibitor to take the losses—but the exhibitor is gradually tightening up on this, and they will all wake up when it is too late. Nazimova did, Charles Ray did—and they were both pretty good drawing cards, in fact none better than Nazimova at one time.

So you can see that the star and director want to make millions for themselves, and charge the exhibitor more than he can take in at the box office. This is all the bunk!

So I hope the most important thing in 1924 will be that they get rid of those spendthrift directors and stars and get others with some business judgment, even if they have to start a school and train them. It is a well known fact that several of these directors and stars have almost pushed large corporations into bankruptcy, and in the face of this other producers will take a chance with them.

Let the producers forget this art bugaboo and start all over again thinking of common sense business methods plus showmanship.

The outlook for the coming year is extremely hard to forecast, because the whole thing hinges on the rise or fall of a few spendthrift producers, directors and stars.

* * *

An Instance of Useless Expense

By A. C. HAYMAN

(Cataract Theatre Corporation, Niagara Falls, N. Y.)

One of the most flagrant and criminal expenditures of money uselessly, I think, is in "The Spanish Dancer," released by Famous Players, and it gets my goat how such efficient business men as Adolph Zukor, Jesse Lasky and other heads of departments of that large corporation will allow a man like Herbert Brenon to run wild with the enormous expenditure he put in "The Spanish Dancer." Please understand that this is only the opinion of a small town hick exhibitor, but every now and then these small town hicks have a brain and can see farther than their nose. I have the pleasure of screening Mary Pickford in "Rosita" and "The Spanish Dancer," and I want to tell you that my opinion is that Herbert Brenon never got started to accomplish what he thought he could do, and that is make a better picture that "Rosita." His tremendous waste of money in the mob scenes in "The Spanish Dancer" is criminal.

The present admisison prices of the large majority of theatres cannot absorb pictures made under these conditions and the natural result is that the distributor has only a limited output at prices which do not bring any return to the exhibitor, forcing the exhibitor, in order to be able to get any pictures at anywhere near reasonable prices, to combine with other houses, thereby creating an evil which all producers are kicking about, and it is directly due to their own ways of selling the productions to the exhibitors that forces exhibitors to protect themselves with these methods.

* * *

Should Keep Admission Down

By JULES E. MASTBAUM

(President, Stanley Company of America)

The motion picture business is in a healthy condition. These pessimistic persons who saw in the recent announcements of curtailment of production by the country's leading companies forebodings of a great calamity have nothing but their fears to justify such notion. It was a wise move to put production upon a business footing, to eliminate waste, and at the same time to seek to give greater value by the exercise of greater care. The Stanley Company of America has prospered and has made many new friends through a policy of helpfulness. The year now ending has been exceptionally prosperous and it is a gratification to know that all Stanley clients have shared in a finely paying patronage. The Stanley Company's own theatres have done exceptionally well. Part of the success must be attributed to the efficient co-operation of loyal and well trained employes; part to the superiority of the shows, the excellence of the music, and the high character of all the entertainment provided.

Jules E. Mastbaum

There is one thought that I wish to impress and that is that motion pictures today are firmly established because they are within the reach of everybody. They are essential to happiness and they have made life fuller and more enjoyable than in any period of the world's history. We have a duty to humanity and that is to keep pictures within the reach of everyone.

By that I mean that, apart from any selfish motive, we should feel our obligations to give picture entertainments at the lowest possible admission charge. We must ever have the idea in mind to keep prices down. Thus we will be doing our duty and we will also continue in prosperity. I feel confident that with the splendid programs of the producers for 1924 to help us, we will witness a growth of the motion picture business beyond all expectation.

A Ship Headed For the Rocks

By J. C. JENKINS

(Auditorium Theatre, Neligh, Neb.)

I wish to make emphatic two statements: First, that for the small theatre man the past year has been a financial failure; and second, that his success or failure for 1924 is contingent upon conditions within the industry itself.

J. C. Jenkins

To be a pessimist is the last thing I wish to do, but to treat this subject in the light I see it I must needs operate this typewriter without gloves on. If production costs continue to advance for 1924 as they have for the past two years, then there is but one thing for the small theatre man to do; ring down the curtain, put out the lights and stand by for the shock, for he is headed for the rocks just as sure as fate, and when the shock comes the impact will be felt even to Beverly Hills.

Mr. Brandt in his published statement of star salaries has thrown a bomb into the camp of the producers that has shaken the industry to its very foundation. Exhibitors are waking up to the fact that they are being filched and the public is becoming tired of contributing to this kind of business lunacy.

* * *

dous waste of money in the mob scenes compliments a certain juvenile star—who has not yet reached her sixth year—on her wonderful accomplishments, saying that she knows the entire alphabet and can count up to one hundred. And her employer is quoted in the same article as saying that she will make four pictures the coming year for which she will receive $200,000.

A wonderful accomplishment I would say for a child who is only receiving the paltry sum of $200,000. And this goes to prove how ungrateful the people of the United States are toward their president, for he knows the entire alphabet, can count up to one hundred and fifty and in addition can recite "Twinkle, twinkle, little star" without lisping and yet he only receives $75,000 per year.

It's an outrage. If he was in the "movies" he ought to be worth at least a million dollars a week to any producing company that has the ability to bunco it out of the exhibitors. The salary paid this juvenile would pay the combined salaries of the nine members of the United States supreme court and there would be enough surplus to buy each a Lincoln, a Rolls-Royce and two Fords, and they could take their families to the "movies" every day in the year on the change that would be coming to them.

Who is going to pay this salary? There are no philanthropists in the business that I have ever heard of. The exhibitors have been pretty thoroughly cleaned and the public is beginning to manifest a desire to know what is being done with their money.

In Mr. Brandt's list of star salaries he lists one as receiving $10,000 per week. Can you imagine an astounding statement like that? Who made these stars anyway? What would they be worth

today if it wasn't for our screens? Did the exhibitors ever think of that?

* * *

What is there about a camera that enhances the value of a star's services over and above her or his worth to the legitimate stage the moment he or she steps in front of it? Margaret Anglin, Henrietta Crossman, Maude Adams and even the "Divine Sarah" never dreamed of such fabulous wealth, and have they more talent than these, or has the public and the exhibitors gone crazy?

I'll venture to say that if the screens of the country were to remain dark for ninety days there would be a scramble back to the Follies, the burlesque, the repertoire, the ten-twenty-thirty and even the laundry at anywhere from one hundred a week down to cakes and coffee. And the regretable part of it is that the exhibitors are being played for suckers in allowing their screens to be exploited.

Star salaries and other production costs have got to come down or the business is doomed. Otherwise, the need of the hour is for the building of less theatres and more lunatic asylums. Pessimist? No, just stating a fact, that's all. If anyone thinks this is a guess on my part let them take a survey of the small theatres over the country and see what is happening to them. Thousands of them have cut down to two and three nights per week where heretofore they played six, and many of them have closed and are closing entirely.

Is this a promising outlook for 1924? It isn't hard to realize what will happen should this condition continue. Is it possible that producers can shut their eyes to these conditions and go on squandering any amount of money on productions in the belief that they can continue to advance film rentals?

It is about time they woke up to the conditions facing the industry. They should get a few miles away from Broadway where they can get a correct perspective and then look the question squarely in the face. There is no use to theorize or temporize on this matter. You can't bass drum optimism into a man while the jailor is locking the cell door in his face.

"Ten thousand dollars a week". Do you exhibitors get that statement? If there is a small town exhibitor anywhere in the United States who can truthfully say that he has been able to make $10,000 over and above his living and operating expenses in the last two years, I'll give two dollars for his photograph to go in my freak collection. You haven't done it and you know it, yet you and I have been buying film at a price based on weekly salaries of stars from $1,000 to $10,000. And what makes me sore is that there are but a few of us who have nerve enough to get out in the open and fight. If you agree with what I have said in this article, then get up courage enough to say so in the HERALD and let the producers know how you feel about it. If you haven't enough spunk to do that then you ought to be soaked.

* * *

Lying on my desk right now are the artistic prospectus from four of the leading producers, the cost of which must have run into thousands of dollars. They are so artistic in design and workmanship that they would adorn any library table in the land, and what is their purpose? Not to help the exhibitor sell the picture to the public, but rather to lay the foundation for the film peddler to sell the picture to the exhibitor. And who is paying for them? Who generally pays in the final analysis for all of this crazy expenditure of money?

When I contrast these artistic books with the billing I am furnished to help me sell the picture to the public I have to draw on my Congregationalism pretty strong to keep me from using some very bad English. My wife doesn't allow me to swear around the theatre, so I go down on the bridge. I have often wondered what the result would be should all the theatres decide to close up at once for thirty days to make needed repairs and the constant daily flow of money to Wall Street was shut off. Would the patient have died any happier than if the operation was prolonged by a gradual closing?

There are reefs ahead and it is about time some one was put in charge of the ship whose range of vision reaches beyond the Hudson River. Call me a pessimist if you will. Andre Tardieu was called a pessimist when he warned England and France of the German menace six years before the world war.

I am a "hick" exhibitor from a "hick" town, and I'll acknowledge it, but the powers that be want to remember that the "Hickvilles" of this country outnumber the "Broadways" by ten thousand to one. There is one ray of hope that the exhibitors of Nebraska, Iowa and South Dakota ought to be thankful for: The exchanges in Omaha have given the air to a lot of surplus salesmen who have been tramping on one another's heels up and down this territory for years, and exhibitors can now have a chance to catch their breath. And if this bit of sanity will only extend to Hollywood, I'll stage a jollification in my theatre for the "Herald Only" club that will make a presidential inauguration look like a dog fight.

* * *

A Suggestion for Introducing Casts

By FRED S. MEYER

(Palace Theatre, Hamilton, O.)

Now that the producers have definitely agreed upon a decided policy of retrenchment, and since the stars, authors, scenario writers, cameramen and directors have been advised that they will have to quit stalling, I'd like to offer a suggestion for the pictures to be made in 1924.

Fred S. Meyer

Have you ever stopped to figure how many different methods there are being used of introducing the cast? First we have the straight title, containing from five to twenty-five names. Then there's the "rolling up" affair that's even worse. Next comes the introduction of characters as they appear (the most commonly used), and in some instances we have both. And in these days of irksome tolerance, where our great stars are getting to be more and more of secondary consideration, I'd like to suggest a uniform introduction for introducing the characters.

Years ago we showed Goldwyn's "The Northwind's Malice," a Rex Beach story. Ever since that time I've tried to find out for myself why that novelty idea was not followed out and used in subsequent productions. All of the characters were introduced in a very unique manner at the end of the picture. I suppose I'm in the minority, but to me personally that was the ideal arrangement of presenting the names of the characters to the public.

I think that all but the big town exhibitors (and possibly some of them) will agree that 75 per cent or more of the people, come in after the feature starts. Possibly they'll sit through until the beginning starts again, and perhaps they figure if they see half the feature and all the short subjects, they've had their money's worth for one night. I don't know.

But why not adopt a uniform rule and stick to it? Introduce your characters at the end of the story, as was done in "Northwind's Malice," and if you don't want to do that, introduce them as they appear—not at the beginning. You're wasting too much footage that never goes any farther than our projection room—until it goes back to the producer (distributor).

* *

The Outlook on Pictures, Prices

By E. W. COLLINS

(President, M. P. T. O. Arkansas)

In glancing back over 1923 four things stand out more boldly than the others in the year's records. First is the improvement in the moral tone of most 1923 releases. The improvement was noticeable, and most welcome. Second is the flashing to the front of several independent producers who are now competing on even terms with the old line organizations. Third, the tendency to eliminate the objectionable system of block booking and last, but not least, the collapse of the soaring film rental bubble.

E. W. Collins

The exhibitor can look forward to 1924 with some degree of hope. By careful buying he can secure good pictures at moderate prices and it is this that will enable the small town exhibitor to continue in business. The orgy of spending has been checked by the producer. The box office, groaning under an unbearable burden, has rebelled. Good, sane, common-sense pictures at common-sense prices will sell in 1924, the others will not.

Nineteen twenty-four will probably see the entry into the industry of a few new producers of vision, who will make good stories into five and six reel features at a cost that will enable them to sell at reasonable prices. Good casts will be employed and good pictures will result, without excessive production costs.

* * *

Grand-Ascher has already shown the way. I believe they have already achieved a distribution never before equalled by a young company. Examine the casts, stars and stories, then find the exhibition value they have placed upon the completed product, and you'll have the answer. Others will follow in the same lines. Nineteen twenty-four should see many fine pictures available at reasonable rentals.

The "road-showed" picture will have little bearing on the industry in 1924. Successful road show pictures only happen on rare occasions.

The Board of Arbitration plan of the Hays organization gave promise of being an important development of the year but abuse of power and a recent decision of the U. S. Court, placing the film business in the class of Interstate Commerce,

will result in the gradual disintegration of the boards.

Paramount's "demonstration policy" was pregnant of revolutionary principles but it has degenerated into a plan to increase the prestige of their "zone" theatres at the expense of the little houses in the surrounding territory. It has failed.

Nineteen twenty-four will see a tightening of organization ties amongst exhibitors. No exhibitor now denies the necessity for national organization. In spite of some internal dissention, the Motion Picture Theatre Owners of America remains the only national body. Eventually honest leaders will see the good sense of combining strength under the M. P. T. O. A. banner, eliminating the evils from within. If, during the year of 1924, all exhibitors will unite, not to fight the producer, but to fight ALL enemies that imperil his future, then the exhibitor will become what he should be—the dominant power of the industry.

* * *

Less Profit, Better Business

By W. CRUICKSHANK

(Lyceum Theatre, Wingham, Ont.)

I will endeavor to convey my opinion of the motion picture industry both past and present, so far as the exhibitor in the town of 2,500 is concerned.

W. Cruickshank

In the first place I believe we have had too many big specials. I find the public will not willingly pay the high prices any more than twice a month. In a town of this size people live mostly from hand to mouth and a slight advance in prices is not always profitable. Then again, when an exchange gets a really worthwhile special they will roadshow it or play you 70-30 percentage and you usually spend your part in extra advertising. We will soon have to play all specials in order to get certain good stars. The program picture is a sideline with some of our best producers, and to the small town the special is the sideline.

The Paramount idea of "showing you" before you buy may not be a bad idea to the man who can make use of it, as I think we would buy less specials if we saw them before.

Exhibitor organization is beginning to be a reality and not before it is time. With the high-priced stars who can own three or four homes and at least two cars, and all the wild parties, while the exhibitor has to work his head off to try and get the people in his house in order to pay for all these wild times, and the way things have been, we either had to come across or close up. Why? Because we have been fighting alone, instead of in a body, then perhaps we will get results.

I believe that the next year will be better business, but no more if not less profit, as all these specials are going to cost more money and the public can't pay the big prices all the time. The producer advertises all his specials and your patrons know little about the program picture. And they want the pictures they see advertised, but do not want to pay more money.

We are watching Brother Rand's diary of his "Pioneer Trail" days. What will happen next? Perhaps we'll see him in a picture or two.

Two-a-Day Film Here to Stay

By AARON J. JONES

(Jones, Linick & Schaefer, Chicago.)

The two-a-day picture has come to stay. The field is wide and there is room in every city for a theatre to house film productions playing two performances daily with the best seat selling at $1.50. There are enough big productions forthcoming to keep a circuit of these theatres busy from one season's end to another. In fact, this method of entertainment is replacing the old dollar and a half show business.

Aaron J. Jones

Legitimate attractions cannot play at a nominal figure anymore owing to terrific overhead. But extraordinary film attractions, with competent casts, produced in fitting manner, without spending two or three million dollars on waste material, can absorb the dollar and a half public easily.

Incidentally, the public is shopping for good pictures and will not be fooled. Just because a producer has spent a great deal of money on a production and feels that he must exploit it at high prices to the public, does not mean that it will attract attention.

In Chicago this year two legitimate houses were turned over to films without any great success. The theatre that houses the successful picture must be established with the public as a first-run picture house. All other pictures must be exhibited in the regular picture house of not over 50 cents top. The year 1923 marked the beginning of the picture roadshow as an established branch of show business and 1924 will find this kind of entertainment firmly entrenched.

* * *

Road Shows and Small Towns

By S. G. IHDE

(Photoplay Theatre, Ashland, Kan.)

Ordinarily I believe that roadshowing a picture helps the exhibitor in the small town, as the prices of admission asked them seem exceptionally high when they are compared with what you ask when the picture is shown later in the small town. The small town showman can use the admission prices as a drawing card.

S. G. Ihde

The trouble with roadshowing, I believe, will come when some of the producers get into the habit of roadshowing some of the poorer pictures and thereby put the greater number of pictures on the same level, such as national advertising has done for a number of pictures distributed by the larger distributors. Too many poor ones advertised as much as the good ones are.

Paramount's policy of showing in key cities before setting the rental, I believe, is a failure, because a picture that makes a hit in the city will in many cases fall flat in a small town.

I have been watching what exhibitor organizations are doing, and while I have not been able to see where I have derived any particular good from the organization, yet I am for them. I doubt very much if the organization will have enough influence to have the admission tax removed this term of congress, but I do believe the next term will be the one that will help on the tax question.

I am situated in a section of the state that had an absolute crop failure this year and my business has been poorer than ever known before. Yet, I believe that with favorable conditions I will be able to make a little money the next year. We live in hopes here.

Film rental must be reduced before the average small town exhibitor in this territory can make a reasonable profit.

* * *

Lauds Move To Cut Expense

By FRED HINDS

(Cresco Theatre, Cresco, Ia.)

It is my opinion that the greatest forward step within the industry—not only now, but during the past several years—is the first present indication of the elimination of needless expense in the production of pictures. Every new season has seen the cost of production soar, with a consequent increase in rentals. An immediate retrenchment is absolutely necessary, because the public will no longer pay sufficient revenue into the box office to warrant it. I do not mean by this that there is any depreciation in the number of people attending theatres, but any slight increase of patrons has not been great enough to keep up with mounting expense. For several years theatres have been paying higher rentals than they could afford to pay and no one has known it better than the managers themselves—but we have been doing it just the same. However, it recently reached the point where we flatly refused to do it any longer and the reason we refused is because we could not get it from the public.

Frederick C. Hinds

Spectacles which are only spectacles no longer attract more than a passing glance from the public, and it is very apparent that the greatest part of the money expended needlessly has gone to make pictures lavish and spectacular. Give me a story and I will put it over and I won't care whether a million dollars was expended in the making or one-twentieth of that amount—not at all. And I won't care so very much who is in it. When I peruse my records and note the amounts of money taken in at the box office on such pictures as "Humoresque," "Over the Hill," "The Old Nest," "Way Down East" and "The Storm" and compare them with amounts received for spectacular pictures I pray for more stories, ably directed, and it also makes me recall the fact that there is now only one star who creates even a slight flutter, over the average, at the box office.

If exhibitors cannot take in enough money to warrant his use of the acknowledged leading productions he will have to use the lesser ones—and that is

all there is to it. But the death knell of waste has, apparently, been sounded, and in that there is encouragement—much encouragement.

* * *

Some Predictions For the New Year

By JOSEPH HOPP

(Rosenfield, Hopp & Company, Rock Island, Ill.)

A retrospect from last New Year's day to date, discloses several vital changes in the constant evolution the industry is undergoing. Among same are: The birth of a uniform contract between distributor and exhibitor which creates a greater mutuality than has ever heretofore existed. The recognition by producers that a continuance of "outbidding" each other for services of screen performers has forced on them an overhead that does not permit of profit without forcing suicidal rentals upon exhibitors. A growing desire on the part of theatre owners to free exhibitor organizations from politics and selfish personal aims—to achieve relief from oppressive measures and relegate personal aggrandizement and cheap politics. The "open market" in selling films.

Joseph Hopp

My predictions for 1924 are: The abolition of the admission tax, which within itelf would prove the greatest relief measure for exhibitors. The general acceptance of a uniform contract in transacting business between the film seller and buyer. The reduction of production cost without reducing merit, thus enabling selling to exhibitors on an equitable "live and let live" basis, free from "bonus" compelling influences and "drive" exactions, which always inure adversely to theatre owner; a national meeting of theatre owners, whose sessions will be in keeping with the application of sound business judgment and for the best interests of the entire industry in general and the theatre owners in particular, free from political caucuses and slate-making, and always making it of least importance who will be elected "president."

* * *

Public Fails to Absorb High Costs

By HARRY A. COLE

(President, Motion Picture Theatre Owners of Texas.)

To outline briefly a history of 1923 and a prophecy for 1924 requires a knowledge of all its branches, which I do not possess. However, from my own personal viewpoint I shall be glad to give my best conclusions.

Nineteen-twenty-three is the third year since deflation and depression hit the country. During that period, general business took its medicine, instituted economy in its operations, and is today in fairly good condition. This, however, has not been true of our industry.

During the same period, in the exhibition end, we have seen millions invested in new theatres in places where overhead was already an evil and business declining. We have installed bigger orchestras and given more elaborate presentations.

In the distributor end, new exchange centers have sprung up, and two branches flourish (?) where one formerly sufficed.

In production, costs have mounted sensationally, until this year has seen its culmination in the same thing that happened in the business world generally, three years ago—a buyer's strike.

Contrary to what many producers and distributors professed to think, the exhibitor is not the buyer who has struck. This is the public. This statement is easily verified by examination of the amusement tax returns. The public simply will not absorb the increase, though it is admitted that productions today show a great improvement generally over those of three years ago.

As to 1924 I am considerable of an optimist, though we still have a long, hard road to travel. More brains and less criminal waste in production and distribution will solve most of their problems and bring relief to the exhibitor. The time is past when anyone seriously considers that prosperity or loss can ever affect one branch of an industry alone. It has been a clear case of "survival of the fittest" for the exhibitor, and while the remedy is drastic, it has made better business men out of exhibitors, and this cannot fail to get results.

In conclusion, I see a marked tendency on the part of all three branches to realize that cooperation, and not dissension, is the attitude that will bring the best results for all, and this I find a most encouraging sign.

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Evils That Need Remedying

By CHARLES DUTKIN

(Astor theatre, Philadelphia, Pa.)

That there has been a decided improvement in production is acknowledged by nearly every exhibitor in this territory, but what good is it to the exhibitor when the production company, after making a really worth while picture, brings it into Philadelphia or some other large city, leases a large centrally located theatre, gives it an advertising campaign that the exhibitor cannot afford at the admissions he ordinarily receives and after milking the cream of the business with a two to four week run the producer or distributor asks the exhibitor to pay top-notch prices for the same picture.

Charles Dutkin

It is hard to conceive a manufacturer or wholesaler of any other kind of commodity but pictures selling his product direct to the consumer and then trying to interest his retailer to handle the same product. We see nation-wide advertising and selling campaigns on every variety of merchandise on which the manufacturer or wholesaler spend thousands of dollars but in every instance they advise the buying public to purchase from their retailers and, in a good many cases, they print a list of where the merchandise may be obtained.

Another evil the exhibitor has to contend with is the lack of co-operation by the exchange in obtaining accessories in "putting over" a picture. Many is the time that a salesman in selling a picture will paint a word picture of the wonderful exploitation campaign the exchange has arranged and after booking the picture and trying to obtain said exploitation material it is all "applesauce."

Eliminating these evils, selling pictures to the exhibitor on a live-and-let-live basis, a closer co-operation between exchange and exhibitor—all this will tend to make 1924 a bigger, better, brighter picture year.

* * *

1924 Success Up to Producer

By JEROME CASPER

(General Manager, Rowland & Clark)

The year 1923, in our theatres, has been a distinct disappointment. In the first place, we have been compelled to pay a much higher price for pictures than their box office intake justified. We have played most all of the big pictures, paid high prices for them, have spent more money than ever on advertising and exploitation, but for some reason, the public do not seem to be interested and in a very few cases have our box office returns shown a fair profit.

Jerome Casper

We feel the costume picture, which is always expensive and for which the producer always demands a high rental, has had a great deal to do with our poor year. We are, at the present time buying pictures of an entirely different kind, in order to break up the run of so many costume shows.

As for 1924 we are rather pessimistic and feel that whether or not it is a successful year for the exhibitor, will depend entirely upon the producers. The price of pictures must come down; the exhibitors must get away from so many costume pictures, or we are not going to do any better in 1924 than we have in the past year.

* * *

What's It All About, He Asks

By ARTHUR HANCOCK

(Columbia Theatre, Columbia City, Ind.)

I only know some of the problems of the small town exhibitor, combined with the ability to keep up to date on the late releases and pick and cull what I think will be favorably received by this clientele.

As for the developments in the exhibitor organizations, 99 per cent of us here in the country do not know what it is all about. If they will separate the wheat from the chaff and get down to brass tacks, there is not an exhibitor who would not pay a set due to both the national and state organizations.

The road-showing of the better and bigger pictures works no hardship on the small town, but undoubtedly is a different story for the exhibitor in whose town they show them. I don't think it fair to put these pictures into the hands of a syndicate, for them to secure runs in theatres other than the regular houses where pictures are shown. It casts the reflection that the regular movie theatre is not up to a run of the larger productions.

There has been no change in the method of marketing pictures. Some foggy methods have lately been given publicity but it all simmers down to the

old rule of what the picture is worth in the town in which they wish to sell it. There will be no change in 1924 unless all of the big producers pool together, and then there will be a lot more garages throughout the country, because the higher rentals cannot be paid, and prices in the country cannot be advanced, Marcus Loew to the contrary.

(I'd like to see Marcus out in the sticks with a small house, the same bank balance that most of us have, the mortgage that rides so many, and see how far he would go with a price advance in a country town. Take it from me he would be busier than he ever was before.)

No, there will be no change in 1924 in the marketing of pictures. The picture perhaps will keep improving (they will have to; there is no turning back now and making less interesting features or of inferior quality), but rentals in the smaller houses will be what the picture will do after the nut is paid and leave a fair margin for the investment.

* * *

Experience About All He Acquired

By GEORGE J. SCHADE

(Schade theatre, Sandusky, O.)

The waning year has brought me little more than experience. What I have made on the good pictures I have lost on the bad ones. And, strange to say, it was usually the "good" picture that was the lemon and the "bad" one that enabled me to take a trip to the bank.

George J. Schade

They're making too many "good" pictures these days; that is, "good," to hear them tell it. I don't know of a single eight, nine or ten-reel picture that couldn't have been filmed more satisfactorily to the public and the exhibitor alike, in five, six, or at the most, seven reels.

Then there is the "star." What good the "star" is nowadays I can't for the life of me see. The pictures that have made me my living and lifted me from the financial hole from time to time, were the starless pictures. They pleased and we got the business. The day of the "star" is done. The public, as a rule, doesn't care anything about him—or her. What it wants is PICTURE.

The methods employed by the distributors in their eagerness to "get rich quick" are, and have been, against the best interests of the motion picture industry as a whole. It's a wonder to me that Uncle Sam hasn't stepped in, and especially on that so-called "film board of trade" which, in my opinion, frequently, if not more often, trespasses upon the rights of citizenship guaranteed by the anti-trust laws.

Hollywood is another thing that's against the picture industry and everybody connected with it. The publicity that is being exploited in an effort to clean up the place is laughable. There's but one thing to do and that is clean up. If Hollywood refuses to be "clean," let's divorce her, for she's no earthly good to us the way she is.

I might go on enumerating obstacles in the way of motion picture progress, but am limited to two or three hundred words.

All I can say further is that I, for one, am going to let the future take care of itself. I consider myself lucky in that I didn't buy my pictures a year in advance, and I'm not going to buy December, 1924, pictures in January, 1924, either.

* * *

Sees New Sales Methods

By E. V. RICHARDS

(General Manager Saenger Amusement Company)

The policy of road-shows having been adopted by many picture companies, I think this is the evolution of Broadway exploitation "camouflage." Of course, with two or three exceptions, road-show pictures are a joke, and I believe that the majority of producers are kidding themselves if they think they are fooling the exhibitors, who are all fully aware of motive—even the dumbest of us.

E. V. Richards

The exhibitor organization in the past year are nothing but the natural advancement of the intelligence of the average exhibitor, who is by opportunity and nature naturally a little slower to develop than the producer or distributor.

When the distributors and producers get together and squeeze both ends, the result of that mush will be the stars, story writers and exhibitors getting together that much faster, as brains, camera boxes and natural scenery cannot be monopolized in this industry. So let's hope the boys are big enough beyond money-making to see to it that the future will not be demoralized in the next cycle from the distributor-exhibitor angle as it has been in the last cycles.

I believe 1924 will develop newer methods of selling, but for the time being sharp practices and sharp bargaining will continue as in the past. This season, 1923-24, has been an exhibitors' inning. From all indications the season of 1924-25 will be contested very strongly by the producers-distributors to have their inning. The game is well worth watching!

* * *

Achievements Mark Past Season

By C. C. GRIFFIN

(Piedmont theatre, Oakland, Cal.)

As each succeeding year draws to a close we leave behind us a record of achievements greater than any previous year and so it has been in 1923. True there has been the usual pessimistic refrain sung by those who have perhaps made their mistakes, but on the whole the industry has seen the greatest advance for any single year in the history of the motion picture business. I am speaking, of course, from the standpoint of greater productions and the opening of splendid theatres in which to exhibit them. Looking forward we are compelled to admit that at least the screen will not suffer for lack of suitable attractions for the coming year if the program of the producer are carried out.

Each year as we pass on we find a tendency towards closer cooperation between the various units of the industry and it would not be surprising if the coming year would see the producer, distributor and the exhibitor sitting together around a table discussing their problems from the standpoint of the good of the industry rather than the selfish standpoint of each individual unit. When the time comes the industry will have taken its greatest step forward.

* * *

The Small Town And Big Pictures

By CHARLES BLAINE

(Morgan Theatre, Henrietta, O.)

Any criticism I may make will be only from a small town theatre standpoint, therefore I am speaking from experience.

Bigger productions have been made as the industry has advanced. But quite a few of the big productions have failed to please the small town patronage, owing to the fact that the majority of the larger pictures produced this and last year are costume pictures taken mostly from foreign plays or foreign novels.

Charles Blaine

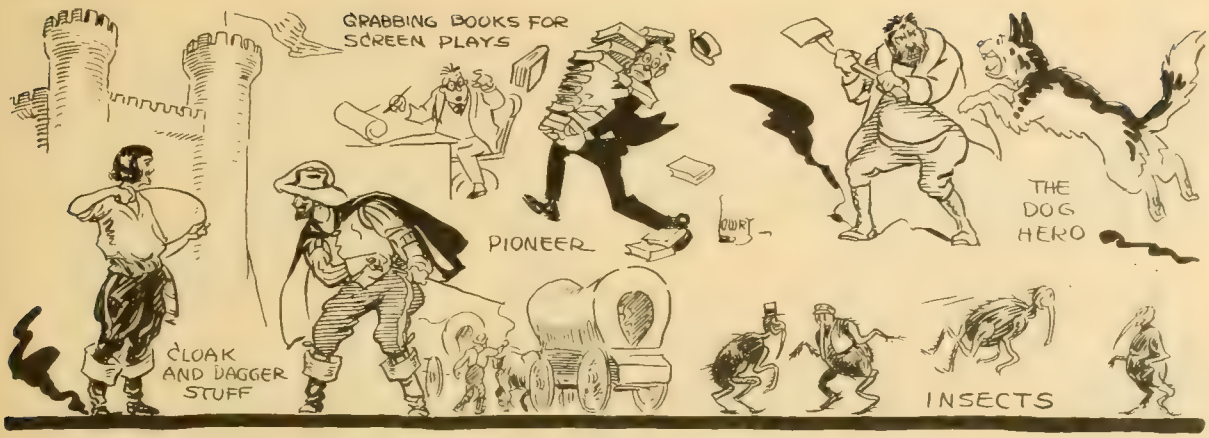
While "Robin Hood," "Enemies of Women," "Ashes of Vengeance," "Nero" and "The Fighting Blade" are wonderful, colossal and expensive productions, they have failed entirely to please the laboring class that we depend upon. They come as far as the lobby, shake their heads, and off they go.

There is not enough of the cultured class of people in a town of five, six or seven thousand population to support such productions, and the price the distributor asks, because of the cost of production of such colossal scenes as Roman and French architecture is an enormous expense.

Big road shows will never be a success because a theatre that is a money maker with a real wide awake manager will not allow the distributor to bring in his biggest pictures at 75-25, and advance prices. He might do this in the larger cities. But when he comes to the small town with a big picture advertised like a circus and advances prices say 55, 85 and $1.10 he might do a wonderful business for a day or so, but what of the exhibitor? He accumulates the blame for holding them up, as it were. While distributors get most of the money, it takes the exhibitor weeks to get back to normal.

The best distribution method, in my opinion, is that a big picture be played on a straight percentage basis, according to capacity and quality of the theatre. And that is the only way it can be beneficial to the exhibitor and still keep the patronage up to the standard.

EXHIBITORS HERALD is the one medium through which the voice of the theatre owner is heard regularly—not only in special numbers but in fifty-two issues a year.



I See Be The Papers

Sez J.R.M.

THEY dug up the original bonehead out in California the other day. His skull was four inches thick. California claims everything. Oh well, let her.

* * *

The studios are threatened with a strike by the "extras" union. They demand longer hours, abolition of the shut-down season, sanitary whiskers for Russian roles, better tinware for costume armor plate, and warmer B. V. D.'s for South Sea Island stuff.

* * *

Elinor Glyn gave us a start the other day. She's a regular Mrs. Christopher Columbus in Filmland. She discovered there's too much bunk and hokum in pictures. Now ain't that rippin' of her to come over heah and tell us that. Bunk and hokum have been on the film pay rolls a long time and we'll have to ease 'em out gradually, Elinor, so have patience. Nobody ever said that about our "best sellers" in the book stalls. But right away it's discovered when they make 'em into pictures.

* * *

Mrs. Glyn spent six months in Hollywood, learning all about the picture business. Now she's going to start her own company. It doesn't take long to matriculate in this business.

During the month of November the output of pictures fell off noticeably but it was the greatest month in the history of the industry for "bigger and better" statements.

* * *

There'll be a lot of funny presents in the various executive stockings this year. Carl Laemmle will find a "Hunchback" in his; Metro a "Scaramouche," which is another name for a clown; Famous Players finds "Ten Commandments" and a "Covered Wagon." And somebody's going to get "The White Sister."

* * *

Hodkinson will be greeted by James Kirkwood and Lila Lee saying: "Merry Christmas;" First National will find "Black Oxen" in its sock, and F. B. O. a "Mailman." So altogether it ought to be a happy Xmas.

* * *

They've found a new use for jazz music at Lehigh University. A large size orchestra plays jazz while the students eat. (Keeps their minds off the hash I expect.)

That Movie Day parade in New York was a great success—as exploitation for a certain "Banana" song.

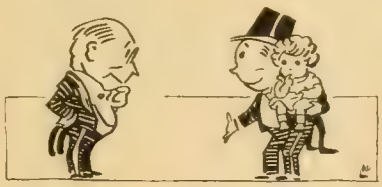
* * *

Some of the avowed "wets" are weakening, I fear. Overheard a bunch of rum-hounds say the other day, "Let's kill this pint of gin." And they murdered it then and there.

* * *

Rudy Valentino warns the small town youth who is thinking of going into the movies and becoming a regular sheik, that he must have:

149 suits,
21 overcoats,
18 dress suits,
195 pairs shoes,
57 pairs trousers,
54 vests,
300 pairs socks,
536 neckties,
785 shirts,
2 pairs B V D's,
1 trunk,
1 job.



Bennie Zeidman borrowed Bebe Daniels the other day. If this practice of "borrowing" becomes general there'll be a lot of people going into the movie business.

Secretary Mellon sheared off a cool million and a half the other day from Uncle Sam's debt of $26,000,000,000. So that only leaves a slight balance of $25,998,500,000.

* * *

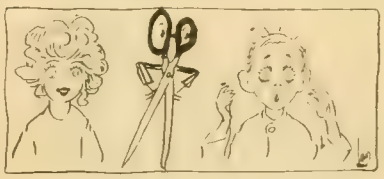
Will Rogers doubts whether "The Ten Commandments" will be popular, considerin' nobody has read the book.

* * *

There's a lot of screen idols who would give a good deal just to hear some darn director swear these days.

* * *

It was the year 1956—the 45th series of "Leather Pushers" was just being completed at Universal City.



That First National ad for "Ponjola" stating $9,500 was paid for a hair cut, is apt to cause another raise in prices if the barbers hear of it.

* * *

A Western paper refers to Chicago as the Ill. Windy City.

* * *

Correct this sentence: "No, I don't want my name in electric lights out in front of every theatre in the country," said the new cinema star.

* * *

Every book in the world has been grabbed for screen material except the dictionary and several producers have their eyes on that, 'tis said.

* * *

They've screened the landing of Columbus and they do say its done better than Chris did it back in 1492.

* * *

A piece of press stuff which just floated in says: "Mae Murray wears approximately 30 gowns in 'Fashion Row.'" Approximately is right.

* * *

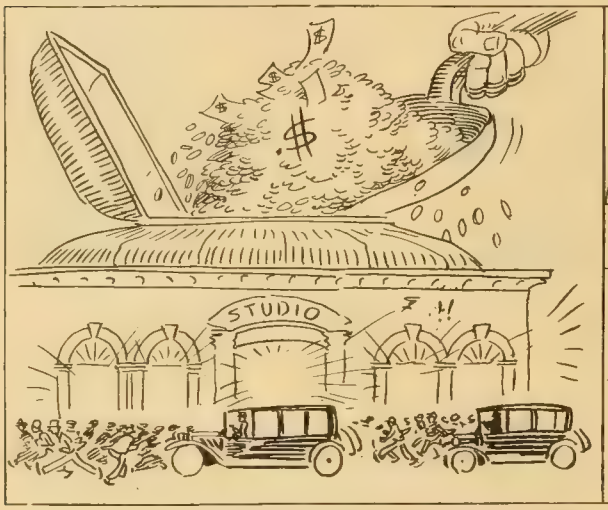
The N. Y. Globe says: "Thus far curtailment in production of motion pictures has resulted in the shelving of 31 stars, 24 directors, 8 camera men and one (1) plot."

Wonder which one?

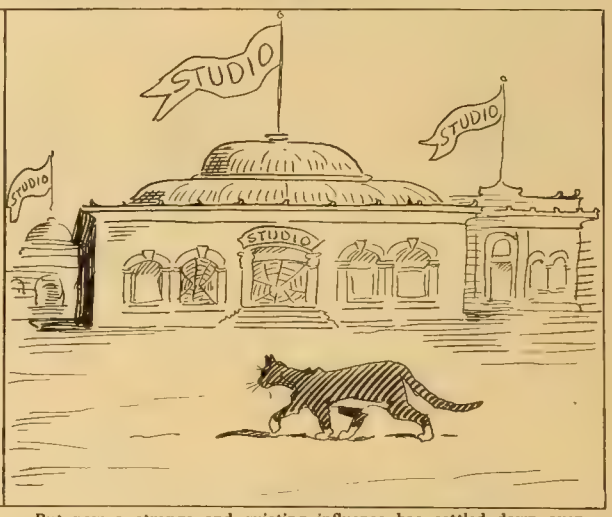
The Changing Film World

A year ago Hays was no popular hero with the exhibitors; in fact, while he was getting a lot of attention from them—it was not just of the most pleasing kind.

But now, it's a different story. The ex-postmaster general has given many concrete demonstrations of his interest in the exhibitor's welfare and they're for him—strong.



A year ago the big production boom was on. Money was being shovelled into the studios and each little picture cost a whole bankroll. It was the golden era for the film factories.



But now a strange and quieting influence has settled down over the studio world. The trans-continental stream of gold has been damned up and the riotious days are done.

A year ago stellar players were leading producers a merry little chase. Competition for talent was frenzied. All the poor producer heard was, "Dig a little deeper."

But now a producer, with a story and a bankroll, who steps out into the bright light of Hollywood boulevard must be prepared to make a fast getaway or be mobbed.

High Spots in News of 1923

Efforts to Reduce Production and Distributing Costs Are Among the Many Earnest Steps Taken Toward Stabilization of the Industry

The year 1923 will stand out in the history of the motion picture industry on account of the earnest steps toward stabilization.

Spring was marked by establishments of the much agitated uniform contract, which while not perfect was generally conceded as a step in the right direction. Summer found boards of arbitration in successful operation in most of the film centers. Fall and early winter find a determined effort to reduce production and distributing costs, and a movement on the part of independent distributors to eliminate irresponsible local exchange men.

Exhibitor politics held the stage most of the year, December closing with the M. P. T. O. A. shorn of many more important state units but still the only national organization, and Sydney S. Cohen still president.

The year saw Will H. Hays grow steadily in popularity and influence; the long-fought "music tax" question compromised in several states; a long drawn out federal investigation of the Famous Players-Lasky Corporation; the retirement of Lewis J. Selznick from Selznick Corporation, and the entrance of William R. Hearst into Goldwyn Pictures Corporation. It ends with the fight for the admission tax repeal half won.

The files of the HERALD tell the story in the following tabloid:

JANUARY

Will H. Hays denies report he has "reinstated" Arbuckle, explaining that he has left decision as to actor's return to the screen up to the public.

*

Distributing companies in series of announcements on production plans assure plenty of pictures in 1923.

*

Governor Alfred E. Smith asks repeal of state censorship in message to New York legislature.

*

Lewis J. Selznick turns active direction of Selznick Pictures Corporation over to his sons, Myron and David.

*

J. D. Williams announces organization of Ritz-Carlton Pictures, Inc., with Valentino as first star.

*

W. A. True of Hartford, Conn., elected president of Theatre Owners Distributing Corporation.

Famous Players-Lasky Corporation takes over Lynch threatres in South, Lynch retiring to devote time to "Tanlac" company.

*

Federal Trade Commission rules American Society of Composers, Authors and Publishers is not in restraint of trade, after considering complaint made by Sydney S. Cohen for the M. P. T. O. A.

*

Jackie Coogan and Buster Keaton signed by Metro.

*

Martin J. Quigley opens editorial campaign for shorter features, receiving enthusiastic endorsements from exhibitors and promises from several distributors to limit feature lengths to five reels.

*

Senator James J. Walker of New York announces retirement from all exhibitor activities.

*

C. C. Griffin reelected President of Northern California M. P. T. O.; Lawrence E. Goldman resigned as secretary of Missouri M. P. T. O.

FEBRUARY

John S. Evans of Philadelphia, prominent exhibitor leader, resigns from M. P. T. O. Eastern Pennsylvania, and issues scathing denunciation of Cohen as president of national organization.

*

West Coast Theatres, Inc., purchases Turner and Dahnken circuit of forty theatres in California. Joseph M. Schenck becomes partner in company.

*

Uniform contract is adopted by Hays organization and exhibitor officials of M. P. T. O. N. Y. and T. O. C. C. Cohen "bolts" meeting and issues statement denouncing document as unfair.

*

M. P. T. O. A. announces fourth annual convention will be held in Chicago May 19 to 26. Illinois unit declines to pay $15,000 for right to conduct accessory show.

*

EXHIBITORS HERALD begins the publication of exhibitor view of M. P. T. O. A. distributing project. Many approve and many condemn.

*

Michigan M. P. T. O. lifts ban on United Artists pictures after heated controversy over non-theatrical situation.

*

Censorship bill is withdrawn from Iowa legislature.

*

Philip Rand is elected poet laureate of "What the Picture Did for Me" by exhibitor contributors.

MARCH

Vigorous but unsuccessful fight to have New York state censorship law re-

pealed is begun at Albany. Missouri kills censorship bill.

*

Cosmopolitan ends distributing arrangement with Paramount and closes contract with Goldwyn. Move opens big controversy over "Enemies of Women" and "Little Old New York," on account of contracts already closed by Paramount.

*

First National forms own producing unit on West Coast with Richard Walton Tully as director and Earl J. Hudson as business manager.

*

Cohen breaks with Will H. Hays, denouncing uniform contract and other matters in open letter. Fred Larkin, secretary of M. P. T. O. of Minnesota publishes letter declaring "Cohen and his gang must be completely divorced at Chicago or good night organization."

*

Martin J. Quigley in series of articles on conditions on West Coast warns against extravagance in production and predicts situation, which comes true in early Fall.

*

Oklahoma exhibitors fire the first gun in the fight for the repeal of admission tax at convention held at Oklahoma City.

*

EXHIBITORS HERALD begins publication of "Souls for Sale," the first serial story ever presented in a motion picture trade paper.

APRIL

Exhibitor leaders from all parts of the United States gather in Chicago to discuss plans to revive the national organization, which they concede has practically ceased to function.

*

Mike Comerford boomed for president of M. P. T. O. A. by Eastern Pennsylvania. Charles L. O'Reilly elected president of T. O. C. C.

*

Policy of "specials only" grows among producers. Fox announces abolishment of "program" pictures.

*

Al Steffes enters race for presidency of M. P. T. O. A.

*

Loew announces chain of twenty of his own houses and ten affiliated theatres to present "super film productions."

*

Select Pictures Corporation is reorganized as Selznick Distributing Corporation with W. C. J. Doolittle as president. Lewis J. Selznick retires from management and John S. Woody, as general manager.

MAY

Sydney S. Cohen at Chicago states positively that he will not be a candidate for reelection to the presidency of the M. P. T. O. A. and will sponsor no candidate. Issues statement urging all states to name favorite son candidate to insure well qualified successor. James C. Ritter of Michigan, F. J. McWilliams of Wisconsin and Joseph Mogler of Missouri announce candidacies.

*

Federal investigation of Famous Players-Lasky Corporation opens in New York City. W. W. Hodkinson is first witness.

*

EXHIBITORS HERALD presents survey of exhibitor opinion on question of national advertising of motion pictures.

*

Paul Fuller is elected president of Pathe Exchange, Inc. Elmer Pearson continues as vice president and general manager.

*

Eastman Kodak Company and affiliated plants hit by federal charges of conspiracy.

*

EXHIBITORS HERALD adds to its many features a monthly section entitled "Better Theatres," which immediately wins commendation of exhibitors and the industry in general.

*

Fourth annual convention of M. P. T. O. A. reelects Cohen president, after all other candidates withdraw. Michigan and Minnesota announce withdrawal from organization. Uniform contract is rejected.

JUNE

M. P. P. D. A. announces uniform contract will be put into general use immediately despite its rejection by the M. P. T. O. A.

*

Series of announcements by producing and distributing companies assure plenty of product for coming season, with exceptional number of "Big Pictures."

*

Minnesota and Michigan formally surrender charters in M. P. T. O. A. Cohen asks hearing from Michigan board and request is denied.

JULY

New national exhibitor organization fails to materialize at New York state convention. William Brandt elected state president.

*

First ten weeks of Famous Players investigation ends with little damaging testimony having been introduced.

*

World's Exposition of Motion Pictures and Monroe Doctrine Centennial, which later came to rather unfortunate ending, opens at Los Angeles.

*

Associated Booking Corporation formed by New York exhibitors to fight claims for "Big Pictures," decides to disband.

*

Sydney Cohen attacks HERALD in open letter and is replied to by Martin J. Quigley, who invites him to produce proofs of his charges. Cohen fails to answer.

*

New Jersey and Connecticut endorse Cohen's reelection, electing R. F. Woodhull and J. W. Walsh, presidents, respectively. Varner elected president of North Carolina league, which withdraws from M. P. T. O. A.

*

Martin J. Quigley appeals to industry to drop jealousies and rivalries and unite in fight for repeal of admission tax.

AUGUST

Frank Rembusch, anti-Cohen man, becomes active again in Indiana league. Northern California votes 9 to 1 against affiliation with M. P. T. O. A. Liggett of Kansas declines to serve on executive committee of M. P. T. O. A.

*

Warren G. Harding, president of the United States and a valued friend of the motion picture industry, dies at San Francisco.

*

Canadian exhibitors affiliate with M. P. T. O. A. Cohen announces plan to finance organization through holding Motion Picture Day.

*

Coast producers disband their organization and vote to affiliate with Hays.

*

George Kleine re-enters industry as treasurer and chairman of the board of directors of Ritz-Carlton Pictures.

*

Carl Anderson launches new distributing company to have offices in F. B. O. exchanges. In addition to own product will release for Theatre Owners Distributing Corporation.

SEPTEMBER

Paramount announces policy of having advance showings in key cities determine film prices.

*

Fred Seegert, Cohen leader, elected president of Wisconsin unit.

*

George Spoor announces that he has perfected system to give depth to motion pictures.

*

Draft Will Hays to lead tax repeal fight urges Quigley in editorial.

*

Northern California showmen unite in

(Concluded on page 128)

In "Follywood" With Philip Rand

Poet Laureate of "What the Picture Did For Me" Welcomed to Film Colony by Viola Dana

By PHILIP RAND

(Rex theatre, Salmon, Idaho)

FOLLYWOOD at last!

We finally arrived on a glorious morning, with the sun illuminating the roofs of the beautiful homes half hidden in the tropical vegetation on the far famed hills of Beverly and Hollywood, where nature and art blend into a wonderful picture. We anchored our Noah's Ark on Mount Paramount and let out our animals two by two to stretch their short legs and long legs after their long confining voyage through flood and temptest.

Here we found the HERALD'S coast manager, the genial and cordial Harry Beall, who as Moses of this land of milk and honey struck the cinema rock with his magic wand, and then before our astonished eyes did miracles begin to take place. In this magic Mr. Beall was ably assisted by the affable Sam Kohn, the wizard of publicity, and at his command also hundreds of doors flew open and thus we entered the inner portals of film land.

Follywood is part reality and part myth, like ancient Troy. Fiction and fact bewilder and mystify. One moment one is gazing at a modern hotel and the next moment one is viewing the temples of antiquity; now gazing at an up-to-date American business block, now at the Court of Vienna; and the Gardens of Allah and the gardens of Hollywood both allure and charm.

One moment I saw Tom Mix in civilian clothes drive up in his Twin Six, alone and unheralded, and enter the Fox lot; and in the next breath he was the Tom as we know him, chapped and spurred, doing his characteristic stunts.

* * *

Down at the Fairbanks lot, four thousand extras in picturesque costumes poured out into the business streets for luncheon and for an hour Arabians, Thieves of Bagdad and Americans jostled one another on the streets and rubbed elbows in the restaurants.

Automobiles pass by the thousands. One wonders, "Are you an actor or are you not?"

No one knows. One looks for Mary Pickford in every passing car, but Mary is doubtless down at the studio working harder than the crowd who idly watch for her. Once in a great while on a shady street one suddenly meets a well known star walking quietly home and the impulse to say "Hello Hoot!" or "Good Morning, Miss Daniels!" is almost irresistible. One instantly recognizes them and one naturally wants to hail them as an old friend.

The industry is so scattered over such a wide area that to attempt to see it all is like trying to visit all the drug stores in Chicago. There is no one public place, street or cafe where more than a few actors may be seen at any one time, save at their respective studios, but at some picture premiere or charity ball or some important social event a considerable number may be found. More stars

VIOLA DANA and Director George D. Baker were making "Revelation" the day Philip Rand arrived at the Metro lot, and everything but the overhead and the still camera man stopped abruptly. The latter caught the star in the act of accepting Rand's invitation to go salmon - spearing (left) and again (above) as the three went into conference over the Dana Only Club controversy. Mr. Rand details the visit in his story.

are seen at one time in the magazines and newspapers than on the streets of Hollywood. So to know them one must go to the studios. Let us now do that.

* * *

It was on another sunny morning of a red letter day that Mr. George H. Monk, my former Salmon partner, whom we are visiting, and I left our home, Follywood bent, but not until Young America instructed me to shake hands for him with Buck Jones and Phyllis, the seven-year-old, told me to bring her a picture of Wesley Barry and my wife hung on my neck and warned me not to flirt with those "awful vamps." Mr. Cohn, who knows all Follywood, met us as arranged and piloted us a few miles out through a range of hills, out into the country and thence straight into the publicity office of Universal City. Here we were given a most cordial welcome by Mr. Arthur Hagerman and Mr. C. A. Locan, the publicity chiefs of the famous Universal organization. Mr. Locan at once proclaimed that it was time to eat and we entered the company cafe and fact and fancy again started in apace.

Every type of comedy and tragedy sat about the large room. One whole company in the costume of the Alaska dance hall ate together. The short skirted dance hall girls, alas, drank only tea, and the villain lemonade, while the dress-suited gambler enjoyed his corn beef and cabbate a la Jiggs. Here we met directors, authors and stars whose names blaze on electric signs around the world —all affable, approachable, and nobody up stage.

Then, refreshed physically and mentally, we started out to "do" the 400 acre lot. First we shook hands with Joe Martin, then received a wicked glance from Nellie, the lioness; paid a friendly call on Brownie and the ponies and suddenly found ourselves in old Paris.

* * *

Here was the Cathedral of Notre Dame true in every detail. I pinched myself to see if I were dreaming. The interior of the great structure was so realistic that I found myself whispering in religious awe, and later I had to chip off the nose of an old saint before I could be convinced that it was fashioned of stucco and not granite.

Director Wallace Worsley, a most agreeable man to meet, told us that a sculptor of fame directed the building of that marvelous edifice, and the workmanship is certainly astonishingly real and astonishingly massive. Here infinite pains had been taken to reproduce antiquity in every minute particular. The steps and flagstones were even made of cement; the streets of cobble stones. The molten lead cast down from the parapet looked so genuine as it lay splashed over the walk that it would have hoodwinked Inspector Burns. The doors were massive structures of iron and wood. It took nearly a year to build this set and it would take nearly a year to tell about it.

Nick De Ruiz, who takes the part of the torturer in this "Hunchback of Notre Dame," told us that Lon Chaney had complained that no one ever dared treat him roughly in a play where realism was called for, and just before De Ruiz plied the whip (a real rubber one with leather knots in it) Chaney had said, "Lay it on heavy!"

Now De Ruiz is a big man and he laid it on with all his might.

After the second blow Chaney hissed, "Not so hard Nick, not so hard!"

Afterwards in the dressing room Chaney discovered welts around him as big as cord tires.

De Ruiz chuckled when he said, "Lon decided that I knew how to be realistic all right."

* * *

We saw Harry Carey in a peculiarly yellow lighted studio directing a Western play. Here was what I had been looking for. Here was Follywood at last. The real Follywood, the land of satan, scandal and sin. Gosh but she was wicked! The wine was flowing, the girls were dancing, the chips were rattling, guns popping, the music busting out entrancingly, and the party was on with a roar and a bang as Nome never saw it.

Reluctantly leaving this festive scene we went down to another lot where Bill Duncan was directing a picture called "The Fast Express," and when he saw us he stopped the action and exlained to us all about the picture.

I had always thought of Mr. Duncan as being a reserved man but he is not; he is just a Jim dandy fellow. Just to show us how trick pictures are taken, he had the chalk faced villain fall off a water tank a dozen times (to a certain point where he was caught by attendants) and then he worked the dummy in for a fall or two (for the balance of the distance to the ground) and five feet away I couldn't spot one from the other. I'm a bit scared, however, lest they snapped me instead of the villain, and as that picture will be shown in Salmon it might cause neighbors to say in my absence that they always knew Rand would come to a bad end.

* * *

We hated to leave Universal City, for the making of pictures is the most fascinating thing imaginable to an exhibitor, and when one is engrossed in one set he hates to leave it for another. The manner of taking the long shots and close-ups, the grouping of the actors, the rehearsing of the smallest detail over and over and over again to secure a correct photographic representation and the infinite pains taken to have everything just perfect, greatly impress one.

We took a hasty look at the permanent little towns waiting for a new play to bring them back to life, and quickly passing through a New England village, a cattle town, an Indian settlement, an African jungle and a Vienna Court, we found ourselves back in the busy life of the California speedway.

Arriving at the Metro lot we were most cordially greeted by Howard Strickling, the youngest publicity manager in Hollywood—but what a wonderful fellow! Under his guidance we quickly passed from the noisy American life of 1923 to the calm sequestered life of an old French monastery, and truly one could not but believe that all was real. The buildings, the trees, the lawn were perfect in their settings. Even the few camera men and assistants in the foreground did not spoil the illusion. The monks not on duty sitting back conversing in low tones seemed perfectly in harmony with the sleepy atmosphere of the scene.

Monte Blue in his sport clothes, his face made up like a new blown rose, was chatting with an old monk (an actor of the old school) but even that seemed as it should be. "Revelation" was being staged—the play Nazimova once took part in. The camera was clicking. Director Baker sat forward in an easy chair, directing in a low tone. There was no bawling through megaphones; no noise; no clap trap.

* * *

The central figure, standing on a bench to be on a level with the camera, was dressed as a nun, having just given up the gay life; and here the camera was registering close-ups of her facial expression in the great spiritual renunciation. The organ and violin were issuing heart appealing music to produce the right emotion. With head turned skyward, the nun closed, then raised her eyes and the light from the sun was reflected on her face. One stood and held his breath at the exquisite picture. The machine stopped, a butterfly was placed on the sleeve of the girl; the clicking began again; the star as before, closed then slowly opened her eyes toward Heaven and the butterfly climbed nearer and nearer to her face. A symbol of her renouncing the butterfly life.

I was meditating upon this when suddenly the charming nun looked in my direction; renunciation fled to the winds; she jumped down from the bench, flew over toward me exclaiming, "Phil Rand, winner of the HERALD Beauty Contest, as I live!"

And in the next moment Miss Viola Dana and I were having the time of our lives.

The machine men stopped grinding, the music ceased. Director Baker looked aghast and then called out, "Viola!" but our Viola paid no attention; she sat down beside me and my hour had come!

Then we made definite plans for our Salmon spearing expedition for next Summer, and just as I was leaving she whispered in my ear that—but really I should not tell that! Director Baker tried to hear but he missed it. Some day when I see Jenkins, Sprague, and Sabin, I may tell them, seeing that they too are members of the Dana Only Club, but not now.

Of course these boys will be feeling mighty jealous, so to cheer them up a bit I will say that I talked to Miss Dana about them. In fact I read to her, from the HERALD, Sprague's remark that if she was "Dangerous to Men" he was the bravest man in the world, and Sabin's statement about throwing his watch into the river in his "June Madness," and Jenkins claiming that he was President, Secretary-Treasurer and General Manager of the Dana Only Club, which greatly delighted the little star; but she could not quite understand just how Mr. Jenkins caught the idea that there were but two members in the club—himself and Viola. This I am sure he will have difficulty in satisfactorily explaining.

Now, for fear lest these jealous fellows will not believe my statement, I produce herewith a picture of Miss Dana, Mr. Baker and myself.

It is sure mean to put one over the rest of the gang this way, and probably Jenkins will swear that this picture is a double exposure—but shucks, exposures in Follywood are so common nowadays, that nobody pays any attention to them any more. So, shoot! You Dana Onlies, and have your say, but remember, you're not invited to Salmon next September when the big red Chinook run up the river

Oh Boy! O Viola!

* * *

Now let me close this article with the statement of my real impression of the industry here. To say that I am surprised is to put it mildly. I am overwhelmed with the high moral tone of the people, their unfailing kindness and the seriousness of their work.

I will venture an opinion that no other industry in America has as fine a lot of men and women as the picture industry at Hollywood—at least what I saw of it. I was tremendously impressed by the high ethical code, the courteous, yes, even refined, people. These adjectives may cause a cynical smile from many—but these adjectives do apply to all whom I met here from the publicity gentlemen on down the line; and having seen this

(Concluded on page 128)

Will H. Hays

(President, Motion Picture Producers & Distributors)

This high-powered dynamo Hays,
While resting is looking for ways
To keep on the jump
There can't be a slump
When a week's only got seven days.

Watterson R. Rothacker

(President, Rothacker Film Manufacturing Company)

For travel he don't care a whit
Upper births don't annoy him a bit
When he steps off a train
Why—he steps on again
It's an art—there's no doubt of it.

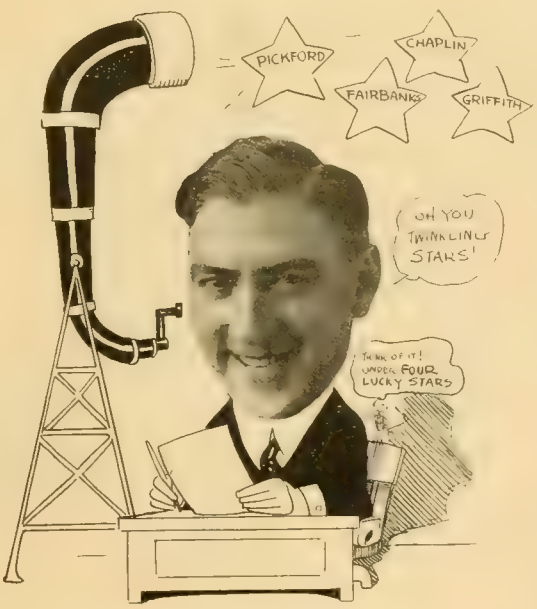
Harry M. Crandall

(Crandall Theatres, Washington, D. C.)

The clanging of steel and a clatter
Odds Bodkins, there's nothing the matter,
Harry wants to reduce
Hence this form of abuse
But he keeps getting fatter and fatter.

Hiram Abrams

(President, United Artists Corporation)



The telescope has yet to sight,
No matter how brilliant the night,
A greater quartet
Than Abrams' best bet—
You may read from the left to the right.

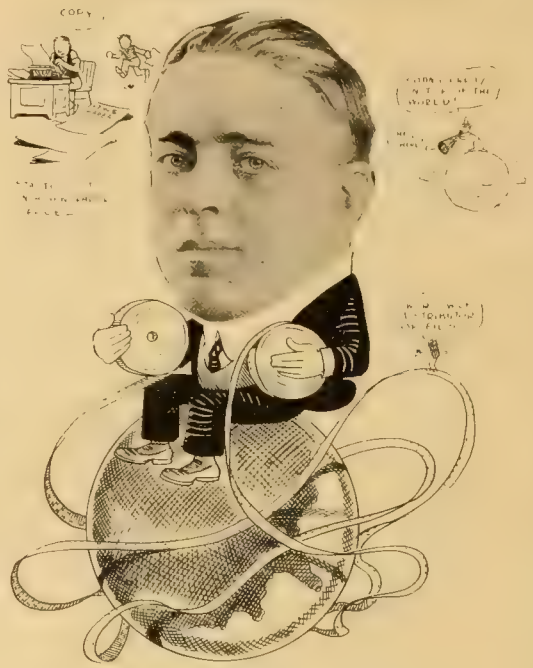
Adolph Zukor

(President of Famous Players-Lasky Corporation)

He don't have to wait at the tee
He follows the style of "John De,"
With fine private links
He's accomplished, us thinks
Golf raised to the top nth degree.

Winfield R. Sheehan

(General Manager of Fox Film Corporation)



He's been from New York to Shanghi,
He sure is a regular ghi,
At the drop of the hat
He's right at the bat
No wonder the fellow gets bghi.

Arthur S. Kane

(President of Associated Exhibitors)

The gridiron gave him his start
Fitted him well for his part
His fillum formation
Has covered the nation
With De Luxe Photoplays a-la-carte.

Richard A. Rowland

(General Manager of First National)

When he smashes the handball a clout
There's not the least shadow of doubt
To the other three men
That he's at it again
And he knows what the whole thing's about.

William Fox

(President of Fox Film Corporation)

There was a producer named Fox
Who kept all his tricks in a box,
With the big megaphone
He's right in his own
And he gets more good praises than knox.

Elmer R. Pearson

(Vice-President of Pathe Exchange)

He can get any station you call,
Get it clear as a bell—that ain't all
He's clever for fair
A king of the air
In summer and winter and fall.

Marcus Loew

(Head of Metro and Loew Theatre Circuit)

He's known all over the States
In Canada, too, where he rates
As a builder who knows
The last word in shows
And a sticker for setting in dates.

Joseph Schnitzer

(Vice-President, Film Booking Offices)

His hobby's the mashie and cleek
Climbing bunkers or fording a creek
A well kept fairway
And two rounds a day
Is the one great diversion he'll seek.

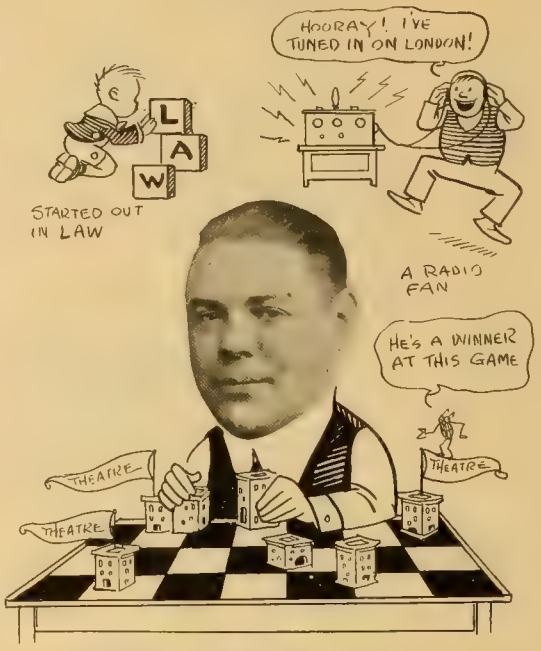
Harry M. Warner

(Executive Head of Warner Brothers)

He's for golf, he's for boxing and say,
Baseball can attract any day.
It's twenty to one
When the day's work is done
Any one of the three is his play.

Sam Katz

(Balaban & Katz, Chicago)



His board is the big "Windy City;"
His pawns only five—hold your pity;
With each new address
Comes another success
And the doubly earned title of "gritty."

James R. Grainger

(General Sales Manager, Goldwyn-Cosmopolitan)

His slogan is just one word, "pep,"
With the fillums he's earned a great "rep."
But with swimmin' y'know
He's taking it slow
He's learning the thing step by step.

Carl Laemmle

(President, Universal Pictures Corporation)

When the flag drops he's on the alert
The dull thud of hoofs on the dirt
Make a great get away
For a half holiday
And he always comes home with his shirt.

Exhibitors Rid Business of Risk by Box Office Reports

"Herald" Contributors Set New Records in 1923—First Run Reports "Scoop" Trade Press Reviewers

By WILLIAM R. WEAVER
(*Exhibitor Editor,* EXHIBITORS HERALD)

THE HERALD this week completes the printing of 22,308 "What the Picture Did For Me" reports received from approximately 1,100 exhibitors in 1923. Estimating 50 words to a report, this amounts to 1,115,600 words, the equivalent of 10 modern novels of full length. A single issue of the HERALD republishing these reports would run 884 pages.

William R. Weaver

These figures do not include the many types of special reports and sundry communications received for and published in "What the Picture Did For Me," yet a gain of 3,987 over 1922 is shown in the table of reports by year presented on this page.

Of prime interest for more than one reason is the notable advancement of first report date effected by the physical expansion recorded. Whereas the department's critics formerly contended that the reports were of little value to first run and key city exhibitors, it is now the custom of these and others whose business interest is in the new product to suspend action with regard to a given production until "What the Picture Did For Me" has given its verdict. In scores of instances during the Summer and Fall of this year exhibitors have reported new pictures before the reviewing staff of this or any trade paper had reviewed them.

* * *

This works out to the utmost satisfaction of all concerned. A picture first shown in, say Baltimore, is reported. First run men in every city learn at once the results of its exhibition and proceed accordingly. Meanwhile, another picture has had its first showing in Denver and has been as promptly reported for all other cities. As a result of this condition, it is necessary for a first run man in a given city to take full risk on probably but one out of six pictures, a proportion which will be reduced in the natural course of events as the service continues to develop. It will always be necessary, of course, for some exhibitor to play each picture first.

Naturally, this increase in service value to first run exhibitors has been only in step with the increase in value to second, third and subsequent run men. Whereas a second run man formerly had, say half a dozen reports to guide him, he now has twice or three times that many, depending upon the scope of the attraction's distribution.

Visible evidence compactly attesting the value of this expansion is available in the form of the September, 1923, Box OFFICE RECORD, which contains the box office history of comparatively newer attractions than any previous edition and a more complete history of each. Exhibitor appreciation of this development was stated repeatedly in the letters of approval received and printed following publication of the RECORD.

* * *

As was to be expected, perhaps, general satisfaction with developments under way aroused in the contributing exhibitor body the protective instinct. As the service came to be more and more highly valued, attention was drawn to the many spurious imitations offered the trade, and apprehension lest the nefarious methods of certain publications operate to bring the whole institution of box office reporting into disrepute was felt. As a result, the "Herald Only" Club, organized for the single purpose of protecting the report institution, came into existence.

George Rea, Colonial theatre, Washington C. H., O., was first to analyze this potential menace and to point out to other contributors in a letter to the department that concentration of reports in a single paper was not only the logical course of defense but also an economical measure and one certain to result in general betterment of service. To this letter replies came in bundles, and William H. Creal, Suburban theatre, Omaha, suggested formation of and named the club which at this writing has a voluntary and unsolicited membership of 99 contributing exhibitors.

Club members and others have engaged during the year in a number of enterprises more or less beside the issue but no less interesting and important. Under the exhibitor suggested heading of "New Ones I Have Seen," many reports, or rather reviews, of pictures seen by showmen elsewhere than in their own theatres have been published.

* * *

Another budding enterprise of considerable promise is a star's beauty or popularity contest, an outgrowth of reports from many exhibitors designating this or that player as especially beautiful or talented. Surely if there ever was a popularity contest of real significance this one must be, indicating as it does necessarily the attitude of the theatregoer as well as the exhibitor.

Personal exchanges of banter between members, together with numerous rhymed compositions on this, that and the other topic, add another special interest to the department, attracting new readers who shortly become contributors.

Exhibitor Reports by Year

The following figures, indicating the growth of "What the Picture Did For Me" year by year, illustrate graphically the spread of the cooperative spirit among exhibitors.

1916	454*
1917	2,003
1918	4,917
1919	7,980
1920	10,878
1921	13,298
1922	18,321
1923	21,113†

*Twelve issues.
†Exclusive of this issue.

"Herald" Reviewer Selects Year's Big Films

On this page are scenes from five productions appearing in the imposing list selected by J. Ray Murray, head of the "Herald" reviewing staff. Story on following page.

In Circle: "Anna Christie," a First National picture.

Right: "The Eternal City," First National attraction.

"The White Sister" (Inspiration Pictures)

"The Hunchback of Notre Dame" (Universal)

"Scaramouche" (Metro)

The Screen in Review

The Great and the Near Great Pictures of 1923 and a Word About Those Who Made Them Successes

By J. RAY MURRAY

Editor "Exhibitors Herald" Review Department

IT is estimated that between ten and fifteen million people go to picture shows every day. Say it is ten. That's some audience. And it's some responsibility making pictures for those ten million daily customers. It is also one reason why motion pictures are the biggest force in the world today. A force for good or evil. And we believe for good. Pictures play a tremendous part in the lives of these ten millions of people. They find surcease from their daily toil, their troubles and worries. And they can travel far within the portals of any picture theatre. To Italy, Spain and the Orient. Almost every spot of the globe has been invaded by the camera, even the wild African jungle and the peaceful Far North. Hence pictures have a great mission and they are performing it nobly.

J. Ray Murray

The past year has witnessed many big productions carefully prepared for this vast audience. There's "Scaramouche," "The Hunchback of Notre Dame," "If Winter Comes," "Little Old New York," "The Covered Wagon," "The White Sister," "The Eternal City" and "The Ten Commandments."

* * *

There were also produced during the year 1923 between five and six hundred other features, many of which merit quite as much attention as those mentioned above. Mary Pickford's "Rosita," George Arliss' "The Green Goddess," Charles Ray's "The Girl I Loved" and "The Courtship of Myles Standish;" Griffith's "The White Rose," Universal's "Merry Go Round;" Associated Exhibitors "Safety Last," First National's "Ashes of Vengeance;" Hodkinson's "Down to the Sea in Ships;" Fox's "This Freedom;" Vitagraph's "Pioneer Trails;" Warner Brothers "Lucretia Lombard;" First National's "Black Oxen," are but a few. There were scores of others. It was the writer's pleasant duty to review about 350 features and short subjects during the past year and I think critical HERALD readers will agree there were many unusually splendid plays among them, most of them quite an improvement over previous years' outputs.

1923's Best Pictures

(Selected by J. Ray Murray)

Abysmal Brute
Anna Christie
Ashes of Vengeance
Alice Adams
Back Home and Broke
Bad Man
Black Oxen
Brass Bottle
Broken Wing
Covered Wagon
Cameo Kirby
Circus Days
Dulcy,
Dangerous Age
Down to Sea in Ships
Driven
Enemies of Women
Famous Mrs. Fair
Fury
Grumpy
Girl I Loved
Going Up
Green Goddess
Human Wreakage
Hottentot
Hunchback of Notre Dame
Hero
If Winter Comes
Java Head
Little Old New York
Mighty Lak a Rose
Merry Go Round
Main Street
Only 38
Ponjola
Penrod and Sam
Pilgrim
Rosita
Ruggles of Red Gap
Scaramouche
Six Days
Safety Last
Soft Boiled
Spanish Dancer
Spoilers
Strangers of Night
Three Wise Fools
Trilby
White Rose
White Sister
Why Worry?
Where Pavement Ends
Woman of Paris

There has been marked improvement by the various program producing companies to select better stories and place them in the hands of more experienced directors. The day of the punk actor, too, is about over. Picture patrons are demanding not only stars in pictures but practically all star support. They are quick to detect mediocre talent and many an otherwise good photoplay is ruined by the inferior performance of a leading character. The producers realize that it doesn't pay to take a chance on a superannuary if a real actor can be secured for the part.

* * *

Many directors came to the front this last year whose lights had heretofore been hid under a bushel, well blanketed. "The Covered Wagon" advanced James Cruze to the front rank of popularity and he followed it through with several others equally as clever although not produced on as elaborate a scale. We refer to "Ruggles of Red Gap" and "To the Ladies" both delightful comedies. Elmer Clifton's "Down to the Sea in Ships" was to the whaling industry what "Nanook of the North" was to the fur industry. A wonderfully well handled production and one that drew hundreds of patrons to the theatre who never before had attended.

To enumerate the outstanding performances of 1923 would take far more space than could profitably be devoted to it, there were so many. There was Theodore Roberts' splendid characterization in "Grumpy," Mae Marsh in that appealing role in "The White Rose," Lillian Gish in "The White Sister," Florence Vidor in "Alice Adams" and "Main Street," Little Jane Mercer in "A Chapter in Her Life," Anna Q. Nilsson in "Ponjola," Holbrook Blinn in "The Bad Man" and "Rosita," Blanche Sweet's wonderful come-back in "Anna Christie." Lois Wilson in "Only 38," Myrtle Stedman's appealing performance in "The Famous Mrs. Fair," and Edward Horton as "Ruggles" in "Ruggles of Red Gap." Of course the established stars must not be overlooked either, and one cannot forget Charles Ray's performance in "The Girl I loved" and in

(Concluded on page 80)

CLARENCE BROWN

"THE GREAT REDEEMER"

"LAST OF THE MOHICANS"

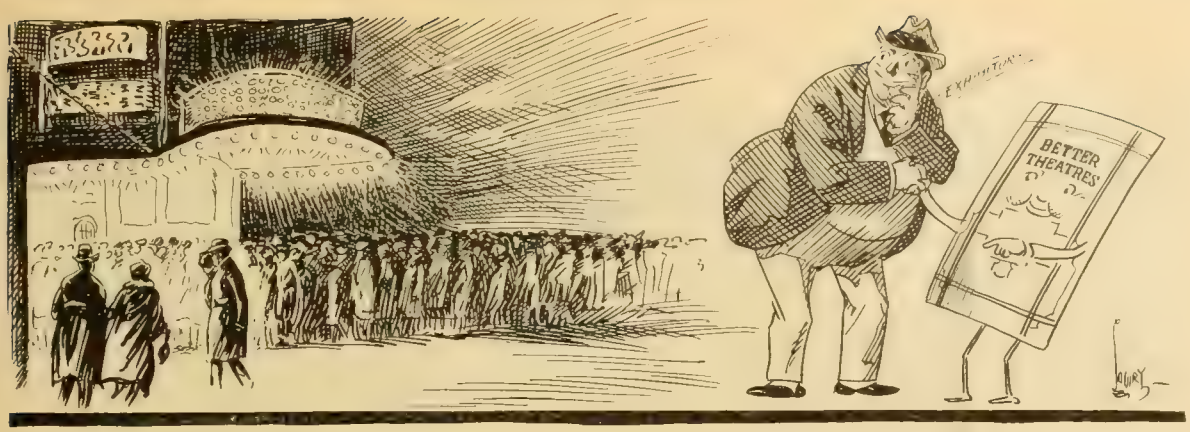
(Directed by CLARENCE BROWN and MAURICE TOURNEUR)

UNIVERSAL SUPER-JEWELS

"THE ACQUITTAL"

"THE SIGNAL TOWER"

(JUST COMPLETED)



Herald Opens New Service Field Through "Better Theatres"

Section Fills Economic Need Among Exhibitors As Aid to More Profitable Theatre Operation

By H. E. HOLQUIST
Editor of "Better Theatres"

A NEW type of reader service which exhibitor response has indicated fills an economic need of the theatre man of today was introduced by the HERALD during the year with the advent of "Better Theatres." This section, inaugurated last May, and which is published in every fourth issue, has brought to showmen, for the first time, a practical business medium covering theatre building, equipment and general operation.

H. E. Holquist

Behind the launching of "Better Theatres" was the aim to give theatre owners, large and small, a workable section that could be put into daily use in solving problems connected with the mechanical and material side of their business. This has been accomplished.

"Better Theatres" has combined, with the avowed mission of promoting finer and more profitable theatres throughout the country, an individual service to readers for which there has been a growing demand with each issue.

* * *

Though "Better Theatres" has touched upon but a small portion of the work undertaken it is already wielding a significant influence in promoting more profitable theatres throughout the country. This is well exemplified in the demand upon the resources and facilities of the department from smaller showmen to whom the department has brought the word of experts on virtually every phase of modern theatre operation.

In order to present such expert suggestion and advice "Better Theatres" has allied with it a staff of advisors who are authorities in their particular connection with theatre work and requirements. These men, including architects, engineers and theatre executives, have given liberally of their time and experience in assisting the department in its work and in diagnosing problems and rendering suggestions on such matters as they are eminently fitted to pass. Through these men and others "Better Theatres" has been able to present in the form of constructive discussion, such vital factors of interest to successful exhibiting as theatre financing, plans for modern small theatres, facts about projection, the selection of theatre sites, the building of airdomes, correct music for various sized theatres, heating and ventilating requirements and a number of other equally important topics.

At present the department is publishing a series of articles on "The History of the Theatre—Its Origin and Development," by Mr. Frank Cambria which is proving an inspiration to showmen of the country and which has been acclaimed by many branches of the industry.

* * *

A singular achievement of "Better Theatres" is the uniting on a common ground of interest the two most important factors responsible for present and future theatre construction progress—the theatre owner and the theatre architect. This association cannot but have a beneficial influence, as it is resulting in a greater understanding of problems common to these closely associated lines of endeavor.

Architects have evinced the greatest interest in "Better Theatres" and have rendered it wholehearted and enthusiastic support. They have been quick to appreciate the advantages of more thoroughly familiarizing themselves with motion picture progress and the exhibiting problems as experienced by the showman in the field. In addition the department has provided for them a heretofore unavailable medium for the exchange of progressive ideas on theatre construction and design which will ultimately be reflected in finer theatres everywhere. The attitude of architects toward "Better Theatres" is well seen in the following excerpts from letters received:

* * *

John F. O'Malley, Pawtucket, R. I., says: "I think it is a wonderful idea for the HERALD every fourth week giving space for bettering theatres in general, in other words, placing in the hands of theatre owners and architects all the modern ideas in regard to design, planning and construction."

Another letter, from Architect H. J. Lohman, McKeesport, Pa., states: "I received the July number of 'Better Theatres' and am very pleased with the progress that is being made in this publication, the quality of the magazine and the articles contained therein."

Architect Edward A. Juul, Shebyogan, Wis., declared: "'Better Theatres' is interesting, as it contains a great deal of the right kind of information."

* * *

Theatre owners have found of particular value the buying service provided by "Better Theatres" through its "Exhibitors' Information and Catalog Bureau." This bureau has effected a substantial saving in time and money for exhibitors in obtaining information on a great variety of products and equipment at a minimum of effort and time. An idea of the scope of this department's activities is gained when it is known that it has handled more than 1,000 inquiries.

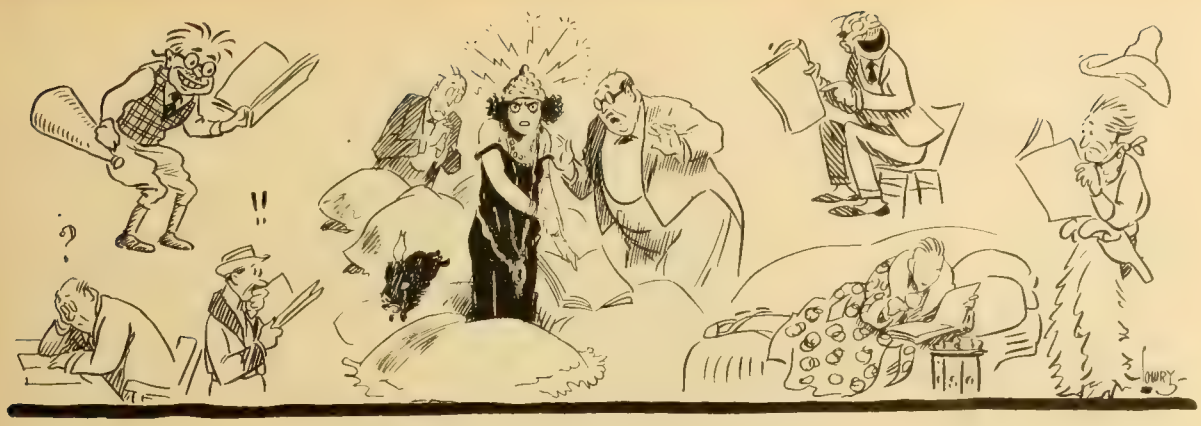
* * *

We have cited here some of the aims and accomplishments of "Better Theatres" as it affects directly the operation of the theatre. There is, however, another reason for exhibitor interest in the operation of the most modern playhouse possible. That is the influence of theatres on property and real estate values in their immediate vicinity. The better playhouse, because it attracts the masses and forms within its radius a lively business center, adds to its own value and the value of the owner's money invested in it. The opposite is true of a theatre that fails to advance. Thus it can be seen that the mission of "Better Theatres" is a broad and important one.

POLA NEGRI IN "THE SPANISH DANCER" A HERBERT BRENON PRODUCTION WITH ANTONIO MORENO WALLACE BEERY ADOLPHE MENJOU KATHLYN WILLIAMS "HIS CHILDREN'S CHILDREN" A SAM WOOD PRODUCTION WITH BEBE DANIELS GEORGE FAWCETT DOROTHY MACKAILL JAMES RENNIE MARY EATON NOVEL BY ARTHUR TRAIN A PARAMOUNT PICTURE "THE LIGHT THAT FAILED" WITH JACQUELINE LOGAN PERCY MARMONT A GEORGE MELFORD PRODUCTION A PARAMOUNT PICTURE DOUGLAS FAIRBANKS JR. IN "STEPHEN STEPS OUT" WITH THEODORE ROBERTS HARRY MYERS NOAH BEERY DIRECTED BY JOSEPH HENABERY A PARAMOUNT PICTURE WILLIAM S. HART IN "WILD BILL HICKOK" A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE "TO THE LADIES" A JAMES CRUZE PRODUCTION WITH THEODORE ROBERTS EDWARD HORTON ARAMOUNT PICTURE ZANE GREY'S "THE CALL OF THE CANYON" WITH LOIS WILSON RICHARD DIX NOAH BEERY MARJORIE DAW RICARDO CORTEZ DIRECTED BY VICTOR FLEMING A PARAMOUNT PICTURE ALLAN DWAN'S PRODUCTION OF REX BEACH'S "BIG BROTHER" WITH TOM MOORE EDITH ROBERTS RAYMOND HATTON ARAMOUNT PICTURE GLENN HUNTER IN "WEST OF THE WATER TOWER" WITH ERNEST TORRENCE MAY MC AVOY GEORGE FAWCETT ASU PITTS A PARAMOUNT PICTURE "DON'T CALL IT LOVE" A WILLIAM DEMILLE PRODUCTION TH AGNES AYRES JACK HOLT NITA NALDI ROD LA ROQUE THEODORE KOSLOFF ROBERT EDESON A PARAMOUNT PICTURE GLORIA SWANSON IN "THE HUMMING BIRD" A SIDNEY OLCOTT PRODUCTION A PARAMOUNT PICTURE ZANE GREY'S "HERITAGE OF THE DESERT" WITH BEBE DANIELS ERNEST TORRENCE LLOYD HUGHES NOAH BEERY AN IRVIN WILLAT A UCTION A PARAMOUNT PICTURE "FLAMING BARRIERS" A GEORGE MELFORD PRODUCTION WITH JACQUELINE LOGAN ANTONIO MORENO WALTER HIERS A GREAT PARAMOUNT PICTURE THOMAS MEIGHAN IN "PIED PIPER MALONE" BY BOOTH TARKINGTON SUPPORTED BY LOIS WILSON GEORGE FAWCETT DIRECTED BY ALFRED E. GREEN A PARAMOUNT PICTURE POLA NEGRI IN "SHADOWS OF PARIS" SUPPORTED BY CHARLES DEROCHE ADOLPHE MENJOU HUNTLY GORDON A HERBERT BRENON PRODUCTION A PARAMOUNT PICTURE "THE NEXT CORNER" A SAM WOOD PRODUCTION WITH DOROTHY MACKAILL LON CHANEY CONWAY TEARLE RICARDO CORTEZ LOUISE DRESSER A PARAMOUNT PICTURE "THE STRANGER" A JOSEPH HENABERY PRODUCTION WITH BETTY COMPSON RICHARD DIX LEWIS STONE BY JOHN GALSWORTHY A PARAMOUNT PICTURE WILLIAM S. HART IN "SINGER JIM MCKEE" SUPPORTED BY PHYLLIS HAVER A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE.

Paramount Pictures

For a Merry Christmas!



Why the Producers Go to Europe

Jibes, Jolts and Jabs From Exhibitors' Reports to "What the Picture Did for Me"

By "HERALD" CONTRIBUTORS

PARADOXICALLY, the exhibitor contributing box office reports writes most humorously when the red ink flows most freely. And a joke, like a diamond, profits by a dark background. Here are a few Kohinoors from the 1923 run-o'-the-mine.

*

"Pathe News" . . . I read somewhere that this reel ran for 52 weeks in New York. It must be good.

*

"Where the Pavement Ends"—A fine picture of the South Seas, but absolutely no pavement.

*

"Out of Luck"—Pleased all who saw it. I even liked it.

*

"Fog Bound" . . . It was.

*

"All the Brothers Were Valiant"—Made more profit than expected, but wasn't expecting any.

*

"Me and My Gal"...An English picture that I enjoyed, but I was the only one. (I'm English.)

*

"Colleen of the Pines" . . . Just so-so, and hardly that.

*

"The Oregon Trail"—Some started to leave after the first reel, but I escorted them back to their seats. The second and third reels get better.

*

"Dulcy" . . . This sure was a Dulcy.

*

"The Son of the Wolf"—If they want to make a scenic, why don't they tell where it was taken?

*

"The Cowboy and the Lady"—We had seats for a few more, had they come.

*

"Trilby"...A fifty-fifty picture; fifty knocks to fifty boosts.

*

"Toll of the Sea" . . . Some of the Smart Alecs told me it was "Madame Butterfly," but I knew that before.

"Romance Land" . . . It came from another exhibitor and I think he patches his films with a cross cut saw.

*

"The Hound of the Baskervilles"—The hound was a Fox Terrier.

"Wandering Daughters"—Most of the daughters and their friends wandered past my box office.

*

"Westbound Limited" ... Advance your spark, step on the gas, and she'll run over a jackrabbit on high going uphill.

*

"Cupid's Brand"—I once read of an exhibitor who hid in the operating room when his show was off. I didn't dare take a chance on the operating room, so I beat it for the basement.

*

"The Masquerader"—We had to eat liver next day.

"A False Alarm" . . . The name fits.

*

"White Shoulders"—Brought them in droves. Had to pull the paper off the walls to make room for the crowds. Ran "The Japanese Earthquake" as a filler.

*

"The Rustle of Silk" . . . Showing a picture like this in a small town is like taking a ham sandwich to a banquet.

*

"The Abysmal Brute"...Great action, but don't like title. They called up to ask the meaning of "abysmal".

*

"You Can't Fool Your Wife"—You can't fool the public either.

*

"Don't Get Fresh" . . . I wouldn't want to be an exchange manager for fear I'd have to laugh at the comedies.

*

"Stormswept"—Steer clear of this storm. A few more like it would have swept me out of business.

*

"Missing Millions"—Missed a lot of admissions on this. Better miss your patrons when they come out.

*

"Rogues and Romance"...This has a world of action. So has an ant hill, but I never heard of anyone getting excited watching one.

*

"The Canyon of the Fools" . . . All the fools were not in the canyon.

*

"A Dangerous Little Demon"—Not worth the money. Don't make any difference what you pay.

*

"The Wall Nut" . . . Leave it in the can and screen a roll of tickets.

*

"Gump Comedies" . . . Not to be laughed at.

*

"Head Over Heels"—If you can get this gratis, lay off it.

A. S. (Bert) ANGELES

Director of

Plays:

THE LITTLE CAFÉ
PRINCE HUMBURG
WHO DID IT
FANTASTIC FRICASSEE

Latest Pictures:

OUR FLAG—THE STAR SPANGLED BANNER
COALS OF FIRE
HAND OF FATE
ASK DADDY?

What Will New Year Bring?

A Symposium of Opinions on Some of the Things Which 1924 Has in Store for the Industry in the Next Twelve Months

Prognostications as to what the year 1924 has on its docket for the industry are entirely in order at this time.

Significant as 1923 has been in its many outstanding developments, the coming year promises to be of even greater interest in that it will see the culmination or further development of activities which were born or gained momentum during the past twelve months.

Predictions for 1924 seem to be unanimous that the coming season will be a prosperous one and that next year will see an elimination of the waste concerning which there has been so much discussion in recent months. Saner production and distribution schedules are also among the things which it is prophesied will be put into effect. Here are some opinions:

Sees Short Films to Fore

By E. W. HAMMONS

(President Educational Film Exchanges)

Probably no year in the history of the business has been so significant as 1923. In it, production reached a peak never before gained; the reaction from this over-production came with the subsequent curtailment of activities, and finally the settling down to a safe and saner basis. The new year will profit by the mistake of the old. Therefore, it is safe to predict saner production schedules, saner marketing methods and greater prosperity for all.

E. W. Hammons

The short subject, on which the industry was founded and which for a time has been slighted because of the deluge of over long features, will undoubtedly again assert itself as an indispensible part of the program. Features of eight, nine and ten thousand feet and upward crowded the short subject from the screens in many theatres; the reaction will be as certain and as emphatic as that which followed over-production.

* * *

The public has voiced its objections to the lengthy "padded" pictures which prevent the presentation of a diversified program of high entertainment value. The public has spoken and its voice has been heard. How it will be heeded, the coming year will bring forth.

But it will be heeded if the exhibitor adds his voice and weight to the demand that features be curtailed to a length that will allow him to build a program of real entertainment—a program composed of a feature and surrounded with a variety of short subjects, a program that lends individuality to the theatre and gives the owner or manager an opportunity to show his program building and showmanship abilities, the qualities which made the largest theatres in the country possible and enabled them to hold their patronage because of the diversity of their programs.

The diversified program is the constructive way to build a motion picture theatre into an institution that will enjoy constant attendance and constant prosperity. The motion picture house cannot be compared with the legitimate theatre, where the house is rented on a guaranteed so-much-per-week basis, the owners taking their profit from the rental from the property rather than from the profits of the show; the motion picture theatre must make its profits from its steady, continuous patronage, built up and held by the presentation of well balanced, diversified, entertaining programs which make the theatre an institution rather than the temporary abode of some over-length feature which constitutes an entire program. When the motion picture house reaches this ideal state, when it has become an institution, recognized in the community as the home of diversified entertainment, the business of exhibiting pictures will be stabilized; the gamble will be removed and steady prosperity will be the reward of the exhibitor.

* * *

But this ideal state will not come without pressure from the exhibitor. Emphatic protest to the makers of the overlong padded features alone will bring it about. And I predict that the coming year will not close without the exhibitor realizing and employing this method of bringing about the solution of a condition that now menaces his future existence and his prosperity.

Stabilization a 1924 Feature

By THOMAS H. INCE

The coming year, in my opinion, will see a tremendous forward stride in the stabilization of the motion picture industry.

The fair returns that any producer offering a passably entertaining picture once could collect are no longer to be had for the asking. Audiences are not to be satisfied today with "fair" entertainment. The mighty productions of the past year which has witnessed the birth of a score of pictures that deserve to be classed as "great" have whetted the public's appetite for more.

Thomas H. Ince

If the productions which have been the van guard of the new era have not brought the financial return they deserved, they have filled a definite mismission. They have met with sufficient response to arouse the ambition of producers to offer pictures of equal magnitude and "soul." The public necessarily will benefit, as will the industry at large.

Big Year Ahead For Principal

Says SOL LESSER

(President, Principal Pictures)

That 1924 is going to be the biggest productive year since the beginning of Principal Pictures Corporation, is the firm conviction of Sol Lesser, President of that organization.

Sol Lesser

"Fling wide the gates!" is his slogan.

"Every available square foot of ground and studio space within the seventeen acres of our Hollywood plant will be utilized throughout the forthcoming season," says Lesser.

"Baby Peggy has already commenced the first of her features. 'Captain January' is the title of the story. It will be in full feature length and will be but one of a series of four for the first year. Edward F. Cline is in charge of the direction of this series.

* * *

"The second Harold Bell Wright production 'The Winning of Barbara Worth' is another big production to be given the screen during the coming year. This and two more Wright pictures will be made before the new season is brought to its close.

" 'Secrets of Life,' the Louis Tolhurst series of microscopic pictures will also be in full operation. Twelve of these educational and amusement pictures are scheduled.

"In addition to the above, there will be made a series of films adapted from well known books and stage plays. Chief among these are John Cort's famous stage success 'Listen Lester' and Owen Davis' foot-light hit 'Fools of Fortune.' The best known players will be engaged to participate in these offerings and the services of the best available directors will be utilized. Two directors are now under the Principal banner. They are William Beaudine and William Seiter. Edward F. Cline is already well under way on the Baby Peggy series.

* * *

"For 1924 I can see an epic of Westerns. By this I naturally mean Westerns of the highest class in every sense of the word. They will take the place of the costume plays that have been on the screen for the past two years or more.

"The amusement seeking public do not care for deep plot in picture presentation any longer. The time is ripe and the fans are awaiting pictures that contain intimate drama, action, detail, light and shade in touch. The $2.00 attraction is fast giving way and I predict that during the forthcoming season, only an occasional $2.00 picture will be a profitable investment. The public have been educated to attend a picture in a picture theatre and that education has been indelibly stamped in their minds. They want to witness picture presentation in picture theatres.

"The first Harold Bell Wright story is already completed and will be released by First National early in the year. 'When a Man's a Man' is the title and it was selected from the entire Wright series as the most appropriate story to be made as first of the nine Principal Pictures control.

* * *

"Nineteen twenty-four will be a happy, prosperous year for everybody in the great picture industry is the firm prediction of all concerned and nothing will be done toward slackening up the pace that has been started.

" 'Fling wide the gates'—that's Principal Pictures Corporation's slogan for 1924."

Waste to Be Cut Next Year

By M. C. LEVEE

(President, United Studios)

With the producing activities of 1924 must come the elimination of waste in the making of films if we are to cut down the high production costs which curtailed producing the past fall.

M. C. Levee

Just what is and is not waste in motion picture producing is something that can be argued until the end of all things. If time and money is wasted, in the literal sense of the word, and through this apparent waste a situation or an idea is made possible that greatly helps to put over the picture, then that is not a waste after all. What to the hardened business man may at times seem waste, may in reality be the source of a great creation on the part of the artist.

* * *

In a business where intangible factors that go to make up the product are necessary, such as in the making of motion pictures, it is impossible to entirely eliminate waste. In an enterprise where weather conditions must be gambled with, where personalities play such an important part in the quality of the product and where artistic creations become part of the selling values, there will continue a certain amount of waste.

However, there are various physical factors that contribute to the success and production costs of pictures. Any waste resulting through the misjudgment or mishandling of these physical properties is inexcusable.

There is no reason why a set or a series of sets should not be ready on time. There is no excuse for insufficient lighting, or for delays in arranging locations involving inactivity on the part of the producing staff and players. There is no cause for waste motion in the physical handling of the routine business of picture making.

Strange to say, a great percentage of waste in the past has resulted not through weather conditions, not through accidents, but purely lack of business application to the business end of picture making.

* * *

There is no reason why a company should start shooting and then lay off for days while the director plans other scenes. There is no reason why a player should be placed on a salary and then kept idle for weeks before he starts actual work. Nor is there any excuse for the building of sets at the eleventh hour, necessitating overtime work on the part of hundreds of men—and then having that set lay unused for days.

In the production of Maurice Tourneur pictures, for instance, the entire working schedule is laid out before a single scene is shot. Players start work when they go on salary and stop with the conclusion of their actual engagement. We can tell a week in advance on what day certain sets will be photographed and on what day location trips will be made. This and other information we have on hand

(Continued on page 112)

A Merry Christmas To the Industry

From WATTERSON R. ROTHACKER

Watterson R. Rothacker opines it ought to be a Merry Christmas for the motion picture industry—

Because Hays is making hay.

Because Norma is scoring in the box office constantly, and Constance does it normally.

Because Jackie isn't spoiled.

Because Sol Lesser is sure to do none the lesser with Peggy.

Because Earl Hudson left the banks of the Hudson early to ring the bell in Hollywood.

Because Quigley had the independence to write "What's Wrong with the Independents?"

Because Dick Rowland went shopping for big books like "Flaming Youth," "Black Oxen" and "Sea Hawk."

Because Valentino will soon be with us again—with J. D. Williams at the helm.

Because Bill Johnston broke into the Satevepost.

Because Mary Pickford and Marshall Neilan are teammates once more.

Because of Colleen Moore.

Because Lubitsch left the land of marks to make his mark in U. S. A.

Because of Doug's "Thief of Bagdad."

Because years ago Quirk got behind Photoplay.

Because Laemmle played his hunch with the "Hunchback."

Because Harry Schwalbe keeps both feet on the ground.

Because Bob Cochrane has not lost his sense of humor.

Because Louis B. Mayer is playing a winning game with three aces in his hand—Niblo, Barker and Stahl.

Because Charlie Chaplin's "Woman of Paris" was such a great object lesson to directors.

Because Sam Katz and Barney Balaban are building more theatres.

Because Samuel Goldwyn made good his promise to exhibitors on "Potash & Perlmutter" and "The Eternal City."

Because the well known Reichenbach well of originality seems to have no bottom and has artesian-like proclivities.

Because the old U. S. A. was never better off in all its history.

And, of course, because of Rothacker prints.

MARION DAVIES

Star of "LITTLE OLD NEW YORK"

who is shortly to appear in

COSMOPOLITAN'S NEW SUPER-FILM

"YOLANDA"

Best Wishes

—From—

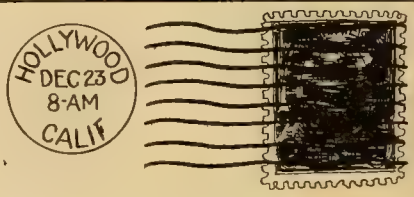
WILLIAM DUNCAN
and EDITH JOHNSON

EMMETT FLYNN
Productions
Goldwyn Studios - - - Culver City, Calif.

COMING
"NELLIE THE BEAUTIFUL CLOAK MODEL"

SEASON'S GREETINGS FROM

VIVIAN RICH



TO EVERYONE IN THE MOTION PICTURE INDUSTRY

The Screen in Review
By J. Ray Murray

(Concluded from page 69)

"Myles Standish," Lon Chaney's marvelous makeup in "The Hunchback of Notre Dame," nor Patsy Ruth Miller's graceful contrast in the same picture. Corinne Griffith is forging to the front, and in "Six Days" and "Black Oxen" disclosed hitherto undiscovered talent. Marion Davies surprised the critics and public in "Little Old New York" and is well up the ladder to success. Bessie Love's work in "Human Wreckage" and "Gentle Julia" will long be remembered, as will Mary Philbin's in "Merry Go Round," while Colleen Moore made a decided hit as "Pat" in "Flaming Youth."

* * *

There were quite a few good kid pictures during the season just drawing to a close, but none more delightful than "Penrod and Sam" and "Circus Days." Bennie Alexander scored in the former and Jackie Coogan had a role that was hand-made in the latter. And speaking of youthful roles May McAvoy's performance as the straight-laced little girl in "Only 38" was a gem.

It was a great year for disclosing the inner workings of Hollywood and the picture colony. First we had "Souls for Sale" closely followed by "Hollywood," "Mary of the Movies," "The Thrill Chaser" and last but not least "Uncensored Movies," Will Rogers' screamingly funny exposé of studio life on the West Coast.

The promised influx of European-made productions didn't materialize and what few were brought over and exploited made little impression upon the American market. American directors took their players to European points and made better pictures than could be bought abroad.

There was quite a run on costume plays during the year. Almost every company made at least one and some of them published several. "Ashes of Vengeance" after a successful Broadway run, met with more or less success in the outlying territory. Richard Barthelmess tried his hand at one, "The Bright Shawl;" Mary Pickford gave us "Rosita" and Pola Negri was starred in one, "The Spanish Dancer." "Little Old New York" previous mentioned was also a costume piece. Selznick gave us "Rupert of Hentzau" and Buster Keaton chose to make a Metro comedy with characters costumed in the period of 1830. Universal made "A Lady of Quality" with Virginia Valli, into a very fine pictureplay. The aversion to costume plays is not so general it would seem from the reception these plays have received almost universally.

* * *

Short subjects such as "Our Gang" comedies, "The Leather Pushers" and "Fighting Blood" series proved popular during the year just closed and the public couldn't get enough of them.

So all in all it wasn't such a bad year. The good pictures greatly outnumbered the poor ones and the ever present question, where are they going to get stories enough to supply the demand seemed no nearer solution than last year and yet there was no let up in production, with a marked improvement in the quality of the pictures produced.

HAROLD LLOYD

AN APPRECIATION OF

FRED NIBLO

FROM

WILLIAM V. MONG

As PEDRO, THE FOX, in

MR. NIBLO'S GREATEST PICTURE

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Yuletide Greetings

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Latest and Greatest
Comedy Find

HARRY LANGDON

and the

1924

BATHING BEAUTIES

in

"PICKING PEACHES"

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ELINOR FAIR

Ryan Brothers

ANNOUNCE

The completion of the most startling picture revelation of the year

"WOLF BLOOD"

STARRING

GEORGE CHESEBRO and MARGUERITE CLAYTON

The famous Dr. C. A. Hill story that will enthrall the nation. The amazing result of blood transfusion from a wolf to a man

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THE WHOLE WORLD WILL WANT TO SEE

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IN
"WILD BILL HICKOK"

Many good wishes,
In various forms and phrases
Loom forth each Christmas number
To greet and cheer as well as spur
On to further achievements in this
Now considered; the premier industry.

Still I find it hard to say
In words that would convey,
Love, friendship and hope
Let alone prosperity—
Suppose I just say:

Season's Greetings!

First National Star

NOW MAKING

"FLOWING GOLD"

By Rex Beach

A

Richard Walton Tully Production

Copyright The Crosbys

BERT LYTELL

Christmas Greetings
From Algiers

Merry Christmas and Happy New Year

To the Authors Whose Stories Have Made My Film Dramas Successful:

Edgar Rice Burroughs
Ralph Connor
F. Marion Crawford
James Oliver Curwood
Capt. Joseph D. Meade
Capt. Frederick Wm. Wallace

To the Directors Who Have Put Them Over:

David M. Hartford
Henry Kolker
Henry MacRae
King Vidor

To the Artists Who Have Appeared in Them:

Mary Astor
Betty Blythe
Gladys Coburn
Frances Eldredge
Pauline Garon
Cleo Madison
Colleen Moore
Vivienne Osborne
Frank Andrews
Charlie Arling
Frank Badgley
Wallace Beery
John Bowers
David Butler
William Calhoun
Lon Chaney
William Colvin
Irving Cummings
Louis D'Arclay
John Dillon
E. L. Fernandez
Edwin Forsberg
Leon Gendron
Gaston Glass
Robert Haines
Ruth Renick
Baby Peggy Rice
Norma Shearer
Edna Shipman
Nell Shipman
Ann Southerland
Marion Swayne
Jane Thomas
Jimmy Harrison
Harlan Knight
Wilton Lackaye
Donald MacDonald
Francis MacDonald
Melbourne MacDowell
Walter Miller
Harry T. Morey
Jack Newton
Wheeler Oakman
Wellington Playter
Anders Randolph
Wallace Ray
Warner Richmond
Charles Slattery
Lewis Stone
Charles Wellesley

To the Organizations Who Are Distributing Them:

Associated First National Pictures, Inc.
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And to My Thousands of Exhibitor Friends.

Ernest Shipman

565 Fifth Avenue
New York City

WILLIAM CHRISTY CABANNE

"Broken Hearts of Broadway"

is still

Breaking Box Office Records

the latest of several successful

Irving Cummings Productions

More to come as soon as

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completes his two picture contract
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"DR. JEKYLL AND MR. HYDE"
"SENTIMENTAL TOMMY"

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INSPIRATION PICTURES, Inc.

JOHN S. ROBERTSON PRODUCTIONS

1923

"THE BRIGHT SHAWL"
"THE FIGHTING BLADE"
"THE ENCHANTED COTTAGE"

Starring Richard Barthelmess

Next Production
1924

"ROMEO AND JULIET"

Starring

Richard Barthelmess and Lillian Gish

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Scenarios by
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wishes you a

Merry Christmas

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Prosperous New Year

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"BACK HOME AND BROKE"
By George Ade
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A Paramount Picture

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By Rex Beach
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A Paramount Picture

"HOMEWARD BOUND"
By Peter B. Kyne
Directed by Ralph Ince
A Paramount Picture

"WOMAN-PROOF"
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Directed by Alfred E. Green
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NOW IN
Preparation—
(Released February 4, 1924)

"PIED PIPER MALONE"
By Booth Tarkington
Directed by Alfred E. Green
A Paramount Picture

Priscilla says—

Peace on Earth—Good Will
to all Exhibitors

May 1924 be your best year!

Truly yours

PRISCILLA MORAN

HOPE HAMPTON

Young and beautiful who has by her marvelous work in "LAWFUL LARCENY" and "THE GOLD DIGGERS" reached real stardom

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COMING SOON!

"THE MARRIAGE CIRCLE"

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"Second Hand Love"—Charles "Buck" Jones
"Big Dan" —Charles "Buck" Jones
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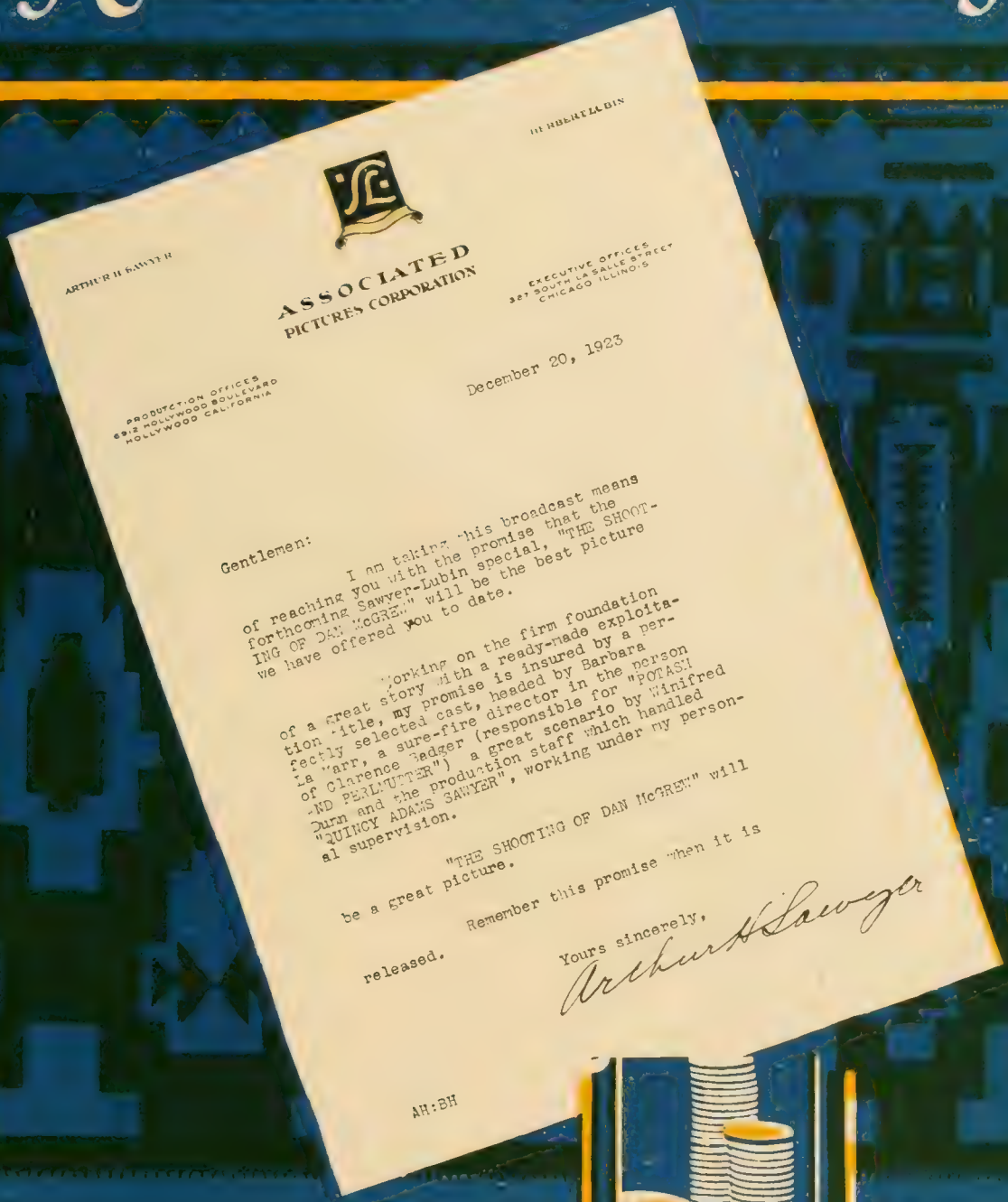

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December 20, 1923

Gentlemen:

I am taking this broadcast means of reaching you with the promise that the forthcoming Sawyer-Lubin special, "THE SHOOTING OF DAN McGREW" will be the best picture we have offered you to date.

Working on the firm foundation of a great story with a ready-made exploitation title, my promise is insured by a perfectly selected cast, headed by Barbara La Marr, a sure-fire director in the person of Clarence Badger (responsible for "POTASH AND PERLMUTTER") a great scenario by Winifred Dunn and the production staff which handled "QUINCY ADAMS SAWYER", working under my personal supervision.

"THE SHOOTING OF DAN McGREW" will be a great picture.

Remember this promise when it is released.

Yours sincerely,

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AH:BH

Associated Pictures Corporation

Announces

THE SPECIAL

SAWYER & LUBIN

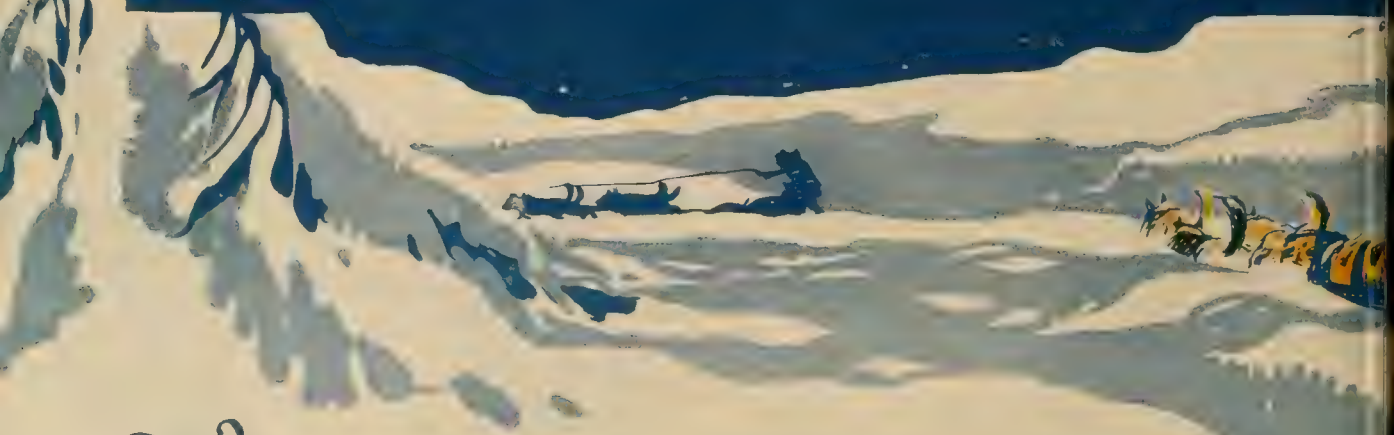
"The SHOOTING of DAN McGREW"

By Robert W. Service

Presenting

Barbara La Marr

and a 100% Box Office Cast



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The proof that "The Shooting of Dan McGrew" Will Be a Knockout

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Robert W. Service, whose colorful poem of the Alaskan Gold Fields, has been read by untold millions

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Barbara La Marr will play "The Lady Known as Lou." The mere mention of her most recent pictures, which include "Thy Name Is Woman" and "The Eternal City," is an indication of her box office power

Clarence Badger

Clarence Badger, in directing this picture, will add to the fame gained through "Quincy Adams Sawyer," "Potash and Perlmutter" and "The Swamp Angel"

Arthur H. Sawyer

Arthur H. Sawyer will supervise the production. This means another picture which will surpass the box office value of "Quincy Adams Sawyer"

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"America's firm hold upon world leadership in motion picture production has not only been helped but has been made possible through the technical progress of American motion picture craftsmen.

"A conspicuous contribution toward the excellency of American motion pictures has been afforded by the ROTHACKER FILM MFG. CO., of Chicago, which company, since its inception, has been under the management of MR. WATTERSON R. ROTHACKER.

"The ROTHACKER company, a progressive, far-seeing and dependable organization, has played no small part in adequately translating the negative values of many of our greatest productions so that these pictures might be seen and appreciated at their very best."

FROM AN ARTICLE BY MARTIN J. QUIGLEY.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

International Newsreel Camera Man Is Back Home After His Tour of World

Captain Ariel L. Varges has traveled more than 250,000 miles in search of newsreel thrills for the American public and the world.

Riding a man taxi in India

Photographs Copyrighted by International Newsreel

Hunts wild game in the desert lands

Follows troops pursuing Chinese bandits

In front of famous Taj Mahal at Agra

In the lap of an Indian God

World Traveler Is Home for His First Xmas in Four Years

Captain Ariel L. Varges, in Remarkable Journey, Has Recorded Events of Nations for the Screen

Christmas at home.

What could be a sweeter thought to a man who for four years has been a stranger in strange lands. A wanderer jumping from one corner of the earth to another. A man who has witnessed the joys and tragedies of the world in all their nakedness and has seen grim death and starvation in its most poignant form.

Captain Ariel L. Varges, noted war correspondent and International News reel photographer can best supply the answer. For the experience is his and he has just returned to New York for his first Christmas at home in four years, after a globe trotting expedition in which he covered more than 250,000 miles and which is remarkable for the intimacy with which it is connected with events of world importance during that period.

* * *

Varges, who represented International with the armies of the Allies during the world war, set out on his extraordinary journey from New York in May, 1919. From that time on there was not an event anywhere of world importance that did not find Varges present with his motion picture camera. He met and photographed crowned heads and statesmen, Bolsheviki chieftains, Oriental potentates, Chinese bandits and exiled royalties. He travelled hundreds of miles by airplane, flew over the Alps in a Zeppelin and concluded his remarkable experience by arriving in Japan just a few days ahead of the earthquake that laid Yokohama and Tokyo in ruins.

The signing of the Versailles peace treaty, ending the world war, was the first great news event to be "shot" by Varges following the cessation of hostilities. From Versailles he proceeded to Berlin. An airplane flight from Berlin to Friederichshaven followed, where he photographed the famous Zeppelin works and made several flights in the huge Zeppelin "Bodensee," including a flight to Sweden.

He returned to Berlin in time to "cover" the Kapp putsch, procuring a remarkable picture in the heart of the German capital showing Republican safety police shooting down the monarchist mobs in the streets before the famous Hotel Adlon. From a window in this hotel Varges showed the police turning machine guns on the mobs while hundreds fell dead and wounded in their tracks. A visit for news pictures followed to Helsingfors, Finland, and then a trip to Vienna, where one of the most extraordinary pictures of the war was obtained. This film procured through certain confidential sources, showed the cruise of the German sea raider "Moewe", and included the actual sinking of many Allied merchant ships on the high seas during the war.

Next Varges found himself in Budapest, Hungary, photographing for International the installation of Admiral Horthy as Regent of Hungary. Then came a trip to Switzerland, where King Constantine, exiled ruler of Greece, had taken up his abode. Having procured these pictures Varges jumped to Rome, where he made motion pictures of the Supreme Pontiff of the Roman Catholic Church. Pope Benedict XV posed for Varges' camera and International says it was enabled to give these pictures exclusively to the world.

Being in Rome, Varges determined to visit Vesuvius, and did, obtaining some remarkable films of that famous volcano. Then followed a flight over the Roman capital in the semi-rigid dirigible Roma, later sold to the United States and which came to grief near Norfolk, Va., with a loss of many lives. Then came a flight over Venice, also made from a dirigible, then a trip by plane to Paris to dispatch his films to America.

From Paris Varges proceeded to Reval, Esthonia, to photograph the release of Americans who had been held captive in Russia but were liberated following the American decision to come to the aid of the famine-stricken Russians. At Riga, Latvia, Varges photographed the signing of the American relief agreement with the Bolsheviki, whereupon he joined the first party to enter Russia. Then followed a series of extraordinary pictures, depicting actual conditions in the land of the Muscovite since the beginning of the Bolshevik regime and the downfall of the Czar.

Starting at Moscow Varges went to the famine district—Kasan, capital of the Tartar republic on the Volga, then came Perim, also in the famine district and various other points. Returning to Moscow he procured the first motion pictures of Leon Trotsky and Nicolai Lenine, as well as many other notables among the Bolsheviki chieftains. Then came a long jump to London, via Petrograd and Paris, for the wedding of Princess Mary to Lord Lascelles. A hurried trip to Greece followed, via Berlin, Belgrade, Czecho-Slovakio, Salonika and Athens, where Varges again photographed his old friend King Constantine, then being restored to his throne amid the acclamations of the Greeks.

* * *

A visit to Rome and the photographing of Ostia, the seaport of ancient Rome, next attracted Varges' attention, including a trip through the recently excavated ruins of Pompeii.

In May, 1922, Varges sailed from Marseilles for India, arriving at Bombay, the gateway to India, on June 2nd. His first stop after Bombay was Simla, the capital of India. Thence he proceeded to the northwestern frontier, where the British maintain a constant warfare with the independent and savage tribesmen who have never submitted entirely to British domination. Next came a trip to Ceylon, for pictures of the fantastic religious festival called the "Procession of the Holy Tooth of Buddha." At Amritsar, Varges photographed the efforts of the British to overcome the movement of the Aklis, followers of Mahatma Gandhi in the non-resistance movement. These unfortunates, determined to reach the temple which they have been forbidden to enter, moved forward in mobs, only to be beaten down by native police, but at no time offering resistance of any sort. As quickly as those in the foreground are struck down, wounded or killed, others push forward to take their places.

Later Varges accompanied Lord Reading, Viceroy of India, on a tiger hunt into the jungles. After this he again returned to the frontier, obtaining further pictures of tribal warfare, and then proceeded to Burma. Then came a tour of the Straits Settlements, Siam, Indo-China, Annam, Cambodia and Java. Many were the strange pictures he procured. Weird religious festivals took place before his camera; the Siamese royal family posed for him. Finally he returned to Hong Kong, and then joined the armies of Dr. Sun Yat Sen and after a visit to Shanghai went to Lin Ching, where he made pictures of the release of the Americans and Europeans held captives for ransom by Chinese bandits. Even the bandits posed for his camera.

* * *

Soon after Varges was again in Pekin, where he arranged for a trip into Mongolia. Here he crossed the great Gobi Desert, where white men have hardly ever set foot. The living Buddha of Mongolia allowed Varges to photograph him and the fantastic Oriental religious customs with which he is constantly surrounded. A return to Pekin again and then a trip on the Yang-tse-Kiang river and thru the famous gorges by Sampan, an extremely dangerous undertaking, resulting in a very thrilling picture.

Korea next claimed the attention of this extraordinary globe trotter. Soon after this he was on his way to Japan, when he heard of the great cataclysm which had destroyed Yokohama and Tokyo. He made a hurried trip to both of those cities, where he photographed the devastation of the earthquake. Then he set forth for home leaving Shanghai for Honolulu. At Honolulu Varges undertook one more adventure for International, flying over the famous Kilauea volcano. Then came the ending of 250,000 miles of the most stirring adventure probably ever encountered by any individual.

New Firm to Star Compson

The Oakland Film Company, a new west coast organization, plans to start actual production this week at the Hollywood Studios. Betty Compson is to star in a series of six features, the first of which will be "Prison Born", a screen play adapted by Adrian Johnson from the magazine story by Jack Boyle. Stuart Paton will direct.

In support of the star are Roy Stewart, Martha Mattox, Niles Welch, Claire MacDowell, Joe Gerard, Templar Saxe, Nick de Ruiz and Boris Karloff.

Miss Compson recently entertained at her home the executives of the new production unit. A. B. Holland is president and A. W. Copps is vice president and general manager of the company. Both are from Oakland. Jack Boyle is production manager.

Wallace Worsley

Directed and Supervised
The Production of

"The Hunchback of Notre Dame"

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In Bad in Bagdad

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The Fast Male
The Love Birds
The Pot Roast
Some Nurse
Rolling Home
Laughing Gas
The Sleep Walker
The Whirlwind
Mark It Paid
Help Yourself
All Wet
A Dark Knight
The Rent Dodger
The Bill Collector

HOLLYWOOD, CALIF.

Jay A. Howe: "Here's a great trick for you. If you learn this one maybe Zeigfeld will take you back in the Follies."

Will Rogers: "After Pathe tells Hal Roach what they think of these last pictures of mine you just directed, I'll probably have to go back - - - or look elsewhere."

Forthcoming Releases

"The Cowboy Sheik"

"The Cake-Eater"

"Big Moments from Little Pictures"

PEDRO de CORDOBA

Forthcoming Releases:

"FIRES OF FATE"
(Featured)

"I WILL REPAY"
(Starred)

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The Greatest Story of All!

A MASSIVE DRAMA of the beginning of the America that you know. ¶The struggles of a few that became the romance of one hundred million people. ¶It is the story of Her whom you love more than any other ... of Her for whom you would shed your blood ... of Her for whom you would sacrifice all—the first great story of America.

Can You Answer These Questions?

What was the color of Paul Revere's horse?
What kind of carpets did the housewives have?
What General fought as a private in the Battle of Bunker Hill?
Who said "I won't retreat" and didn't at the Battle of Lexington?
How many wheels did the wagons of the Northern Army have?
How did the Indians travel from one battle ground to the next?
Do you know if your forefathers were slaves, otherwise called bondsmen?

How This Picture Originated

The Daughters of the American Revolution have long wanted a complete, accurate and dramatic version of America's greatest of all stories, the Revolutionary War, told with a true mastery upon the screen. They informed Will H. Hays of their wishes. And Mr. Hays discussed the idea with

D.W.GRIFFITH

He agreed to make it. Here are the places Griffith with his staff of players visited to take the scenes of the drama upon the actual ground where they occurred in the War of Independence: Lexington Common, Bunker Hill, Concord, Buckman Tavern, Old North Church, Hancock-Clarke House, Faneuil Hall, Philadelphia, Mount Vernon, Yorktown, the famous old mansions along the James River in Virginia, Valley Forge, Trenton, and a dozen other places.

Here are the people who are helping Griffith to make this story more accurate than any story of this period has ever been: The Daughters of the American Revolution, The Sons of the Revolution, President Edwin Worthen of the Lexington Historical Society, the Boston Historical Society, the Mount Vernon Historical Society, the Smithsonian Institute, the New York Public Library.

Robert W. Chambers, accepted as one of the best informed historians on Revolutionary matters, has written the story and is with Mr. Griffith almost constantly in the filming. John L. E. Pell is making the historical arrangement.

The name selected for this tremendous production is

AMERICA

The cast being chosen is recommended by appearance and ability alone. It is not intended that a famous character shall be altered to fit a famous actor. The persons most fitted to interpret the great figures of history, George Washington, Nathan Hale, John Hancock, Samuel Adams, Patrick Henry, Dorothy Quincy, etc., have been selected. Literally hundreds of persons have been tested out that these characters shall be real in appearance.

WINIFRED DUNN

Winifred Dunn

Scenario Editor
Metro Studios
Hollywood

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ALL I CAN SAY
—IS—
Merry Christmas
AND A
Prosperous New Year
TO
EVERY ONE

John Fox, Jr.

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JED WINGATE in "THE COVERED WAGON"
—Played in—
"BLOW YOUR OWN HORN"
"WHEN A MAN'S A MAN"
"THE JACK OF CLUBS"
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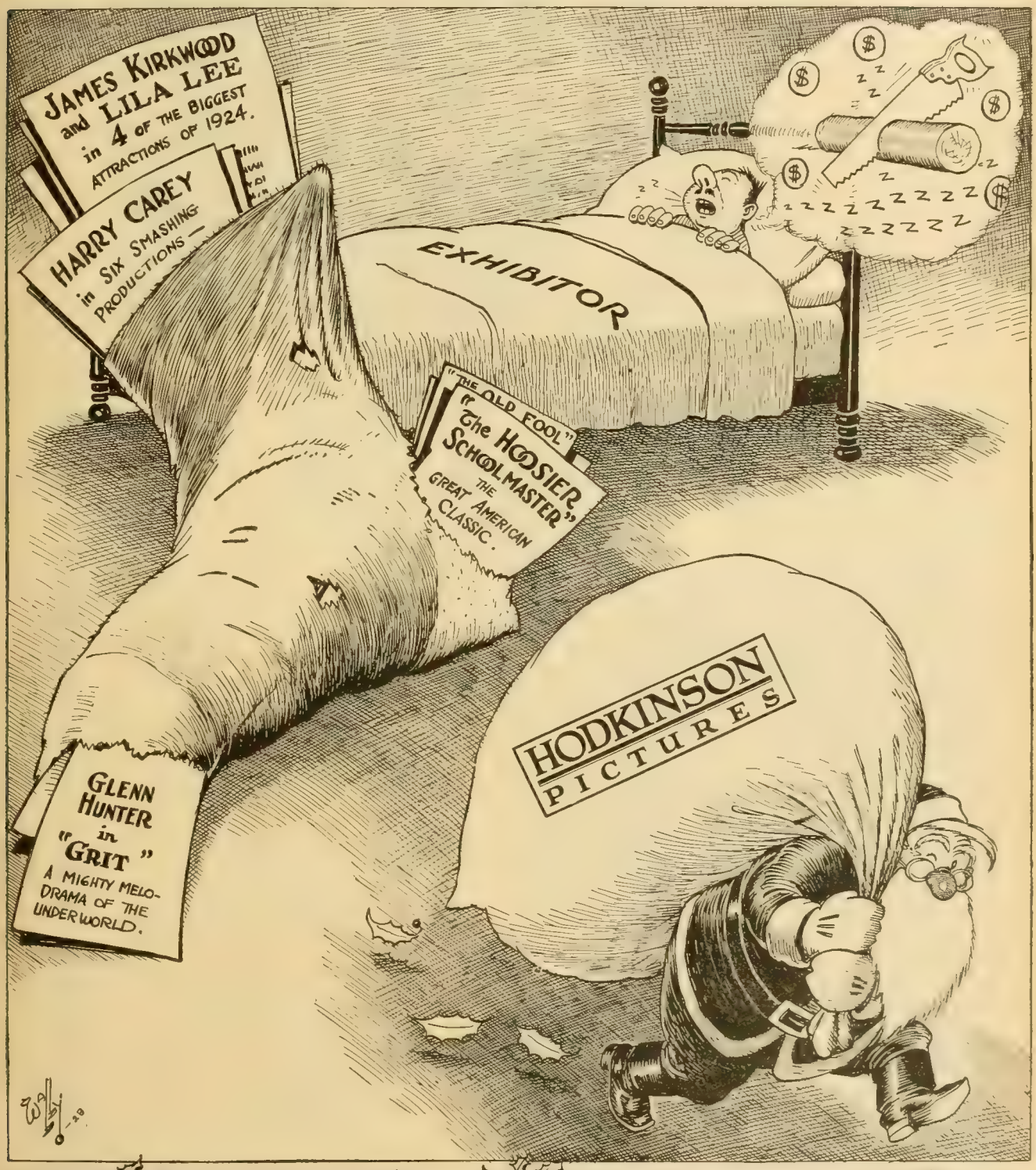

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The Coming Year

Robert G. Vignola

Mary MacLaren

Christmas Greetings

Del Andrews

directing Thomas H. Ince features:

"The Hottentot"
"The Galloping Fish"
(1924 release)

for F. B. O.—**"Judgment of the Storm"**

Progress & Achievement

"Anna Christie" reaches the theatres for Christmas. It should contribute materially toward exhibitor prosperity in 1924.

The newspaper and magazine critics call "Anna Christie" the greatest picture I have ever produced, and declare it to be an outstanding production of a season in which many fine pictures have been released.

The test engagements have established "Anna Christie" as a highly successful box-office attraction.

For a great many years I have been producing picture that have made money in the theatres, and I intend to continue to do so for a great many years to come. I refuse to be stampeded by the hysterics of the industry into policies which violate good business judgment.

Ours is an industry of progress. We have gone forward more than even we realize during the twelve months of 1923, and I pledge myself, my resources and my organization toward greater progress in 1924, toward finer pictures and higher standards.

Thos. H. Ince

Harold Sintzenich
Co-Photographing
D. W. Griffith's
"AMERICA"

De Sacia Mooers

FOR SAMUEL GOLDWYN—"POTASH AND PERLMUTTER"
ASSOCIATED FIRST NATIONAL PICTURES

NOW PLAYING—"THE AVERAGE WOMAN"
FOR C. C. BURR—MASTODON FILMS

What Will the New Year Bring for Industry

(Continued from page 76)

before we start shooting a scene just as a builder has his complete plans figured out before he starts laying a foundation.

Producers adopting these methods are eliminating waste as much as it can be eliminated in this business. This, however requires facilities and organization which, as far as the average independent producer is concerned, are not always at his command. A great many independent producers start shooting before they know what the shooting is all about.

The institution that has at its disposal the services of an organization and the facilities to handle the business end of producing for the independent producer will save money not only for the producer but for the distributor and the exhibitor as well, for they all must share in the costs made at the source.

* * *

To render such a service and to render it more efficiently than any other institution should be the aim of everyone in the industry. To give the usual facilities means merely another studio; to give greater facilities and money saving innovations is to offer the producer more than the physical studio.

"The very building of a studio requires more thought than most people seem to realize. When the present interests and management of the United Studios took over the plant this fact was first considered. Since that time changes and renovations have been in progress. Today, after spending $800,000 and much time and thought, we have what be believe to be the most scientifically laid out plant in existence today.

To save waste motion entire buildings have been moved for several blocks, departments have been altered so as to place them where they are most needed. In fact, the entire physical machinery of the plant has been changed about so that money may be saved producers.

Sees Growth of Two-a-Day

By MAURICE TOURNEUR

The picture business will see striking improvements the next season. The improvements will be evident in every phase of picture making, from the time a story is purchased for production, through the production process on to the final stage of publicity and exploitation.

Maurice Tourneur

It is my opinion, therefore, that next season will bring tbout

First: Shorter, more dramatic features.

Second: The two-a-day policy will gain greater vogue in the larger cities.

Third: Waste in production will be eliminated, and more efficiency will be utilized in the present method of making pictures.

* * *

There is no doubt in my mind that the shorter length feature of the five or six reel type will be made by all far-sighted producers. It has often been contended

(Continued on page 114)

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LOS ANGELES, CALIF.

What Will the New Year Bring for Industry

(Continued from page 112)

that a producer could not do justice to most stories within this limit. A contradiction to this belief and its proof can be found in the fact that during the earliest days of picture making the most powerful and dramatic stories were made in three or four reels. They resorted to no padding in these days, and there is no reason why the early state of affairs cannot be put in force today with all our modern contrivances and lighting technique.

But a mere glance at the trade journals, and a conference with leading exhibitors throughout the country, has convinced me that the shorter feature is in great demand. And quite naturally so. For it gives an exhibitor an opportunity to vary his program, to make it more interesting and worth while for his patrons. This fact borne in mind by producers will be a big factor in swinging the public pendulum toward a greater appreciation of the motion picture.

Heretofore, very little if any attention has been paid to the two-a-day policy. A handful of theatres have tried and are still trying the experiment, and in many of these cases it is proving very valuable indeed. Only productions, of course, of a very high calibre can help to increase the idea of the two-a-day plan. Next season will see these productions, and next season will also see a large number of theatres in the bigger cities putting over this effective and profitable policy.

* * *

The curtailment of waste in the business has been dealt with in every form and variety, by leading producers. Some of their arguments are sound and constructive, but they all fail in pointing out the key to the entire situation. Briefly, it is this: When a story is finally selected for production, the entire skeleton leading to its production must be gone over carefully. The waste in production has been due to carelessness in not thoroughly planning beforehand. Producers merely made notations of what was needed and then proceeded to film themselves into financial ruin. If the elements necessary to picture making are carefully weighed, discussed and scheduled there can never be a just cause for expenditures far beyond a producer's dreams.

ALFRED A. COHN

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Mae Murray's - - - JAZZMANIA
Metro's - - - - DESIRE
Graf's - - HALF-A-DOLLAR BILL.
Mae Murray's - THE FRENCH DOLL
Roland West's - THE UNKNOWN PURPLE
Truart's - THE DRUMS OF JEOPARDY
Mae Murray's - - FASHION ROW

General advisory service on stories and scripts

ALFRED A. COHN

Markham Bldg. - - - Hollywood, Cal.

Sills Talks on Star Salaries

By MILTON SILLS

The controversy at present raging in the moving picture industry seems to be passing of the buck from one department to the other. Personally I am exceedingly interested in reducing the costs of pictures, eliminating waste and extravagence for I realize that strict economy returns in the end to the interest of the actor. It is true that the latter receives a huge salary; in most cases apparently out of proportion to what he contributes to the film. This situation, however, is entirely due to the law of supply and demand. So many pictures are required by the vast number of theatres in the country that there are not enough favorites who are competent to act important roles to go around and producers outbid each other in a scramble to obtain their services. It is only natural that the actor should capitalize the public demand and his services, which is his one great asset; just as the producer hopes to profit by the investment of his one great asset; just as the producer hopes to profit by the investment of his capital, his executive ability and his intelligence in selecting material for his production.

* * *

Now for the buck passing. I am reliably informed that some 48% of the total receipts at the box office of this country are absorbed in the expenses in the distribution of pictures; the remaining 52%, practically half, is left for theatre rentals, overhead and production costs which include studio expenses; salaries to artists and profits. On the face of it, this seems a totally disproportionate arrangement. Just why the middle men, the Exploiter, should receive half of the total amount paid by the amusement loving public for his services as exploiter is entirely due to the fact that the present distribution of pictures is uneconomical. There is a vast duplication and multiplication in that branch of the industry. In each distributing center some 20 odd offices with their staffs are occupied in vending pic-

(Continued on page 116)

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What Will the New Year Bring for Industry

(Continued from page 114)

tures over their territory. Some method of reducing this multiplication could be effected by the formation of one clearing house or exchange in each center and a large part of the expenses of the total cost of making pictures could be eliminated placing the whole business on a sound basis.

* * *

The actor and particularly the producer would profit by this saving. The producer would be helped by healthy competition to make better pictures, and finally the exhibitor would be assured of a fair share of the profits from the saving under this plan and would have a larger and more liberal selection of pictures he desires to show.

1923 a Great Year for Sennett

Whatever other producers may say, Mack Sennett lists 1923 as one of the most succesful years in his long and eventful career of motion picture production. Through distributing connections with Pathe Exchange for his Ben Turpin specials and Sennett comedies, and with Associated Exhibitors for his Mabel Normand features, Sennett has found a fruitful field for the output of an independent producer.

"The economic wave which recently passed over the industry and caught many of the producers on its crest is one of the best things that could have happened," says Sennett. "The temporary closing of those studios which could take advantage of the situation without a serious effect on their schedule will greatly benefit them and their kindred producers. The situation offers a splendid opportunity for reflection. Consideration of the evils which have made 'profits from production' almost unheard of will admirably lend itself to a plan of reorganization that eventually will lead to a solution of that hackneyed slogan, 'bigger and better pictures.'"

* * *

With his production manager, F. Richard Jones, Sennett has been reviewing the list of the year's releases. They have been studying the public's taste for screen entertainment and perfecting plans for additional aid to exhibitors. Story and title men, along with the authors of "gags," have been added to the comedy organization at the Sennett studios.

Jones has instituted a plan whereby two directors are constantly in readiness to jump into action, one being a "floating" director and the other handling rehearsals. This means the elimination of much time and cost between pictures, as it reduces the overhead charges.

Sennett's big endeavor for the coming year will be a strong effort to give the public interesting and wholesome entertainment. He is seeking to increase the popularity of his pictures through the engagement of new players and the resumption of supervision over his famous bathing girl photoplays.

Not since he introduced Charlie Chaplin to the screen has the "Comedy King" made as big a move as his engagement of Harry Langdon on a long-term contract. Langdon, who recently joined the Sennett forces, is regarded as one of the most popular and talented comedians the stage

has produced. He will be featured at the head of one of the comedy units.

* * *

Madeleine Hurlock, who became famous overnight through her marvellous interpretation of vampire roles, will continue as one of the comedy stars along with Alberta Vaughn, beautiful and shapely baby starlet.

If present plans work out, Mabel Normand will be seen in three big productions under Jones' direction during 1924. Stories for her plays will all be originals.

Pleads for Variety Bill

By JOE BRANDT

The annual period of holiday resolutions is at hand.

The open season for producer statements is about closed and if the industry is to start the New Year right, every man must face the facts. The time for theorizing has passed and action must be the keynote for 1924.

Joe Brandt

The box office receipts are, after all, the acid test, and the present figures indicate that there must be many radical changes.

It is a known fact that the vaudeville houses are doing the biggest business they have ever done and investigation of the reason for this proves that it is the diversity of program that is responsible for the regular attendance at these houses.

* * *

I contend that the exhibitor is the only man who can bring about a change in the style of entertainment being offered to the public and that if he will resolve to bring about a change in the producing field, the public will come back to the picture theatres.

A survey of theatres throughout the country shows that the eight and ten reel features, outside of the big key cities, have not brought the revenue expected into the theatres, due beyond all doubt to the fact that the public does not care for one style of entertainment but wants variety—a comedy, news reel, novelty or other short subject that will interest them if the long feature does not happen to strike their fancy.

I have had this brought so forcibly to my attention in so many cities that I am sure that my reasoning is founded on fact.

On a recent visit to a key city theatre, I noticed at least a dozen gentlemen waiting in the lobby for their womenfolk who were in the theatre, and I took it upon myself to question some of these men as to the reason for their not being in the theatre themselves. The answer I received was almost unanimous: that they did not want to see the particular feature that was playing, and as there were no other pictures on the bill, they preferred to loll in the lobby rather than be bored by a picture they did not want to sit through.

* * *

The entertainment in the motion picture theatre was started on the principle of the variety show and something on the program interested everybody. But, unfortunately, today, the exhibitor contents himself with a long picture and a news reel and finds it impossible to use more service than this because he does

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GLADYS HULETTE

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SECRETS OF PARIS
ENEMIES OF WOMEN

1924 Releases:

THE BURGLAR'S KID
INNOCENT
and
HOODMAN BLIND

GLADYS HULETTE

GLADYS HULETTE

Season's Greetings—
Hamilton Thompson
Scenario Editor
FOX FILM CORPORATION
(Eastern Studios)

What Will the New Year Bring for Industry

(Continued from page 117)

not have the room, and with the long feature he cannot get into the theatre the number of people he must in order to get his revenue out.

It seems to me that exhibitors have sold themselves the idea that three-quarters of their patronage is made up of women and that the women drag the men into the theatres. In a sense, the latter part of this statement is correct. They have to drag the men in because the man after his day's work is done, wants diversity and when he gets light comedies or good snappy short reel subjects, feels he has at least gotten his money's worth. But if this tired man has to sit through some long, drawn-out love story or romance, he feels that he has been cheated out of an evening's amusement.

* * *

My suggestion is for every exhibitor to resolve for 1924 that he will run his theatre on a diversified program basis and include as many subjects as he can to please the mass taste. Let every exhibitor resolve for 1924 to bring the producers back to the senses in this vital matter of over-long features.

Plan League of Chicago Exhibitors

An enthusiastic meeting, which it is confidently expected will shortly result in a 100 per cent organization of Chicago theatre owners was held at the Masonic Hall, Seventh street and Wabash avenue, with representatives of about 300 houses present. A rising vote indicated the unanimous desire of those present to become members of such an organization, among which were numbered the largest as well as the smallest theatre owners of the city.

The meeting was called by Nate Ascher and among the speakers were Peter J. Schaefer, Glenn Reynolds, president of the Illinois M. P. T. O., Maurice Choynski and others.

An organization committee was appointed which was scheduled to meet on Tuesday of this week and report to a second meeting to be held Thursday at the same place to submit names of a permanent chairman and a board of directors.

The Chicago organization plans in the near future to affiliate with the state league.

Belasco Starts New Picture

Belasco Productions, Edward Belasco, president, this week began the filming of "Welcome Stranger", adapted to the screen by Willard Mack from Aaron Hoffman's celebrated legitimate stage success of three years ago.

James Young, who directed "Trilby" for Richard Walton Tully, is directing. In the cast already are: Florence Vidor, William V. Mong, Lloyd Hughes and Dore Davidson.

School Shows Films

(Special to Exhibitors Herald)

HAMMOND, IND., Dec. 18.—With equipment costing $1,100 the Hammond High School has gone into the educational theatre business. "Romeo and Juliet" will be shown in the auditorium of the high school building at 25 cents admission. Other pictures are coming in the near future. The auditorium seats 1,300.

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BABY PEGGY

The most widely publicized and popular baby girl in motion pictures. Will be starred in five super-productions. First picture now in production, "Captain January," by Laura E. Richards. Book in 53rd printing with over 600,000 circulation.

"SECRETS OF LIFE"

Louis H. Tolhurst's marvelous microscopic pictures dealing with the life of the insect. A series of 12 to be made with 6 completed. Regarded as educational and entertainment classics. Distributed by Educational Film Exchange.

"THE MEANEST MAN in the WORLD"

George M. Cohan's famous stage production starring Bert Lytell, Blanche Sweet, Bryant Washburn, and host of others. Now being distributed by Associated First National Pictures, Inc.

WELL KNOWN STAGE AND BOOK SUCCESSES

Boasting all-star casts and well known directors among which are John Cort's famous stage success "Listen Lester," Owen Davis' stage success, "Fools of Fortune" and others, with players of note including Bebe Daniels, Norman Kerry, Walter Heirs, Lee Moran, Joe Butterworth, Mary Jane Irving, and directors which include Edward F. Cline, William Beaudine, and William Seiter.

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Christmas is Outdoor Event at the Film Capital

By HARRY HAMMOND BEALL

WHILE eastern actors will be braving zero weather and blizzards around the holiday season, the fortunate film celebrities among the players and directors on the west coast will be having a typical sunny Southern California Christmas.

In the East it will be an indoor festival of St. Nick, while at Hollygood, Culver City and Los Angeles it will be decidedly an outdoor event after the early morning distribution of gifts.

EASTERN film luminaries will be draping themselves around the fireplaces and basking in the luxury of steam heated apartments, while their western brothers and sisters are enjoying a motor spin on California's wonder roads, playing a foursome of golf, thrilling over a post-season football game or even taking a dip in the waters of the Pacific.

* * *

Because of the opening on Christmas Day of the new "betless" race track of the Southern California Jockey Club at Culver City, more than the usual number of cinema notables will be having an outdoor Christmas. Dick Ferris, its Titian tressed promoter has invited practically every celebrity of the colony to be present at the grand opening, which marks the revival of horse racing in Southern California. Many of them are arranging to have their own horses run in the initial fiesta of "the sport of kings."

The majority of studios have been working for the last two Sundays in order to give their official family of stars, directors and attaches a three-day holiday, Saturday, Sunday and Monday, both for Christmas and New Year's.

* * *

Despite the present inactivity around some of the studios, the year has been a most prosperous one for the picture players, and it is hinted that they are spending well with the Angeleno shopkeepers for gifts for their families and friends.

All in all, it looks like a merry, merry Christmas for the photoplay colony at the world's movie capital.

Here is "Teddy," famous canine actor, telling Anna Q. Nilsson what he wants for Christmas, during a lull in the filming of "Innocence," the new C. B. C. feature.

Close Up Till January!

With the filming of the final scenes of the Sam Wood Production "The Next Corner" the end of this week, all production activity at Paramount's West Coast studio will come to a complete halt until the first week of the new year, according to an announcement made by Charles F. Eyton, general manager of the studio.

During the lull in production work only the recently completed laboratory will continue to function.

Production work will be resumed the first week in January, according to the present plans. Among the first to start will be Cecil B. De Mille's forthcoming production of "Triumph" with Leatrice Joy and Rod La Rocque. Jeanie Macpherson is now at work preparing the screen adaptation of May Edington's story of the same name.

Flora LeBreton

Yuletide Greetings

"U" Plans More Specials

The return to Los Angeles this week of Julius Bernheim, general manager of the Universal's studios here, marks the beginning of preparations for the 1924 schedule of that corporation.

"Universal is going to go in for a greater proportion of specials", says Mr. Bernheim. "The usual five-reel and short-reel activities of the studio will be kept up, but the expansion that probably will come in the next year will consist of the making of elaborate pictures from book and play material."

Anderson to Picturize "In His Steps," Famous C. L. Sheldon Story

(Special to Exhibitors Herald)

NEW YORK, Dec. 18.—Carl Anderson announces that Dr. Charles M. Sheldon, after years of persuasion, has finally consented to the picturization of his epoch-making book, "In His Steps."

It has been estimated that 22,000,000 copies of this work have been issued to date, in nineteen languages.

"In His Steps" tells the story of the application of the Golden Rule in a community that decided to live strictly according to the injunction, "Do Unto Others as Ye Would They Should Do Unto You." It will be put into production next month.

Dear Folks:—
Just Merry Christmas and I hope Santa Claus is good to you all.—Baby Peggy

BABY PEGGY

Now starring in a series of
Feature Productions for

PRINCIPAL PICTURES CORPORATION

SOL LESSER, President

In Production—"CAPTAIN JANUARY"
Direction Edward F. Cline

What the New Year Holds for the Picture Colony

By SAM W. B. COHN

WHAT does little Miss 1924 hold in her tiny hands for the west coast picture colony?

That is the question being asked on all sides in Hollywood by those whose livelihood depends on the prosperity of the film industry.

BECAUSE of the recent inactivity at certain studios there has developed a rather negligible bunch of gloom-throwers, who see no silver lining in the temporary curtailment of production program.

Others are veritable Pollyannas, believing that the recent shut down and limiting of production is going to prove a strategic retreat which will mean victory in 1924 over the many problems that have been worrying the industry.

* * *

The majority of "bulls" over "bears" is a substantial one and the biggest men in the production field can see nothing but prosperity ahead for the "wheat" of the business, and they are generally rejoicing that this recent "house cleaning" may eliminate much of the chaff that has at times clogged the wheels of progress.

Thomas H. Ince will have his studio humming with activity the day after New Year's, Mack Sennett is going after comedy making stronger than ever before, First National has an elaborate production program mapped out, while Goldwyn is once more planning a year of big specials. Universal is planning big things, and Fox has a schedule that is almost staggering. Metro's plans are as yet unannounced, but Marcus Loew on a recent visit predicted much activity, and the independents are already beginning to line up directors, stories and casts, headed by such leaders as Sol Lesser, Louis B. Mayer, B. P. Schulberg, and others.

* *

The Christies and Hal Roach both expect to produce feature length pictures in addition to their short reel comedy schedule. New companies are being organized every week, and if construction of new theatres elsewhere in the United States is comparable to that in Los Angeles there are going to be a lot of playhouses needing product and the demand will be well in excess of the supply.

WITH HOLIDAY GREETINGS TO ALL

LON CHANEY

ALFRED A. GRASSO
BUSINESS MANAGER
3459 Plata Street Los Angeles, Calif.
Phone: Drexel 2745

Directors Plan a Revue

In an effort to recoup the losses sustained at its recent ball at the Biltmore, Los Angeles, the Motion Picture Directors' Association will sponsor a revue, "After the Ball," to be conducted at the Philharmonic Auditorium in January, 1924.

The following committee has been appointed: Eddie Cline, chairman; Phillip Rosen, secretary and treasurer; Fred Niblo, George Marshall, George Irving, Harold Shaw, William Beaudine, King Baggott, Wallie Van, Charles Parrott, Al Santell, Earle Kenton and "Breezy" Eason.

The revue will be partly satirical on "Blue Laws", it was indicated and will draw talent from the entire motion-picture industry. The following organizations will be asked to co-operate: The Screen Writers' Guild, The Writers' Club, the American Society of Cinematographers, the Assistant Directors Society, the Society of Motion Picture Engineers, the Catholic Actors' Guild and the otion Picture Producers of America.

Xmas in the Old Home Town

If Madge Bellamy finishes her role in "The Inner Sight," a Thos. H. Ince production now being filmed at the Ince studio, she plans to return to her home town for Christmas.

"My hometown is not very large, nor very important, nor very celebrated, but I think it is the loveliest little place in the world—and I'm going to have a home there permanently regardless of where I may live or travel," says the piquant young actress.

For those who do not know it, Miss Bellamy was born and resided during her entire childhood at Hillsboro, Texas.

FINIS FOX

PRODUCER—DIRECTOR—AUTHOR

CURRENT RELEASES

"The Man Between"
(ASSOCIATED EXHIBITORS)

"Bag and Baggage"
(SELZNICK)

NOW PRODUCING

"A WOMAN WHO SINNED"

WITH MAE BUSCH, MORGAN WALLACE, CULLEN LANDIS
IRENE RICH AND ALL STAR CAST

HERE'S TWO GOOD REASONS FOR INDEPENDENTS SUCCESS

ANTHONY J. XYDIAS

PRESENTS

TWO SERIES OF PROVEN BOX OFFICE MAGNETS

J. B. WARNER

EIGHT SPECIAL FEATURES OF THE WEST

ALREADY COMPLETED

"THE LONE FIGHTER"
Directed by Al Russell

"TREASURE CANYON"
Directed by Reaves Eason

"WESTBOUND"
Directed by Wm. H. Curran

"THE COVERED TRAIL"
Directed by Jack Nelson

KENNETH McDONALD

SIX DYNAMIC COMEDY DRAMAS

ALREADY COMPLETED

"WHAT LOVE WILL DO"
Directed by R. N. Bradbury

"SLOW AS LIGHTNING"
Directed by Grover Jones

FOUR SPECIALS TO FOLLOW

FOUR SPECIALS TO FOLLOW

(EIGHT JACK HOXIES COMPLETED SEATTLE AND MINNEAPOLIS OPEN)

EXHIBITORS! BOOK SUNSET PRODUCTIONS FROM the FOLLOWING EXCHANGES

1. Atlanta, Ga.
   First National Exhibitors Circuit.
2. Boston, Mass.
   Pioneer Film Corp.
3. Cleveland, Ohio
   Progress Pictures Co.
4. Charlotte, N. C.
   First National Exhibitors Circuit.
5. Chicago, Ill.
   Reelcraft Film Exchange, Inc.
6. Chicago, Ill.
   Progress Pictures Co.
7. Dallas, Texas
   Specialty Film Co.
8. Detroit, Mich.
   Favorite Film Co., Inc.
9. Denver, Colo.
   Shooker Film Exchanges.
10. Kansas City, Mo.
    Standard Film Co.
11. Louisville, Ky.
    Big Feature Rights Corp.
12. Little Rock, Ark.
    Arkansas Specialty Film Co.
13. Los Angeles, Calif.
    Co-Operative Film Exchange
14. Milwaukee, Wis.
    Ludwig Film Exchange
15. New Orleans, La.
    Creole Enterprises, Inc.
16. New York, N. Y.
    Aywon Film Corp.
17. Omaha, Nebr.
    Fontenelle Feature Film Co.
18. Oklahoma City, Okla.
    Oklahoma Specialty Film Co.
19. Pittsburgh, Pa.
    Columbia Film Service, Inc.
20. Philadelphia, Pa.
    Capital Film Exchange, Inc.
21. Philadelphia, Pa.
    Twentieth Century Film Co., Inc.
22. San Francisco, Calif.
    Co-Operative Film Exchange
23. St. Louis, Mo.
    St. Louis Film Exchange, Inc.
24. Washington, D. C.
    Progress Pictures, Inc.

THE STAR SUPPORT IN THESE SERIES INCLUDE MARGUERITE CLAYTON, MOLLIE MALONE, MARIE WALCAMP, RUTH DWYER, JOSEPHINE HILL, JOSEPH DOWLING AND OTHER FAVORITES

7425 Sunset Blvd. SUNSET PRODUCTIONS **Hollywood, Calif.**

7425 SUNSET BLVD.
HOLLYWOOD, CALIF.

Hail '24!

STANDING on the threshold of the new year we view in retrospect the year passed and look ahead to the year just unfolding before us.

In spite of the criticism levelled at the motion picture business, some of which has been well founded but much of which has been directed by well intentioned persons with mistaken ideas—this great industry has established a record of progress and achievement during the past year, of which all of us may well be proud.

We believe that the new year will bring forth even greater and finer accomplishment. That everyone engaged in the motion picture business and its allied lines may enjoy to the fullest a share in contributing to the progress of the industry during the coming year, with a generous meed of the prosperity which is bound to attend such progress, is the earnest and sincere wish of Standard Film Laboratories.

A Happy New Year to All

Standard Film Laboratories

John M. Nickolaus S. M. Tompkins

Seward and Romaine Streets

Holly 4366

Hollywood, California

Service Standard Prints Standard

STUART PATON

Past releases "Reputation" and "Conflict" starring Priscilla Dean, and "Man to Man" with Harry Carey for Universal;—Harry Carey in "High Dawn" Stellar Productions, January 1924 release.

NOW DIRECTING
BETTY COMPSON

in her first picture for the Oakland Film Company in "Prison Born" from Jack Boyle's story, with all star cast.

A. P. HOLLAND, President

A. W. COPPS, Vice-Pres. and Gen'l Mgr.

Copyright-Bachrach

JOHN W. NOBLE

With D. W. Griffith

LAST PRODUCTION
"HIS DARKER SELF"

High Spots in the News During 1923

(Concluded from page 60)

one organization with T. D. Van Osten as manager-secretary.

*

U. S. film men have fortunate escape when earthquake almost wipes out Tokio.

*

Illinois and Indiana exhibitor leaders call mid-west conference at French Lick some time in November.

*

Southern California honors Carl Anderson at dinner and ratifies T. O. D. C.

OCTOBER

Two-a-day is given tryout by several prominent theatres on West Coast.

*

Roadshowing precipitates wide discussion among exhibitors. Letters to Herald indicate divergence of opinion.

*

Richard A. Rowland forecasts failure unless production costs are reduced.

*

Jake Wells sponsors new national exhibitor organization at meeting of exhibitors in Washington.

*

Marcus Loew resigns from T. O. C. C. as result of action on. "Enemies of Women."

NOVEMBER

Pettijohn in talk to Michigan exhibitors predicts Hays system will save $14,000,000 in production and distribution during next twelve months.

*

Peace is declared between Cohen, O'Reilly, Walker and Brandt at meeting of the T. O. C. C. in New York city.

*

Paramount closes down studios in move to cut producing costs; economy move extends into exchange system.

*

Harry M. Crandall is elected chairman of new Southern exhibitor league including District of Columbia, Virginia and Maryland. Will not actively oppose Cohen.

*

EXHIBITORS HERALD presents exhibitor opinion on independent distributing systems.

*

"Robin Hood" selected as Gold Medal picture for 1922 by readers of *Photoplay Magazine.*

*

Secretary of the Treasury Mellon advocates repeal of the admission tax in message to congress.

*

Motion Picture Day celebrated in some cities and ignored in others. Cohen announces result is satisfactory.

DECEMBER

Exhibitors from nine states meeting at French Lick, Ind., ask Will H. Hays to lead their fight on admission tax. He accepts.

*

Iowa exhibitors organize but decide not to affiliate with M. P. T. O. A.

*

President Calvin Coolidge urges repeal of admission tax in message to Congress. Repeats suggestion in message on budget.

*

Bills introduced in Congress aimed to abolish "music tax" and to create Daylight Saving.

*

Efforts of M. P. T. O. A. and A. S. C. A. P. to reach compromise on "music tax" fails and negotiations end.

*

Independent national distributors plan a credit association to weed out irresponsible local exchanges.

In "Follywood" With Philip Rand

(Concluded from page 62)

side of the picture a great feeling of satisfaction has come over me.

Heretofore I had been rather cynical, myself, because of the haggling methods of salesmen and the high handed dealings with exchange managers, but now I feel proud of being connected with the motion picture business and believe the time is not far distant when a better type of men will take over the selling end; that directors will continue making better pictures; that the public itself will demand the better pictures; that the entire moral tone of the industry will be elevated; and that then the criticism of the ethical side of this great business will die a natural and logical death.

Merry Christmas to all!

PHILIP RAND.

Ibanez Writing Story for Murray

Ever evanescent Mae Murray and her husband-director Robert Z. Leonard, have returned to Hollywood following three days spent in San Francisco in consultation with Vicento Blasco Ibanez noted Spanish author, who is writing a special story for the star.

J. R. Rubin on Coast

LOS ANGELES — J. Robert Rubin, Louis B. Mayer's business partner and legal counsel, is in Los Angeles for a conference with the producer, relative to the making of a series of big pictures now being scenarioized for Directors John Stahl, Fred Niblo and Reginald Barker.

Marjorie Daw

Jack Perrin

Ranger Bill Miller

BOB HORNER

AUTHOR & DIRECTOR

Who just finished producing a series of pictures featuring the stars whose pictures appear on this page. He is now producing a new series which he will personally State Right.

Patricia Palmer

TO STATE RIGHT BUYERS:—If you can use a series of REAL western features and you want to make bigger profits, I can prove that you will make more money on my series than any other series you ever handled. Six smashing melodramas that will bring the exhibitors back for more—stories packed with human interest and death-defying thrills, plus a STAR that is a STAR, and supported by a well-known cast. I do not merely screen one thriller for you and then, on the strength of that, induce you to buy the series, only to flop and fail to make deliveries on the balance of the series. The first three of a series of SIX will be screened, backed with the most exceptional line of lithographic paper and other advertising helps that has ever been offered the Independent Buyers. Write for further particulars.

George Chesebro

Eva Novak

Robert Horner Pictures, Inc.

1442 Beachwood Drive - - - - - - - Hollywood, Calif.

RALPH INCE

Christmas Greetings
To My Friends
The Exhibitors

THE LITTLE BROTHER
of
"Big Brother"
Paramount's
Promise:~
"~there's a kid in
it ('Big Brother')
that will set the
nation wild with
his marvelous
acting."
and ~
Mickey Bennett is the "kid in it"
that makes Good the Promise!
Exclusive Management of
Walter Lindlar~Hotel Pennsylvania~New York

MR. EXHIBITOR:
Season's Greetings!

I wish to thank you for the past bookings of my pictures.

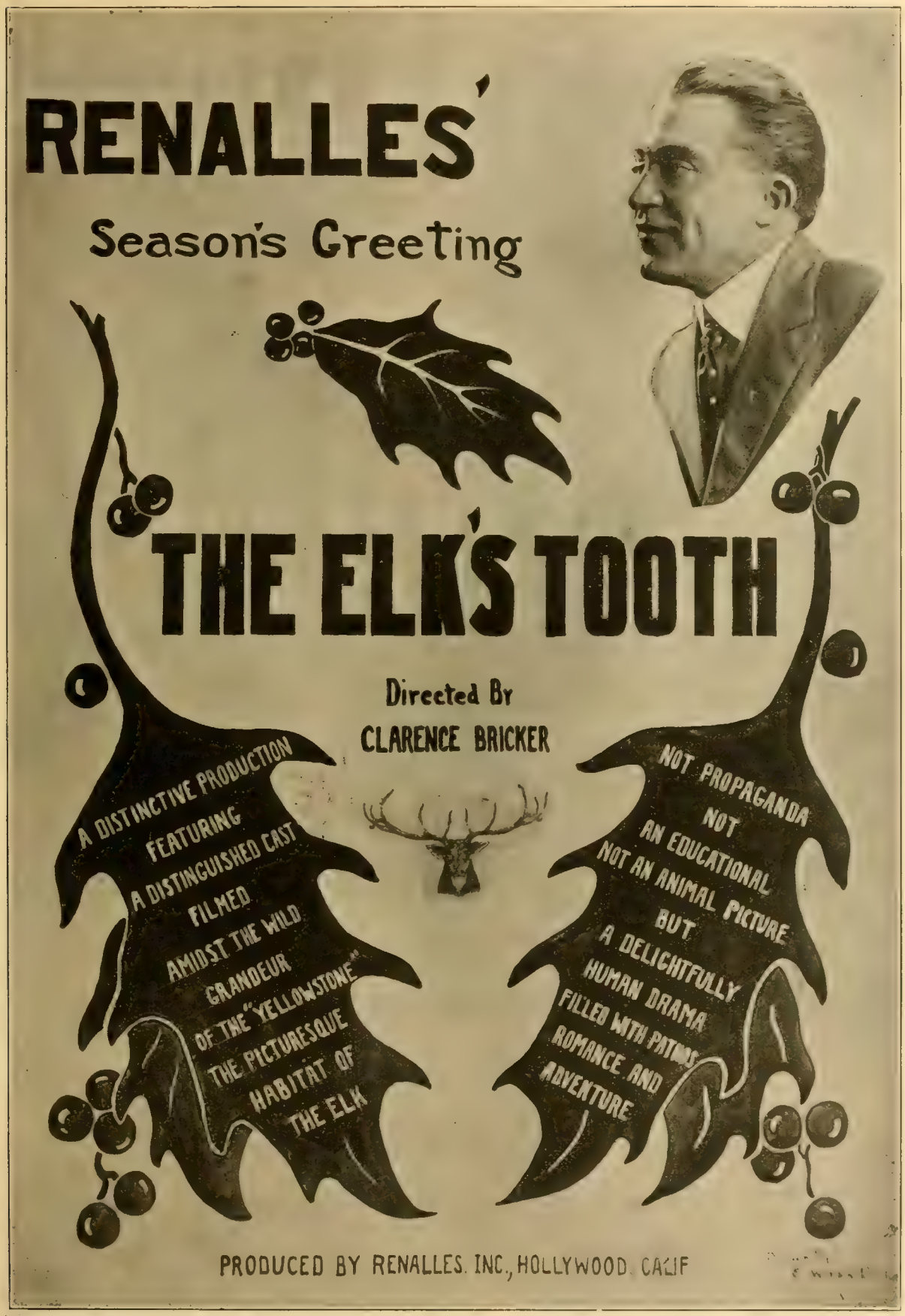
My Latest Picture

"A REGULAR BOY" (Universal Release)

is sure to make the kids laugh— Book it!
Buddie Messinger

P. S.

My sister Gertrude sends her best wishes for a prosperous 1924 and says you should see her act in "Penrod & Sam"
(First National Release) *Buddie*


RENALLES'
Season's Greeting
THE ELK'S TOOTH
Directed By
CLARENCE BRICKER
A DISTINCTIVE PRODUCTION
FEATURING
A DISTINGUISHED CAST
FILMED
AMIDST THE WILD
GRANDEUR
OF THE "YELLOWSTONE"
THE PICTURESQUE
HABITAT OF
THE ELK
NOT PROPAGANDA
NOT
AN EDUCATIONAL
NOT AN ANIMAL PICTURE
BUT
A DELIGHTFULLY
HUMAN DRAMA
FILLED WITH PATHOS
ROMANCE AND
ADVENTURE
PRODUCED BY RENALLES, INC., HOLLYWOOD, CALIF

RAYMOND HATTON

ANOTHER ISSUE OF

EXHIBITORS HERALD

OF EXCEPTIONAL INTEREST TO THE ENTIRE TRADE WILL BE THE JANUARY NUMBER OF THE

BETTER THEATRES SECTION NEXT WEEK

SEASON'S GREETING

WE
Carry Everything You Need

STATIONERY
PRINTING OFFICE SUPPLIES

And
Can Serve You Near or Far
Out of Town Orders Promptly Filled

Send for Ready Reference Price List

Totem Stationery Company

Phone Bryant 1871
1476 Broadway at 42nd St.

Room 824
Longacre Bldg., New York

THE THEATRE
A Department of Practical Showmanship

Letters to The Theatre Show Trend

"Letters to 'The Theatre'" received for this issue are held over to provide space for the annual recounting of theatre advancement of the year, which begins on this page, and also for this column of comment upon the letters themselves. The letters printed this year have shown as could no other type record the trend of modern showmanship.

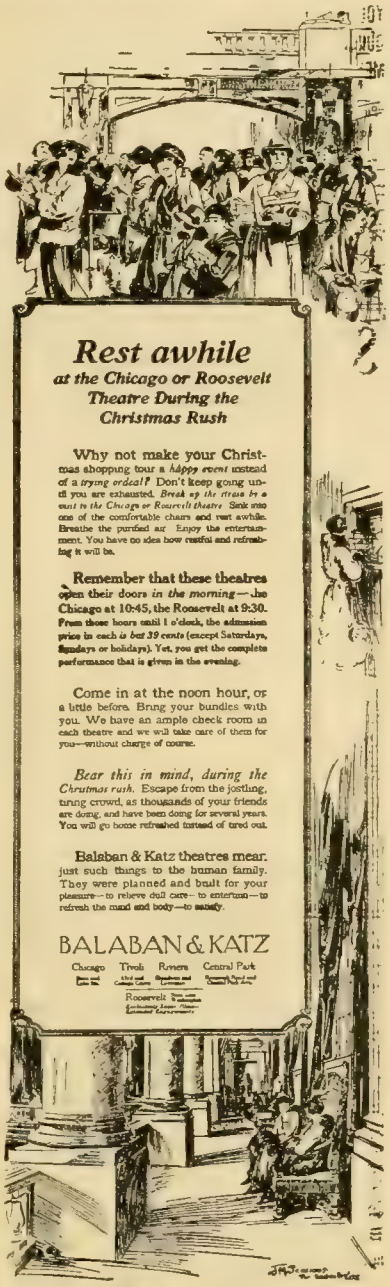
When this department broke away from established custom some two years ago and began the publication of letters from exhibitors on exploitation and allied topics, it was more or less an experimental departure. It was reasoned that a reader body disposed to write several hundred box office reports weekly might be disposed to write a few letters on showmanship if given the opportunity, although no one then believed that the number of such letters received would ever approximate the number of reports contributed.

In order that the idea might be given a thorough test on its own merit, the innovation was introduced without announcement and left to stand or fall of its own weight. Throughout the period of its development this policy has been maintained, and today that portion of the reader body which finds interest in matters of showmanship has produced a department as distinctive as that one which prompted the experiment.

Here, as in "What the Picture Did for Me," the exhibitor writes of that which interests him at the immediate moment and directs his letter to other exhibitors necessarily interested in the same thing at the same time. The result is a sure contact on a subject of common interest. No amount of editorial effort could ever approach the efficiency of that system.

Little by little the professional exploitation men in the other branches of the business have come

(Continued on page 138)



HOUSE COPY of the picture theatre touched unknown heights in 1923. A Balaban and Katz display for the Holidays, page deep, is reproduced above. It ran in all the Chicago papers at the beginning of the shopping season.

The Theatre And Picture Go Together

Men are said to have lost their minds trying to figure out whether egg or chicken came first. Others are known to have lost their money trying to find out whether the picture is made for the theatre or the theatre is built for the picture.

Anyone who has watched developments in 1923 with half an eye or more knows that picture and theatre go together, and that the minute they cease to go together and forward one or both slips backward.

That's lesson enough for one year to teach.

The year was a test of both pictures and theatres. Both stood up under it, although there was sound of cracking here and there at various points along the way. It had to be demonstrated once and for all time that there actually is a healthy public demand for motion picture entertainment, and it was.

Among the distress signals sent out were diversified charges from exhibitors that the pictures supplied were not marketable and the claims of producers that the exhibiting body was not equipped to market the product offered. There was the usual degree of error on both sides, as events have shown, but the net result was to speed up the whole mechanism and raise the general efficiency of the industry. While there is still much to be done, it is not too early to point out a few improvements and draw a few conclusions.

Newspaper Space

First attention is due, without question, to the newspaper space used by exhibitors when pressed for effective means of attracting maximum patronage. Undoubtedly the greatest newspaper copy ever used for motion picture advertising went to the printer in 1928.

Somewhat awed, perhaps, by the glittering array of attractive attrac-

IN the general character of its lobby appearance, as elsewhere, the theatre this year came in for careful study with a view to improvement. The above display of the Central theatre, New York, for "Daytime Wives," the F. B. O. attraction, is not the best of the year but is representative of the clean-cut display style rather generally adopted. The trend is upward, in keeping with the trend of screen supply and presentation.

tions offered and the discouraging price tags affixed to each, the showman got down to business with a vengeance. He found that he had never been thoroughly convinced that a one-man parade was better than a page spread, and he felt rather good about discovering that he hadn't. These trick methods always had been messy affairs at best, when he thought it over, and it wasn't hard to do away with them.

He went back with a rather welcome feeling of going home to the old reliable newspaper. As he hadn't given it so much attention lately, he found it more interesting than ever. He wrote ads that registered. The people responded. He wrote better and better ones. Unless something unexpected turns up he'll keep on in that direction indefinitely.

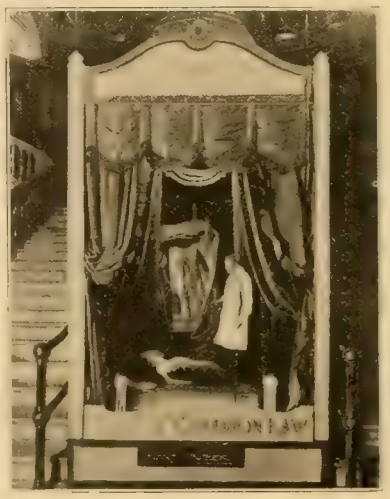
Nor was he content to merely exploit his attractions in this old medium made new through lack of attention. He looked his theatre over, found it a pretty desirable place, then proceeded to tell the public about that also. Some of the finest institutional copy ever produced for any purpose came into being.

It was a short step to the sort of advertising that has to do with special occasions, a type of copy never properly utilized formerly. A Balaban & Katz ad of this character is reproduced herewith.

If the year had done no more than to bring exhibitordom back to a sober attitude toward newspaper advertising, it would have been a red letter year. But it did.

And the Lobby

The theatre lobby, for long considered as a sort of laboratory in which to test out freak ideas and stunts, was given another inspection from a new angle. The motive of the moment was to create an impression of distinction for all things pertaining to the motion picture, and the lobby hadn't looked very distinguished of late.



ONE of the better lobby pieces of the year, used for "The Common Law," Selznick, as an advance announcement.

Accordingly, the front was given a thorough overhauling. Its displacement was taken to task, foot by foot and inch by inch, and made to give account of itself. The stock paper supplied by the film companies was scrutinized and where potential effects were detected extended effort was brought to bear to make them produce. Where rank inferiority was found the company responsible got the deserved criticism. New ideas were applied, ingenuity was exercised, the theatre was made attractive.

Followers of this department know of the progress made. Nor was the lobby dsplay the only thing taken to task.

And the Stage

The stage had been slipped over by the negligent managerial eye for much the same reason that other phases of the theatre had been permitted to hug a rut. In many cases it had been wasted entirely. Elsewhere, odd ceremonies classifying neither as prologue, presentation nor

PRESENTATION has been least settled of the theatre departments during 1923. Many good showmen have wandered far from the original prologue idea, but there are signs of early return thereto. Edward L. Hyman, Brooklyn Mark Strand theatre, provides a sample of the genuine prologue form of presentation in the above photograph of his introduction to "Rosita," Mary Pickford's United Artists production. The march is in this direction.

vaudeville had been permitted program time without great concern.

Investing big money in pictures to screen, the showman realized it would be a good thing to keep the performance up to a big money standard. Out went the unfit. In came the fit. And the prologue as originally known to picture audiences went out with the unfit in a good many lamentable instances.

If the housecleaning exhibitor slipped badly in any department of his renovation, it was here, though it is not probable that a more substantial word than "slip" applies. The best of the things substituted for prologues are not bad, in fact many are excellent, and the worst of the prologues are pretty bad. As between a bad prologue and a good substitute, the latter seems to give most satisfaction. If it were possible to excuse failure to have a good prologue the arrangement would not be altogether without redeeming features.

Toward the end of the year, happily, this mistake has been corrected by many. Of late the "presentations" have been prologues, sometimes only incidentally but more often essentially, and although vaudeville talent has been drawn upon rather heavily a good deal of that which is unfit for picture theatres is done away with.

Granting that there has been error, the outlook is bright. Nor is it bright in this connection only.

And the Boards

Once embarked upon a serious review of his business equipment,

ORIGINALITY sparkles through this lobby piece for "Our Hospitality," Buster Keaton's feature comedy for Metro.

the exhibitor did not fail to look over the billboard situation. Here he found no serious problem but a notable oversight. There was a wealth of excellent poster supply at hand. There was space to be had at not unreasonable rates. And the paper had not been in use on anything like the scale warranted by its quality and purpose.

He corrected that situation promptly. And he found film companies ready to go half way with him, producing better posters, listening to his demands, co-operating.

Posting the paper in quantity, he found that it paid, and finding that it paid he posted more. Thus was taken up another bit of slack in the sales chain.

And by Mail

In his mail campaigning the exhibitor applied the rule of efficiency no less closely. His mailing list came in for frequent checking, numerous highly effective devices for accomplishing this being evolved and duly described in letters to this department. The list brought up to date and with deadwood eliminated, he then turned his attention to the matter of mail pieces sent out and

examined more carefully the material supplied for this purpose.

Not all of it was so good. Pictorial most of it was, and colorful, but it lacked individuality, hitting power. Casting about him for means of remedying this condition, he found that small printing presses of various types and mechanical devices designed especially for this type of work were available at reasonable cost. These were purchased in many cases and the exhibitor became to all intents and purposes a publisher.

C. H. Lynch and Roy W. Adams are among those whose research along this line was rewarded and who did not fail to acquaint the trade through these columns with the system of publication and distribution found to be most effective in their respective territories.

With such equipment it was not difficult to put new life into the mailed matter sent out, and this new life was productive, attracting a bigger response than had been experienced under the old order.

And House Policy

House policy, staff discipline, also came in for consideration. Employes were converted to the new outlook and endowed with an interest in results. Those that did not respond were dismissed. Efficiency and politeness came into common practice where formerly it had been considered an incidental of no great importance.

Courtesy is now the rule in the good theatres, and this theatre courtesy is a brand unknown elsewhere. The matter of right or wrong is secondary to the matter of patron satisfaction. On the face of it, the arrangement doesn't look logical, but in the annual receipts it looms up big.

And House Organs

Progress in house organs was no less marked. A signal demonstration of this is available in the Palace Theatre Magazine, published by Fred S. Meyer, Hamilton, O., whose Holiday Issue, just received, numbers 100 pages, and is worth it.

Hundred page theatre house organs were not heard of a year ago. They are still uncommon, Mr. Meyer having produced the only ones that have come to this desk, but there is a very evident improvement throughout the trade.

Len S. Brown, Astor theatre, St. Paul, H. E. Jameyson, Miller Enterprises, Wichita, and E. E. Bair, State theatre, Urichsville, O., are others whose theatre publications have assumed local standing comparable to that of the established news stand magazines.

In the pages of these publications, work of incalculable value is being done. While the advertising of the theatre and the immediate attractions is never neglected, there is being built up an editorial contact through excellently conceived and written text matter which operates not only to cement the theatre-public bond of interest, but to educate the reader with reference to the picture industry and to remedy in large measure the evils that grow out of bad newspaper publicity.

Social events, civic enterprises, family interests, community ambitions and institutions, all are given thorough treatment. A force for good potentially as great as that of the good newspaper is developed in this way.

LIGHTS blazed with unprecedented brilliance in the huge signs used during the year. This six-story sign blazed the presence of Metro's "Scaramouche" to pedestrian Boston.

And the Result

So was the test of the year worked out. All along the line was seen a tightening of tension. Big, expensive pictures had to be sold. Expensive sales mechanism already on hand had to be overhauled and made efficient as well as expensive, in order that gross receipts might be increased in keeping to increased outgo.

It was done, and without a great deal of difficulty after all, despite the fireworks that marked the doing at various points.

All of which sounds, perhaps, as if the theatre followed the picture, whereas in fact the picture had simply followed the theatre in making up the slack existing as a result of previous theatre progress denoted by the existence of loose connections subsequently repaired.

Not a bad year, then after all.

LETTERS TO THEATRE SHOW GENERAL TREND

(Concluded from page 135)

to realize the facts in the case. numerous developments now common knowledge attest this fact. In short, exhibitors writing about showmanship have just about convinced those who should be convinced that no one knows quite so much about showmanship as a showman.

Through the hundreds of letters published in this department annually the observant element in the trade has come to know the theatre as it is rather than as it is supposed to be. Nothing could be more important than that. The condition makes for a more thorough understanding in all quarters, and from understanding it is but a step to co-operation.

SHORT SUBJECTS

More, Better, Short Subject Story of Year

"BIGGER and better," the favorite phrase of the writers about feature length motion pictures, is readily revised to "more and better" when the short subject is to be discussed. That phrase tells the story well, if briefly. The moral of it, since all good stories are supposed to have good morals, is a pleasant one.

While the newspapers and the issuers of statements have been busy this past year telling the world what is being done, should be done, may be done and has been done about feature picture production, those who do things for the short subject have been rather busy doing them, and the product shows it. Maybe the short subject, viewed in this light, offers a notable lesson to its extended parent.

Confining themselves almost entirely to business announcements of formal character, the short subject producers have let it be known that an increased demand for good short subjects has been met with an increased supply, adding the information that the new product has been fashioned after a pattern drawn from past errors and that the same is naturally better. Considerable credit is due short subject manufacturers for putting these facts before the public and letting them stand alone. They do stand; for the late product really is better.

Novelty Is Attained

Novelty, the indispensable, has been attained this season in marked degree. Every contributing source seems to have concentrated on this aim, and the result is an available market so varied as to meet every known demand of the booking exhibitor.

There are comedies, cartoons, topical reels, travelogues, magazines, news pictures and special publications, and all in plenty. Competition, traditional "life of trade," operates in each case to preserve a high standard of merit.

Exhibitors have not missed this development. As a consequence, there is a market for all available product.

Screen Value Heightened

Out of this combined increase and improvement in short subject product has grown a corresponding increase in the screen value of the condensed entertainments. Offered a wider range of selection, the exhibitor has found upon inspection a greater number of subjects suitable particularly for his theatre and clientele, as well as for various special occasions previously provided for with feature length attractions.

Gratified with this state of affairs, it has been a natural step to the increase of advertising done for the short subject by exhibitors. Public reaction to this was the logical one. The short subject assumed an importance not previously granted it. The minor feature became a box office factor, in many instances the major one.

Public opinion did not change, but public perception became keen whereas it had been dull. The short feature became a feature in fact, judged by its merit and not by its footage.

Desertions Not Fatal

Another eloquent tribute to the short subject has been paid inadvertently by the comedians who have deserted the field for the longer distances. It was only natural that these desertions should be regarded with some alarm at the moment of their occurrence. It had been the accepted idea that there were three or four good comedians, inspired geniuses of a sort, without whom the short subject should be doomed to immediate extinction.

The desertions of these were expected to leave a sort of void, a vacancy which none could fill, but they didn't. From nowhere, so to speak, talent secondary only in fame appeared to fill the gap. The success with which they filled it is reflected in the progress made despite the leavetakings of the veterans.

Condition Is Enviable

The condition of the short subject department of the industry at the close of the year is an enviable one. There is no burden of evils to be dealt with, there is no looming problem that cannot be disposed of by continued progress in the established direction. There is every reason to believe that the dawning year will bestow upon those faithful to the short subject additional awards for loyalty and confidence.

In the theatre the short subject is increasingly popular and valuable. Prosperity begins at the box office. There is much to be thankful for in the 1923 record, and much to be expected of 1924.

NEWSPICTURES

INTERNATIONAL NEWS No. 101: Obregon Moves Against Mexican Plotters—Fascisti March for Italian King—Irene Castle on Honeymoon—Mary Pickford Warns Film-Struck—Mrs. Coolidge Starts Carrier Pigeons—Roosevelt Addresses Boy Scouts— Stage Children Visit White House—Kaffirs in Reunion—Visit Steel Factories—Territorial Specials.

INTERNATIONAL NEWS No. 202: National G. O. P. in Pow Wow—America Welcomes Polish War Chief—Army Boys Invent Thriller—Million Volt Lightning Harnessed—Passion Players in New York—Jungle Tigers Arrive in Los Angeles—Territorial Specials.

KINOGRAMS No. 2310: Million Volt Lightning Harnessed—Bread Lines in Berlin Grow—Visit Chicago Stock Show—Cavalry in Drill—Stage Children Get Scholarships—Makes Debut as Singer at 79—Tokyo Bridge Repaired—Frisco Debutantes Train for Chorus—Mary Pickford Warns Film-Struck — Territorial Specials.

KINOGRAMS No. 2311: Polish War Chief Welcomed to U. S.—Eton Youths in Wall Battle—Passion Players Here—Cleveland Gets G. O. P. Convention—Hockey Popular at Harvard—World Court Petition Has 2,260,000 Signers—Train Opponents for Dempsey—Dempsey in New York—Cameraman Climbs Skyscraper.

PATHE NEWS No. 99: Tia Juana Race Season Opens—Goat Herding New Fad—Plans Pole Flight—Develop Brawn With Brain at California U—Coolidge Delivers Message to Congress—Territorial Specials.

PATHE NEWS No. 100: Century Wreck Kills Nine—Italian Army Hails Spanish Ruler—New Auto Licenses Ready—Roosevelt Addresses Boy Scouts—Free Trade Wins in England—Japanese Empress Visits Injured—Burn Wooden Ship for Junk—Territorial Specials.

DIGEST of PICTURES of the WEEK

THE exhibitors have reason to shout "Merry Christmas" this year and we join with them. It has been a year full of splendid pictures and everything points to a prosperous New Year.

With assured box-office attractions the life of the exhibitor is comparatively easy. There are many self-exploiting films and he has an easy time putting them over. The past year has presented quite a list of these. The only difficulty is in choosing pictures. He must be able to judge before hand what his patrons want, and buy judiciously.

The exhibitor who buys promiscuously without regard to the tastes of his patrons, does not deserve the title "showman." He loses in business in one night what it has taken weeks to build up.

By sticking closely to productions with good stories, well-known players, not necessarily stars, and choosing the type of pictures that he knows have won favorable comment before, he will find no difficulty in selling them to the public.

Often the complaint is heard that certain pictures did not make money in certain theatres, while they cleaned up in others. A careful study of methods used in the latter case would probably show that the exhibitors got behind them, advertised them and knew they were pictures fitted for that particular neighborhood.

By refusing to buy pictures which lack pulling power and booking only those with stories which through previous experience have netted good returns the New Year ought to be a happy and prosperous one.

The season just drawing to a close has had a wealth of good attractions and the outlook for 1924 is even brighter.

So here's for a year full of good pictures and plenty of business!

"GENTLE JULIA" (Fox) is one of those delightful Tarkington stories about everyday people and their children, and Director Rowland V. Lee has caught the spirit of the author's novel and presented it in masterful form. Bessie Love and Mary Arthur share honors in this eight-reel special.

"THE LOVE BANDIT" (Vitagraph) is a Charles E. Blaney melodrama directed by Del Henderson, and contains enough thrills and tense situations to satisfy the most blasé. It is a story of rival lumber camps, with the owner of the largest camp falling in love with a society girl. Not new, but interesting.

"HER TEMPORARY HUSBAND" (First National) is a scream from start to finish, beautifully photographed, well directed and very well titled. Owen Moore and Sidney Chaplin are the principals of this swift-moving farce-comedy with Chaplin running off with the honors. Sylvia Breamer, Tully Marshall, Chuck Reisner and a splendid cast appear in it. John McDermott directed.

"TIGER ROSE" (Warner Brothers) adapted from the David Belasco stage success with Lenore Ulric in the role made famous by her on the speaking stage, presents a pleasing screen production of the Northwest with its Canadian mounted police, handsome police sergeant and usual quota of villains. Directed by Sidney Franklin.

"CHASTITY" (First National) is Katherine MacDonald's latest and last First National feature on her present contract. It concerns an actress who gains success but forsakes the stage when the right man comes along. The star does exceedingly well with the role given her and it is well produced.

"TO THE LADIES" (Paramount) is another clever comedy directed by James Cruze, with Theodore Roberts, Edward Horton, Helen Jerome Eddy, Louise Dresser and others in it. The film was adapted from the stage success and it is chockful of funny situations. The picture is well staged and very well produced the sequences being led up to without recourse to slapstick.

"TWENTY-ONE" (First National) with Richard Barthelmess in the stellar role is a conventional story of the love affair of a rich youth and a poor girl. It was directed by John S. Robertson from a story by Josephine Lovett and will doubtless please those who prefer to see Barthelmess in other than costume plays. It is well acted and carefully directed.

"HOOK AND LADDER" (Universal) presents Hoot Gibson as a city fire fighter and he is put through all the paces of jumping from tall buildings and rescuing fair maidens from villians' clutches. It is not one of this star's best pictures, but serves as a diverting hour's entertainment and no doubt will be found satisfactory to all Gibson fans.

"THE JUDGMENT OF THE STORM" (F. B. O.) is a really fine picture, well acted and containing a sincere human note that grips and holds you. It was directed by Del Andrews from a prize winning story by Ethel Stiles Middleton. and is very well acted by Lloyd Hughes, Myrtle Stedman, George Hackathorne, Philo McCullough and others.

"HOODMAN BLIND" (Fox) adapted from the play by Henry Arthur Jones and Wilson Barrett, contains enough melodrama and thrills to satisfy any audience seeking the more virile type of picture entertainment. The scenes of the story are laid in a small seaside village and the action is kept at a brisk pace throughout.

—J. R. M.

REVIEWS

Very Funny Seven-Reel Comedy

"HER TEMPORARY HUSBAND" First National attraction, starring Owen Moore and Sidney Chaplin. Directed by John F. McDermott. Length, 6,722 feet.

They don't make them much funnier than "Her Temporary Husband." It's a little over six reels of the swiftest farce-comedy work ever screened, with Moore, Chaplin, Reisner, Marshall, Cooper and Charlie Gerrard on the go every minute. True, it is slap-stick for the most part, but such neatly timed and hilarious fun any audience will enjoy to the full.

It was built for entertainment purposes and fully lives up to that promise. Sidney Chaplin does a fall and head spin in one scene in the sixth reel that's worth the price of admission alone. And that final reel has it all over any "big rescue" scene you ever saw. There are more cops, more marines, more soldiers, and bigger mobs in this McDermott opus than in many so-called foreign spectacles. The fun reaches its height when Tully Marshall, as the third octogenarian, arrives at the bride's home and discovers two other bearded bridegrooms there ahead of him, with a thug and a crafty secretary trying to chloroform, shoot and shanghai them. Sylvia Breamer is the girl in the case, Blanche Ingram, while Charles Gerrard, as Topping, is a suitor for her hand. Owen Moore is excellent as Burton, in love with Blanche, and Sidney Chaplin scores as Judd, valet to Mr. Burton. These two supply the fun in large doses. Tully Marshall is John Ingram, an inmate of an old man's home. George Cooper was good as Ingram's secretary and Chuck Reisner gave an intelligent performance as the tough, hired by the secretary to "bump" off the old man.

The story concerns a will, in which Blanche is to marry a man of wealth within twenty-four hours or lose her fortune. (Not a very novel theme, but sufficient for a farce.) She marries an incurable in an old man's home, supposedly, not knowing Burton has changed places with the old man. When a thug appears to get rid of the old man, Burton and his valet both don whiskers and try to elude him. There is a merry chase through the house, until the valet radios the police, the militia and fire department and the thugs are rounded up. The finish is a corker. There are several wonderful sets in it and it is cleverly titled.

The Cast: Sidney Chaplin, Owen Moore, Sylvia Breamer, Tully Marshall, Charles Gerrard, George Cooper, Chuck Reisner and John Patrick.

Hoot Gibson Fire Fighter

"HOOK AND LADDER" a Universal production, starring Hoot Gibson. Directed by Edward Sedgwick. Six reels.

Hoot Gibson demonstrates in this six reels of film that the business of fighting fires in a big city is quite as exciting and romantic as cow-punching on a ranch. In fact he resigns as valet to a carload of heifers when he meets a pretty girl at the stockyards and ever afterwards becomes her devoted slave. It is typical of other Gibson pictures, in that he's bashfully dumb-looking and terribly stupid about catching on to the ways of a fireman.

The scenes wherein he is put through the paces of jumping from a tall building, sliding down long ropes and other light work of a fireman are quite well handled and very funny. Also his escape from the officer, by doning a fireman's helmet and coat and walking into a burning building.

Philo McCullough is the villain of the piece, and Mildred June the heroine. Both are well cast.

Briefly, the story concerns a cow-puncher who becomes a fireman and saves the fire chief's daughter from the clutches of the villain and prevents the downfall of an influential politician.

Edward Davis made a capital "Big Tim" O'Rourke, the politician. I understand he is a minister by profession. Why don't more ministers go into pictures?

The Cast: Ace Cooper, Hoot Gibson; Sally Drennan, Mildred June; Gus Henshaw, Philo McCullough; "Big Tim" O'Rourke, Edward Davis; Capt. "Smoky Joe" Drennan, Frank Beal.

Here's the smiling Hoot Gibson as he appears in his newest Universal picture, "Hook and Ladder."

Belasco Play Makes Good Program Picture

"TIGER ROSE," a Warner Brothers production with Lenore Ulric in the stellar role. Directed by Sidney A. Franklin. Eight reels.

While the stage play from which this latest Warner Brothers opus was made proved itself a decided Broadway hit, "Tiger Rose" as a screen production will scarcely gain for itself any better classification than a good program picture. The chief reason for this is that there is little in the screen version that has not been done several times before in melodramas whose locale is laid in the great Northwest and with the usual Canadian Northwest Mounted Police atmosphere. "Tiger Rose" is better than a lot of these efforts and not so good as others.

About the only deviation from the usual Royal Mounted formula is that the heroine does not finally marry the handsome police sergeant whose chief duty in the story is to rescue her and defeat the villains that she may emerge triumphant.

As the "Tiger Rose" Miss Ulric appears very much at home in the part which she played so successfully on the spoken stage, but it is apparent that the taking away of the spoken words also takes away opportunities which give her little chance to appear at all tigerish. Near the end of the picture she wakes up in time to shoot and wound the police sergeant and thus save the man she loves from being arrested and manhandled. Up to this time she appears to be a rather tame tigress.

The picture has been carefully directed, excellently cast, the locations are pleasing and in the major part the photography and lighting is above the ordinary. Those who like the Northwest melodrama will find much to please them in "Tiger Rose" in spite of the rather conventional story.

The Cast: Lenore Ulric, Rose Bocion ("Tiger Rose"); Forrest Stanley, Michael Devlin; Joseph Dowling, Father Thibault; Andre De Beranger, Pierre; Sam De Grasse, Dr. Cusick; Theodore Von Eltz, Bruce Norton; Claude Gillingwater, Hector McCollins.

Sennett Rings Bell With This Comedy

"IN BAD THE SAILOR" Pathe, directed by Erle Katon. Two reels.

Mack Sennett is back in his old-time form with this two-reel slap-stick fun-maker. True, he employs all the old tricks that made his comedies famous, but there are enough novel stunts to hold the attention of any audience and Miss Madeleine Hurlock, who again appears as the "vamp," is an eyeful for anyone. The comedy is never allowed to lag and the stunts around the light house are very, very funny.

Melodrama Aplenty In New Fox Film

"HOODMAN BLIND", a Fox production directed by John Ford from the story and play by Henry Arthur Jones and Wilson Barrett. Scenario by Charles Kenyon. Seven reels.

"Hoodman Blind" though it seemed to drag a little at the start when reviewed at William Fox's Monroe theatre in Chicago, is full of slashing excitement, and the melodrama that permeates the whole is altogether too good to hold this against the film. Then in the cast there is David Butler, Gladys Hulette, Frank Campeau, Marc McDermott, Edward Gribbon, Jack Walters, Regina Connelly and Trilby Clark and they give interpretations of exacting roles that are thoroughly enjoyable.

This picture combines melodrama and thrills to a fine degree and is certain to hold the interest of any audience that likes a virile type of picture. There is a great fight between the husky Gribbon and the equally athletic David Butler that fulfills every conception of a real scrap. Another outstanding scene is a rescue from a ship in a raging storm that is spectacular and highly thrilling.

Gladys Hulette plays a dual role in the offering and does it to perfection. In fact the work of the entire cast is of such a nature as to merit outstanding mention, and the names are ones that can be featured to decided advantage.

The story is one of domestic misunderstanding in which a loyal wife suffers for her husband's jealousy and her father's earlier folly. Most of the picture is laid in a small seaside village and where, amid rugged surroundings, its plain everyday characters portray in a sincere manner the various roles which have won acclaim for the piece in its stage presentations.

The Cast: Jack Yeulette, David Butler; Nance Yeulette, Gladys Hulette; Jessie Walton, Gladys Hulette; Jessie Walton, the first, Regina Connelly; Mark Lezzard, Frank Campeau; John Linden, Marc McDermott; Mrs. John Linden, Trilby Clark; Bull Yeaman, Jack Walters; Battling Brown, Eddie Gribbon.

This Film's Title Is Weakest Point

"CHASTITY" a First National production, starring Katherine MacDonald, directed by Victor Schertzinger, from story by Ernest Pascal. Six reels.

This is the final picture of a series made by Katherine MacDonald for First National distribution and by many will be acclaimed her best. The title is the weakest thing about it. Beautifully staged and well directed, the story holds your attention and there is a novel twist to the plot at the climax that is wholly unexpected.

It concerns an actress, in a small road company, who aspires to appear on Broadway. When a producer refuses to sponser her debut she is backed by an old gentleman, a friend of hers, and becomes a reigning success. The young producer is in love with her but doubts the honesty of her backer. An auto accident follows in which she is reported killed. But it is her understudy and in California the lovers meet and he finds out that it was her own money she was spending, left in the care of the old gentleman.

Miss MacDonald does exceedingly well with the role of Norma O'Neil, and she is given splendid assistance by Huntley Gordon and Frederick Truesdale.

The Cast: Norma O'Neil, Katherine MacDonald; Darcy Roche, Huntley Gordon; Arlington, Frederick Truesdale.

Spirit of Tarkington's Novel Well Preserved

"GENTLE JULIA," a Fox production, starring Bessie Love. Directed by Rowland V. Lee from Booth Tarkington's novel. Eight delightful reels.

A real gem as far as good clean entertainment is concerned. It's a real story of a real little lady, with a mischievous niece and many suitors. The story by Booth Tarkington has been admirably handled by Director Rowland V. Lee. Delightful throughout with many whimsical titles and a ready appeal for thinking audiences.

Bessie Love makes an engaging Julia Atwater, Harold Goodwin was splendid as the youth, Noble Dill, but the real star of the picture is Mary Arthur, as Florence, the niece. Her role called for a mischievous young girl about fourteen, and Miss Arthur depicts it perfectly. The balance of the cast was quite adequate and the direction superb.

The Tarkington story concerns a charming little lady who finds it difficult to turn down her many suitors at dances and parties. She visits friends in Chicago, has a wild time at a cabaret and after a thrilling experience is glad to return to her little home town and settle down with her old-fashioned sweetheart. The antics of her kid niece, however, are excrutiatingly funny and furnish most of the interest and appeal of the picture.

The Cast: Bessie Love, Harold Goodwin, Mary Arthur, Charles French, Frank Elliott and Jack Rollins.

Blaney Thriller Has Everything

"THE LOVE BANDIT," a Vitagraph production adapted from Charles E. Blaney and Norman Houston's melodrama. Directed by Del Henderson. Six reels.

"The Love Bandit" carries one back to the days when for a dime one could sit in the gallery of the Music Hall back home and get a series of thrills for two hours and a half watching a burley villain chase a timid heroine all over the map and finally get "his" in the last act. It is somewhat tamed down from the old stage play, but there's enough "kick" in it yet to satisfy the most morbid seeker of thrills.

Del Henderson must have smiled up his sleeves while directing this, but he's made a diverting six-reeler of the old tried-and-true situations and Vitagraph is not trying to spoof the exhibitor into believing it is anything but just a good program offering.

They have gathered together a good cast, some of them old stage favorites, and they work like trojans to put the thing over in a convincing manner.

It is the story of rival lumber camps, of a wealthy lumberman who opens an office in New York, hires a former society girl as secretary and when her brother steals the firm's funds she marries Jim, the lumberman. Finding she does not love him he returns to camp, she follows, is kidnaped by the rival camp's foreman and strapped to a log in the sawmill. Rescue. Clinch and final fade-out with everybody happy.

The Cast: Victor Sutherland, Jules Cowles, Christian Frank, Mary Walters, Miss Valentine, Cecil Spooner, Doris Kenyon, Gardner James, Walter Jones, Edward Boulden.

Sincere Note Puts This Film Over

"THE JUDGMENT OF THE STORM," F. B. O. production with Lloyd Hughes, Myrtle Stedman and others. Directed by Del Andrews, from original story by Ethel Stiles Middleton. Seven reels.

Here is a really good feature, full of action and with a sincere human touch. It has the necessary melodramatic punch and the story never loses grip or interest for a moment. It is the type of picture which can be screened anywhere with the surety of pleasing all classes.

The story was written by a young Pittsburgh girl and was chosen as the best from several thousands of photoplays submitted to the Palmer Photoplay School. An extensive publicity campaign has been mapped out by F. B. O. to back up the picture.

There is an excellent cast headed by Lloyd Hughes. Hughes is capital as John Trevor and gets every ounce out of the part. Myrtle Stedman, as his mother, puts the necessary feeling into her role. Lucille Rickson, George Hackathorne and Claire MacDowell render good support. There is an excellently staged storm, and throughout, the production is very good.

The story concerns a youth whose mother runs a gambling den. When he discovers this, following the death of a young man in the place, he offers himself in place of the man who was killed and works on the farm. In a terrific storm he saves the twins of the farmer lady and her son, and is reunited with his mother.

The Cast: John Trevor, Lloyd Hughes; Mary Heath, Lucille Ricksen; Mrs. Norman Trevor, Myrtle Stedman; Bob Heath, George Hackathorne; Mrs. Heath, Claire MacDowell; Martin Freeland, Philo McCullough; Davie Heath, Bruce Gordon; The Waster, Casson Ferguson; The Twins, Fay McKenzie and Frankie Darrow.

Good One Reeler

"GIRLS AND RECORDS" Pathe, produced by J. L. Hawkinson. One reel.

This is the second one of these interesting "Sportlight" series and anyone who doubts the prowess of women athletes should see this one-reeler and forever hold his peace. Some of the prettiest diving you ever witnessed is shown in this Grantland Rice film and at tennis, foot racing, polo and other sports these girls appear right at home. The slow motion picture camera is used to advantage in each case. A very interesting subject and one that will make a hit with everyone who has red blood in his veins

Vitagraph's History Is History Of World's Greatest Industry

Vision of Founders of Company Is Realized

After Twenty-five Years of Development There Is No Phase of Life That Cannot Be Written Artistically in Film

V-I-T-A-G-R-A-P-H, Vitagraph, roughly translated, means "life delineated," or "life written." The vision of the men who originated that name when motion pictures were fifty and 100-foot flashes of animated objects has been realized. Now, twenty-six years after Vitagraph was organized by Albert E. Smith, J. Stuart Blackton and William T. Rock, motion pictures do delineate life, and there is no phase of life that cannot be written artistically in film.

Albert E. Smith

TO apply this name, that of one of the most honored of all motion picture companies, in another way: Vitagraph has written the life of the motion picture. Vitagraph's history is the history of the greatest industry in the world; its record is the record of progress, of the evolution of the Eideloscope and Vitascope of 1895 to the magnificent colored film that is now coming to be no longer an experiment. And in every development Vitagraph has been a leader; not only in laboratory research which gave improved cameras and projectors to the business but what is today most important, the gradual rise of the business out of the hands of fly-by-night stock manipulators into an industry sitting steady and conducting its affairs as any honorable trade should.

Integrity is the groundstone of every legitimate business and it is with the producer that the ethics of an industry must originate; the middleman is as fair and honest with his customers as the manufacturer is with him and, no more so. The founders of Vitagraph began by dealing direct with the consumers.

Albert E. Smith and J. Stuart Blackton toured New York City with Black canvas tents and gave motion picture entertainments before the first vacant store room was conceived as a "movie" by the thousands of exhibitors who followed their lead. These two young men learned how the public must be treated; and when they began to supply others with projection machines and film, they taught the owners of other tent shows how to treat the public. From that day in 1897 when Vitagraph was formed, Vitagraph traded with exhibitors; it never competed with the trade to which it sold its goods, and it was said to be the first producing firm in the United States to establish the rule of "open booking."

* * *

Always Vitagraph has stood firmly for honest dealing and sound business ethics in the motion picture industry. That the industry has survived and now holds the confidence of the public in spite of the attacks of misguided censors can be attributed in no small measure to the policy of Vitagraph.

Back of this same business integrity was another factor. The men who founded Vitagraph believed in clean amusements. Albert E. Smith had dealt directly with the American public, that public which populates small towns, goes to its church and to its amusements with like zest, the public that earns its way and pays its bills. Men who deal with these people do not pander to the viciousness of weak morals, and Vitagraph has maintained steadfastly its policy of "clean pictures for clean people." It has never made a picture that depended upon a salacious, indecent subject to summon people to the theatre. Censorship of motion pictures might have been but a vague suggestion had the industry generally followed Vitagraph's lead, dealt honestly with exhibitors and public and referred from the "quick money" productions of an unmoral nature.

* * *

The men who founded Vitagraph knew then that the industry must be stabilized and placed on the same plane as that which the automobile industry has attained and which the oil industry is rapidly approaching; fair profits, good goods to consumers.

The history of the motion picture rightly begins in 1896 when the Eideloscope and Vitascope were first shown in New York City. A continuity of developed film was run rapidly before powerful light and the pictures projected upon a screen. The idea had developed from Thomas Edison's Kinetoscope, a slot machine which snapped back printed still photographs of figures in action so swiftly that an illusion of movement resulted. The Kinetoscope was first shown at the Chicago World's Fair in 1893. In 1895 Robert W. Paul and the Lumieres exhibited the cinematograph motion picture in London. B. F. Keith procured the rights to these films and showed them in New York City at the Union Square theatre in July of that year. It was Albert E. Smith who contributed to the projection machine a settling device to keep pictures from flickering. That one invention has done more perhaps to gain recruits to the motion picture than any other.

* * *

In those days Smith and Blackton were dependent upon the "Wizard of East Orange" for their projectors and the film, which they in turn leased to owners of traveling black canvas tent shows. They had joined with William T. Rock, an old and experienced amusement man, who had been distributing the same outfits through the South. With the additional capital furnished by Rock the firm rented a loft in a building in Nassau street, New York City, and began the manufacture of pictures. They depended for subjects in those days upon a variety of animated life, a running horse, a leaping dog, anything that moved in sunlight that could be caught by the camera. Subjects were rarely more than fifty feet.

In 1898 came the threat of the Spanish American war and the two young men made a patriotic picture called "The Spanish Flag Pulled Down" and because an idea motivated the moving scenes, it

(Continued on page [illegible])

PROJECTION ROOM

PROJECTION ROOM AND SCREEN

RECEPTION ROOM

PROJECTION ROOM AND MACHINE

PRINTS ARE KEPT IN PERFECT CONDITION

ADVERTISING ACCESSORIES

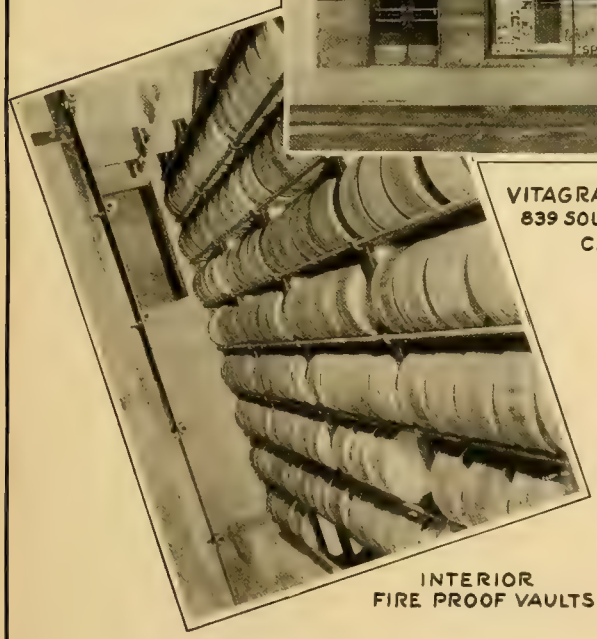
RECEPTION ROOM

DELIVERY ROOM

Home of Vitagraph in Chicago

Exterior and interior scenes on this and the page opposite, taken at the Vitagraph exchange in Chicago, illustrate the fine type of structure which the company has, and is building for its territorial forces throughout the country.

VITAGRAPH—EXCHANGE
839 SOUTH WABASH AVE.
CHICAGO ILL.



INTERIOR
FIRE PROOF VAULTS

FIRE PROOF
VAULTS

[illegible] has been pointed to as the first motion picture that revealed on the screen a plot, or fiction continuity. It was only forty-eight feet long, but it created tremendous enthusiasm. The war came and the success of that picture determined the Vitagraph founders to give news of the war events in news pictures. And in the world war Vitagraph gave to America one of the greatest of all pre-war films, "The Battle Cry of Peace."

* * *

But in 1898 when the Astor Battery left for the front, Vitagraph shot pictures of the troop in the afternoon and showed the developed film at 8:30 that same night at Koster & Bial's. Never in the world had such a feat been dreamed; it was Vitagraph that gave the first illustrated news to the country. The partners also went to Cuba, landing on the island by stealth, as did most of the newspaper correspondents of that day, and they brought home from Cuba the first actual motion pictures of war operations ever screened.

When Dewey captured Manila Vitagraph graphically illustrated in motion pictures that great sea battle. In their offices in Nassau street, Blackton, who had been an artist, painted canvas backgrounds of the bay and city while Smith constructed toy battleships, replicas of the two fleets. The miniatures were floated in the foreground before the painted harbor and with the aid of flashes of powder the battle was truthfully reproduced. The picture created a sensation. It was the first time that any motion picture film had attempted to perform feats with miniatures.

Admiral Dewey's return to New York City marked another forward move in the motion picture industry. It had been comparatively easy to take ordinary parade scenes, but here was a picture which, to be worth while to the country, must show in detail the arrival of Dewey and his triumphant homecoming. Smith and Blackton had a huge camera which they called "The Jumbo." It weighed as much as a small trunk of bricks. But they mounted it at City Hall and successfully shot the scene of the city's official greeting. Those pictures they showed the same night at Koster & Bial's.

* * *

Carrying "The Jumbo," they followed Dewey from September 28 to October 2, shooting scenes at his home and at Washington. The negative of the presentation of a sword to the outstanding hero of the war at the White House remains one of the most prized possessions of Albert E. Smith. After the presentation exercises the young producers hired a special train to take them from Washington to New York City. Their negative was developed and printed on the train and was shown that night at Koster & Bials.

Similar enterprise was revealed when the Columbia raced the Shamrock I, Sir Thomas Lipton's first challenger in the international cup race in 1899. By chartering a fast boat and developing their negative on board, Vitagraph was enabled to show pictures of the race in the theatre that night.

In that same year Mr. Smith had begun experimentation in the taking of pictures by electric light. By November 3, 1899 he believed that he had succeeded in procuring a lense strong enough and a negative sensitive enough to record action under artificial light. He wanted to try the experiment on the Sharkey-Jeffries match at Coney Island. He bid in for the rights but was outbid by another producer and because of the late decision he determined that Vitagraph should not be scooped on the fight pictures. He managed to get his pictures until the last few minutes when his rivals discovered him. They reported to the management and Mr. Smith passed his camera to a spectator who was unknown to him and asked him to take the camera to Cohen's hotel. Smith then made his way from the fight club and, eluding the guards, hurried to the roadhouse, where he found his chance acquaintance had kept faith. While he was taking over his outfit, Jeffries, followed by a dozen retainers, stormed the hotel and began battering at the right door of the room. Smith by the aid of a fire escape rope again eluded them and reached the office of the company in New York City. He immediately began developing and printing. The job done, he fell asleep. When William T. Rock arrived in the morning he asked Smith if he had gotten the fight pictures. With a great deal of pride the young cameraman led Mr. Rock to the developing room. There he found that the film was gone. One of Vitagrah's competitors had stolen the film, but it was recovered later and successfully shown at the Madison Square Garden.

* * *

These exploits established Vitagraph in the amusement world and the company took larger quarters at No. 116 Nassau street. From then on the young men had sufficient capital to attempt unusual feats. When the news of the Galveston flood was bulletined in Park Row, Smith started by the first train for the flooded city. He met on the train a surveyor sent by his firm to estimate on salvage work, who left the train at Washington because he learned that there was no food in Galveston. They had exchanged cards.

When Smith arrived outside the flooded area of Galveston, he found it under martial law with the United States Army in command. He tried repeatedly to get on board a supply train. The second day the train dispatcher asked him if he was a surveyor. The camera tripod had suggested this profession. This prompted an idea. Smith returned to army headquarters and presented the card of the stranger to the new officer of the day. He got a pass and that afternoon arrived in Galveston.

He was arrested when he stepped from the train by soldiers but when he had been taken to headquarters and had explained his purpose and had told the officer in command that motion pictures would arouse the sympathy of the country and swell the gifts of supplies, he was permitted to take legitimate pictures wherever he pleased. He arrived in New York City with the first pictures. Stills were printed from his negative and published in newspapers. He had beaten the newspaper photographers by days.

* * *

The first year of the century found Vitagraph firmly established, and motion pictures a legitimate part of the amusements of the country. In that year came the 5-cent theatres, hastily reconstructed out of vacant store rooms. Vitagraph began making fiction stories, comedies and dramas, running from 100 feet to 500 and by 1905 they had begun to make 1,000 foot one-reel subjects, and were experimenting on the multiple reel stories. The company is said to have been the first to recruit its actors from the legitimate stage and the theatre managers threatened the actors who deserted for pictures with dire penalities. But the motion picture theatre had become a thing of fact. Buildings were planned and constructed especially to present the motion picture and the houses grew from 5 cent admissions and tin pan pianos, to 10 cents and five and seven piece orchestras.

In those years prior to 1908 Vitagraph made such ambitious efforts as "Francesca da Rimini," "The Story of Treasure Island" and "Mons. Beaucaire," but most of their releases were comedies. They established studios in California in 1905 and Roland A. Reader was sent to Paris where he organized the European headquarters of Vitagraph.

Vitagraph was one of the few makers of pictures who gave name credit on the screen to its actors, and within a few years "Vitagraphers" were destined to be known in every civilized community in the world. To arrange for an equitable distribution of pictures, Vitagraph entered the Motion Pictures Patents Company with Edison, Biograph, Kalem, Melies, Lubin, Selig, Essanay and George Kliene, who represented Pathe Freres and foreign producers. It was the season when Kesel & Bauman, P. A. Powers, Carl Laemmle, Edwin Thanhouser, Mark Dittenfass, David Horsley and others comprised the independents, most of whom released through the Universal and Mutual Film Corporations.

It was in 1914 that Vitagraph broke effectually the "flat rate" scheme of renting pictures and established "open booking." It was the leader in the organization of the V. S. E., comprised of Vitagraph, Lubin, Selig and Essanay. Of the four companies Vitagraph remains firmly entrenched behind its original policy of fair dealing and integrity in business. A year ago it further gave evidence of its independence and its desire for fair play by abolishing the deposit system.

* * *

Vitagraph has stood always for freedom of selection so that the public might enjoy the art of motion pictures and its founders believed that the very life of the art in the industry exists in freedom of selection. If an exhibitor cannot make his selection honestly and freely, then he cannot give his audience the best on the market.

The production of 1923 has included such specials as "The Ninety and Nine," "Masters of Men," "The Midnight Alarm," "Pioneer Trails," and "The Man from Brodney's," the production of David Smith, brother of Albert E. Smith, president. The year brought back to the fold of Vitagraph J. Stuart Blackton, who had spent two years in England and he contributed two Blackton specials, "On the Banks of the Wabash" and "Let Not Man Put Asunder."

While on a recent visit to England, Mr. Smith purchased the world screen rights to "Captain Blood," Rafael Sabatini's great novel, and President Smith is devoting himself to the preparations for the filming of this thrilling sea drama.

* * *

Many of the leading actors of the stage first gave thought to motion pictures through the office of Vitagraph. E. H. Sothern played his masterpiece, "An Enemy of the King" in Vitagraph studios, Barney Bernard, Frank Daniels and many of the present day stars have played at one time or another under the Vitagraph banner. Sidney Drew's well remembered comedies were first made at the Vitagraph studios in Brooklyn; and every fan will recall the days of Flora Finch, John Bunny, Little Bobby Connelly, Mother Mary Maurice and Maurice Costello. Both the Talmadge sisters started with Vitagraph.

Today in Vitagraph pictures are to be seen such genuine stage and screen stars as Pauline Frederick, Lou Tellegen and Leslie Austen who appear in "Let Not Man Put Asunder;" J. Warren Kerrigan, Alice Calhoun, Wanda Hawley, Miss Du Pont, Pat O'Malley and Kathleen Key in "The Man from Brodney's;" Mary Carr, Burr McIntosh, Mary MacLaren, Lundsden Hare, and James Mor-

(Concluded in Col. 3, Page 147)

Vitagraph Policy Has Built Up Bulwark of Good Will

GOOD will is an asset for which every business firm in any industry strives. It is the intangible attribute that wins confidence and holds the respect of customers. For twenty-six years Vitagraph's founder, Albert E. Smith, president, has labored energetically and constantly to make his company a model of business standards. This he has accomplished by stabilizing the organization in its relations with exhibitors throughout the world. He, himself, has stood steadfast at the head and has surrounded himself with permanent lieutenants who in turn have held the field organization intact. The stability of Vitagraph's personnel and the permanency of its established exchanges have given this distributing corporation such creditable standing among exhibitors that its good will is an asset inestimable in money values.

* * *

The establishment of exchanges by Vitagraph began in 1915 when this company, associated with Lubin, Selig and Essanay, formed the V. S. L. E. for the distribution of feature length film. The other three firms passed out of existence and Vitagraph supplied these branches entirely with its own product and assumed their management. Since then Vitagraph has spent a million dollars in the development of its twenty-eight exchanges. In all cities with the exception of those in which there are film exchange buildings, such as in New York and Kansas City, Vitagraph branches are housed in especially designed buildings, erected exclusively for Vitagraph.

The Chicago exchange at No. 839 South Wabash Avenue, is the model. All others have been patterned after this with such additional improvements as time affords. The Chicago branch was built in 1918. The chief problem of the film exchange is protection of life and property from fire. When the Chicago branch was complete Vitagraph invited the fire commissioner of that city to inspect the building. The chief of the fire department pronounced it to be the most perfectly planned film exchange he had ever seen. Not only was the building as a whole fireproof but each division of work in handling film was segregated by fireproofed walls and doors. The film in stock is kept in steel vaults, the repairing or joining rooms and the shipping department are so arranged that each may be shut off from the rest of the building in case of accident.

* * *

At the request of the chief of the fire department a complete design of this structure was furnished to him. This he has submitted to firemen's conventions throughout the country as a model for the building of film exchanges.

This example of far-sighted plans has had a salutary effect upon municipal governments. It has been the experience of many releasing organizations that where there has been carelessness in arrangement that the police jurisdiction of city governments prompts stringent and, sometimes, ridiculous restrictions. In towns where the Vitagraph plan of construction has been adopted by other exchanges the local fire bureaus have been content to let the exchanges provide their own safeguards against accident.

The permanent organization formed by President Smith and maintained by him during the twenty-six years that Vitagraph has dealt with exhibitors in the country has had a stabilizing effect upon the industry as a whole, and, that the theatre manager appreciates dealing with established branches and established employes is nowhere better exemplified than in a contribution by Charles Lee Hyde of the Grand Theatre, Pierre, South Dakota, to the EXHIBITORS HERALD's analysis of the state rights field. In reply to the question "What improvements would you suggest?" Mr. Hyde wrote:

* * *

"Higher type of salesmen. All exchanges except Vitagraph seem to have a weakness for taking a man off a field after he has been on it for a few months and therefore you can have no confidence with the man with whom you are dealing."

In commenting on this phase of his endeavors in building up Vitagraph business, President Smith said at the Vitagraph headquarters in New York before leaving for Hollywood:

"The man who wishes to win lasting success in any business must have the confidence of the people with whom he deals. Confidence is not born over night; it is to be won only through trial. In other words our organization is a permanent one and the good will that has been extended to us by the theatre managers of the country is the result of daily contacts and square business dealing. The men who have been associated with me in the growth of Vitagraph are men who hold business faith as a creed to be lived up to. And it is to them, to those who have remained so long as representatives of Vitagraph, that the credit for our stable and lasting success is due. When an exhibitor visits a Vitagaph exchange friendly and familiar faces greet him. Nepotiations that are continuously a part of business life in the field continue on unbroken because of the friendly relations existing between our men and the exhibitors. Nothing in my opinion so disrupts business relations as constant changes in personnel. This policy I have adhered to and it is carried out by our entire organization."

The exchanges of Vitagraph in the United States are located at No. 48 Howard Street, Albany, N. Y.; No. 111 Walton Street, Atlanta, Ga.; No. 131 Arlington Street, Boston, Mass.; No. 257 Franklin Street, Buffalo, N. Y.; No. 839 So. Wabash Avenue, Chicago, Ill.; Seventh and Main Streets, Cincinnati, Ohio; No. 1803 Commerce Street, Dallas, Texas; No. 1749 Welton Street, Denver, Colo.; John R. and Elizabeth Streets, Detroit, Mich.; Seventh and Main Streets, Kansas City, Mo.; No. 931 So. Olive Street, Los Angeles, Cal.; No. 70 Western Avenue, Minneapolis, Minn.; No. 1123 Girod Street, New Orleans, La.; No. 1600 Broadway, New York City; No. 115 South Hudson Street, Oklahoma, Nebraska; No. 1502 Davenport Street, Omaha, Nebraska; No. 1227 Vine Street, Philadelphia, Pa.; No. 117 Fourth Avenue, Pittsburgh, Pa.; No. 3310 Lindell Boulevard, St. Louis, Mo.; No. 62 Exchange Place, Salt Lake City, Utah; No. 215 Golden Gate Avenue, San Francisco, Cal.; No. 1915 Third Avenue, Seattle, Wash.; No. 928 New Jersey Avenue, N. W., Washington, D. C.

In Canada Vitagraph has its own branches at No. 21 Dundas Street, E., Toronto, 401 Bleury Street, Montreal; No. 43-45 Louise Street, Winnipeg, and 27-29 Prince William Street, St. John, N. B.

Is Pioneer in Europe

Vitagraph declares it was the first American organization to invade Europe. Prior to 1905 American films were sold in Great Britain through English agents. Albert E. Smith, president of Vitagraph, went to London in 1905 and opened a branch office which he placed in charge of George H. Smith. This office released through the famous Ruffell's system and this arrangement continued until October 1, 1919, when Mr. Smith purchased the Ruffell's organization including all of its branches in the provinces. This business coup placed Vitagraph again to the fore as one of the leaders of film distributors in England.

It was largely through Vitagraph's influence that interest in pictures spread through Great Britain. For many years the nobility of England looked with askance upon the cinema. John Pearson, the general sales manager of Vitagraph in London, was the direct influence through which pictures were shown in Buckingham Palace. A young woman of title had been invited by Mr. Pearson to attend trade showings at the Vitagraph headquarters. She enjoyed the cinema immensely and became a regular visitor at the pre-reviews. She was an intimate of ladies in waiting to Queen Mary and reported so enthusiastically of her enjoyment that Queen Mary ordered a projection theatre built in Buckingham Palace. Films from Vitagraph were shown by royal command and the young Prince of Wales and Princess Mary saw their first pictures there and became enthusiastic fans. It was not long until the cinema became the most popular of all public entertainments.

Vitagraph's executive offices in London are located at No. 31-33 Charing Cross Road. The distributing or rental offices are at No. 46 Brewer street, Piccadilly. There are eight other branches, at No. 185 Great Brunswick street, Dublin, Ireland; No. 80 Mitchell street, Glasgow, Scotland; in the Metropole building, the Hayes, Cardiff, Wales; Imperial Chambers, Westgate road, Newcastle-on-Tyne; No. 82 Hill street, Birmingham; No. 4 Cross Belgrave street, Leeds; No. 2 Carmon street, Manchester, and No. 81 Dale street, Liverpool.

Vitagraph extended its European corporation to the continent shortly after the opening of the London branch in 1905. President Smith established an agency in Paris and placed Ronald A. Reader in charge. In 1908 President Smith erected a small laboratory at Gennevillier, a suburb of Paris, and later built an enlarged plant at Courbevois. President Smith took one of Vitagraph's oldest employes, J. B. French, to France to direct the building of this plant. Here were assembled all films for foreign countries, titles were translated, and reprints made. This plant was turned over to the French Government at the outbreak of the war in 1914. Under the Paris branch agencies were established at Marseilles, Bordeaux, Dunkirk, Havre, Lyons, Rouen, Toulon and Brussels.

During the active years of the war Mr. Reader was recalled to America and Vitagraph's interests were placed in charge of Rene Mertz. Last year Mr. Reader returned to Paris and he and Mr. Mertz are now in charge of the office at 25 Rue de L'Echiquier. During the summer just passed Vitagraph resumed reproduction of pictures in France in studios near Paris. These pictures are being made specifically for the trade on the Continent. Mr. Smith on a trip to Paris two months ago viewed with favor the first picture "The Beggar of Saint Sulpice."

Vision of Founders of Vitagraph Is Realized

(Continued from page 146)

rison in "On the Banks of the Wabash:" and Percy Marmont in "The Midnight Alarm." But as in the old days the youngsters of the day still are given their chance at Vitagraph Studios. There is, for instance, Cullen Landis who plays the lead in "Masters of Men," and "Pioneer Trails." Niles Welch in "Red Roses,' and Helena D'Algy in Blackton's "Let Not Man Put Asunder." Two stars of international fame, Dustin Farnum and Patsy Ruth Miller head the cast of "Red Roses."

THE FILM MART

W. W. Hodkinson

"GRIT," the fourth of the Film Guild productions to be issued by Hodkinson, will be published next month. It is described as a picture of and by youth with Glenn Hunter in the starring role. Hunter is cast as "Kid Hart" in a story of the underworld in which he finds himself and finally breaks away from the crooked gang that has brought him up. Clara Bow appears in the supporting cast.

✦ ✦ ✦

AN UNUSUAL VARIETY of scenic action is contained in the herald for "The Old Fool," the latest Hodkinson picture, to be issued December 31. Besides business-pulling stills, there are some interest-arousing pen-and-ink sketches. The herald is larger than the ordinary one and promises to be a most helpful accessory.

✦ ✦ ✦

W. W. HODKINSON Corporation, Ltd. (Canada), through Harry Kaufman of Premier Films, has secured three years' distribution rights in the Dominion of Canada for the following productions: "Bright Lights of Broadway," "Marriage Morals," "Passionate Friends," from the novel of the same name by H. G. Wells; "The Spider and the Rose," starring Gaston Glass and Alice Lake; "Don't Marry for Money," starring House Peters; "East Side, West Side," "Temporary Marriage," starring Mrs. Harold Lloyd; "The World's a Stage," an Eleanor Glynn story, and "Flesh and Blood," starring Lon Chaney

Metro

"FASHION ROW" and "fashion show" are synonymous in Mae Murray's new Metro picture. The former is the title and the latter one of its outstanding features. The star is said to wear approximately thirty gowns in this picture..... "Pleasure Mad," recently completed by Reginald Barker, has been endorsed by the Director of Visual Education of Los Angeles and by the Los Angeles Division of the Women's Clubs.

✦ ✦ ✦

MAX GRAF'S new production, "Half-A-Dollar Bill," featuring Anna Q. Nilsson, William T. Carleton, Raymond Hatton, Mitchell Lewis, Alec B. Francis and others, will be distributed by Metro..... Reginald Barker and his company of players are back in Los Angeles from location work to make interior scenes for his newest picture, "Women Who Wait."

✦ ✦ ✦

"WIFE OF THE CENTAUR," by Cyril Hume, has been purchased by Metro for screen production from George H. Doran Company, publishers of the book by Colonel J. E. Brady. It is planned to make a big picture of the story.

Pathe

PATHE, IN OFFERING to the trade its serial adaptation of Emerson Hough's famous novel, "The Way of a Man," states that it has reached a supreme achievement in point of production, direction and cast personnel, and an attraction possessing all the ingredients of a sure-fire box-office success. The production is said to mark a milestone in the history of the screen serial. George Seitz, who directed the chapter-picture, has tried to reproduce accurately all the spirit of heroic adventure which the author breathed into his famous story. The exteriors were filmed for the most part in the Arizona desert and the prairie lands of the West. Besides the principals in the case, the action involved hundreds of extras, including Indians, settlers, and a U. S. Cavalry squadron. The spectacular battle scenes rank among the most thrilling features of the production. An eminently capable cast, headed by Allene Ray and Harold Miller, were chosen to enact the various roles of Emerson Hough's character. Prominent in the support are "Bud" Osborne, who plays the "heavy"; Kathryn Appleton, who appears as an accomplice of the villain; Whitehorse, whose characterization of a Western scout is among the finest pieces of acting contributed to the screen; Lillian Gale, who plays a pipe-smoking, gun-shooting plainswoman; Florence Lee, who is cast in an appealing mother role, and Chet Ryan, whose development from a timid, gun-shy youth into a rip-snorting two-fisted fighter furnishes some of the comedy relief of the picture.

Fox

"THE SHEPHERD KING," sixth of the William Fox special productions of 1923-24 to be given a Broadway showing, opened at the Strand theatre on December 10. This will be a limited engagement of two weeks. The picture is from the successful stage play by Wright Lorimer and Arnold Reeves, with Violet Mersereau in the leading role.

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"YOU CAN'T GET AWAY WITH IT," special production of the story by Gouverneur Morris, was published by Fox last week. An educational entertainment called "Johnny Swordfish" was issued the same week. Percy Marmont, Betty Bouton, Malcolm McGregor, Barbara Tennant and others are in the cast of the special.

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"THIS FREEDOM," the second picture to be made by Fox from an A. S. M. Hutchinson story and which had its premiere at the Central theatre, New York, was liberally acclaimed by reviewers, many expressing the opinion that it is one of the season's best offerings.

Universal

"THE THROWBACK," the story which won first prize in the Laemmle Scholarship contest, is being prepared for production within the next few weeks by Raymond L. Schrock, scenario editor of Universal. . . . Johnston McCulley, who wrote "The Mark of Zorro" for Douglas Fairbanks, has written an original story for Hoot Gibson.

✦ ✦ ✦

"THE ACQUITTAL," Universal's Jewel production of Rita Weiman's stage play, has its New York premiere at the New York Cameo theatre. Claire Windsor and Norman Kerry have the leading roles. . . . Holiday time is short subject time, in the opinion of many exhibitors, and the Universal sales organization, meeting this feeling half-way, announces that it is making an exceptional selection of new subjects available for the exhibitor this month. The list includes several smashing westerns, a number of one-reel comedies and several special releases, besides the usual schedule of International News reels, Century two-reel comedies and the current Universal serials, "The Ghost City," starring Pete Morrison and Margaret Morris, just released, and "Beasts of Paradise," with William Desmond and Eileen Sedgwick, now in its mid-season.

F. B. O.

ALBERTA VAUGHN, of Mack Sennett comedy fame, has been selected by F. B. O. to play the lead in the new H. C. Witwer series, "The Telephone Girl," based on stories of the same name now appearing in Cosmopolitan Magazine. Other players chosen for this series are Gertrude Short, Al Cooke and Kit Guard. Mal St. Clair, who directed the "Fighting Blood" pictures, will direct the new series. "Julius Sees Her" is the title chosen for the first two-reel subject.

✦ ✦ ✦

RANDOLPH BARTLETT is titling "Beware the Woman" at the Robertson-Cole studios in Hollywood. In the cast of this story of life among Louisiana gypsies are Derelys Perdue, Lloyd Hughes, Ralph Lewis, Josef Swickard and others. . . . A delegation of Los Angeles women has presented Ralph Lewis with a handsome portrait of himself in the role of Bob Morley, the mailman, in appreciation of his characterization of his role in "The Mailman."

✦ ✦ ✦

NAT G. ROTHSTEIN, publicity and advertising director for the Film Booking Offices, announces that the proof sheets on the press book for Emory Johnson's production, "The Mailman," have been okayed, and that the book will be mailed direct to exhibitors from the home office some time this week. It is an elaborate campaign book and is said to be even more complete than the books on "The Third Alarm" and "Westbound Limited." It tells in detail how the cooperation of the local postmaster may be obtained and outlines forty separate and distinct exploitation suggestions and novelties.

C. B. C.

THE WEEK OF December 17 marks the simultaneous publication in all territories of "The Barefoot Boy", the all star feature based on John Greenleaf Whittier's poem which C. B. C. is distributing for Mission Film Corporation. December 17 is the poet's birthday. The cast includes Frankie Lee, John Bowers, Sylvia Breamer, Tully Marshall, Marjorie Daw, and Otis Harlan.

✦ ✦ ✦

AN EFFECTIVE TRAILER has been provided by C. B. C. for use with "Innocence", the newest production from that company, featuring Anna Q. Nilsson.

First National's Big Five for January

Distributing Firm Launches 1924 With Sales Drive

"Painted People"

"Black Oxen"

"Boy of Mine"

"The Eternal City"

"The Song of Love"

THE FILM MART

Vitagraph

ENTHUSIASTIC COMMENT at the studios after the first showing of "Let Not Man Put Asunder," indicates that J. Stuart Blackton has surpassed all his previous pictures in this production, says a statement from Vitagraph. As screened this adaptation of Basil King's famous novel is declared one of the most sensational, emotional expositions of the pitfalls of marriage and divorce that ever has been presented on the screen. It is said to be a ringing indictment of divorce and a stirring appeal to men and women who contemplate marriage, and to those who are married to abandon the follies of modern life wherein lies the peril of discontent. Pauline Frederick and Lou Tellegen have the leading roles and are supported by Leslie Austen, Helena D'Algy and an all-star cast of actors.

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VITAGRAPH'S campaign book for "The Love Bandit," Charles E. Blaney's own production of his famous stage play, is said to be one of the most novel and unique that has been offered to exhibitors. It is made up like the illustrated daily newspapers of New York and London and presents catchy publicity ideas in a form not previously used. The Blaney production is described as a stirring story of the North woods, with Doris Kenyon, Victor Sutherland, and Cecil Spooner in the leading roles of an all-star cast. It was directed by Dell Henderson.

Paramount

FINAL FOOTAGE has been reached in the cutting of Glenn Hunter's first starring picture for Paramount, "West of the Water Tower," which Rollin Sturgeon directed and in which Ernest Torrence, May McAvoy, George Fawcett and Zasu Pitts are featured in support. . . . Paul Iribe, assistant director for Cecil B. DeMille, is assembling his staff in anticipation of the early starting of "Triumph," DeMille's next Paramount picture.

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AS SOON AS THE CUTTING of Irvin Willat's latest production for Paramount, "The Heritage of the Desert," is completed, Willat and his bride, who was formerly Billie Dove, plan to take a delayed honeymoon trip to Florida. . . . William DeMille and his company have gone to New England to make scenes for "Icebound."

Goldwyn Cosmopolitan

"LITTLE OLD NEW YORK," Cosmopolitan's Marion Davies feature has been held over for a third week at two theatres: at the Blue Mouse, Portland, Ore., and Ascher's Merrill theatre, Milwaukee, Wis.....The southern circuit of West Coast theatres has booked "Unseeing Eyes."

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"UNDER THE RED ROBE," which is playing the sixth week of its first run engagement at the Cosmopolitan theatre in New York, is being prepared for national publication. It features Robert B. Mantell, John Charles Thomas and Alma Rubens.....Sheridan Hall has left for Canada to find suitable locations for filming exteriors for Distinctive's "Blood and Gold."

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RUPERT HUGHES has selected Aileen Pringle, Eleanor Boardman, William Haines, Kathleen Key, Jean Haskell, Lucien Littlefield and William Orlamond for the cast of his new forthcoming picture, "True as Steel," production of which has just started.

Associated Exhibitors

FILMING OF "Souvenir," the second Hugo Halperin production for Associated Exhibitors, has been completed, according to word received by the company from the producer. Agnes Ayres has the leading role, with Percy Marmont playing opposite her.

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"DAVID COPPERFIELD," Associated Exhibitors states, was not only accorded high praise by reviewers of Philadelphia when it played at the Aldine theatre, but was also highly commended by the board of directors of the Civic Club, Philadelphia's leading woman's club.

✦ ✦ ✦

"'THE COURTSHIP OF MYLES STANDISH' opened to the largest Sunday business ever done at the Madison theatre during the seven years it has been in operation. I look for a wonderful week." This telegram was received by J. S. Woody, general manager of Associated Exhibitors, from John H. Kunsky, Detroit exhibitor, following the opening of the new Charles Ray picture at his Madison theatre.

First National

THE SIGNING OF Barbara La Marr as a First National star is confirmed by the company in statement by General Manager R. A. Rowland who states that Miss La Marr will be presented in a series of pictures by Sawyer-Lubin. . . . "Flaming Youth," featuring Colleen Moore, on December 8 closed a two weeks' run at the New York Strand theatre, having been held over for a second week.

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GEORGE FITZMAURICE has returned to New York from a location hunt around Havana, Cuba, where it is planned to film the exteriors for "Cytherea," Samuel Goldwyn's next independent production for First National. . . . Frederick Stanley, who has been a member of the West Coast publicity staff of First National, has been transferred to the scenario department.

United Artists

"DOUGLAS FAIRBANKS IN ROBIN HOOD" was the first choice of photoplay fans in the United States, France and Mexico, as the most noted cinema production of 1923, according to returns from the three countries. In the United States this Fairbanks production, a United Artists publication, received the highest vote by more than 300,000 in a contest conducted by the "Photoplay Magazine," and Mr. Fairbanks received the gold medal annually offered by the publication. It is inscribed "To Douglas Fairbanks for the Production of Robin Hood." In France and Mexico the theatre patrons also voted first honors to the Fairbanks' production. The contests in those two countries were conducted by the leading "fan" magazines, and a certificate of the vote has been received by Mr. Fairbanks at Hollywood.

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A CREW OF EIGHTEEN dressmakers were kept busy for three months preparing the twelve gowns that Mary Pickford wears in her forthcoming film feature, "Dorothy Vernon of Haddon Hall," which is well on toward completion. Allan Forrest supports Miss Pickford in the leading male role in this picture as Sir John Manners. Others in the cast are Claire Eames, Anders Randolf, Marc McDermott, Estelle Taylor, Mme. Daumery, Courtney Foote, Lottie Pickford Forrest and Eric Mayne.

Preferred Pictures

CAMERA WORK has been started on "Poisoned Paradise," Robert W. Service's novel which B. P. Schulberg declares will be the most important Preferred picture produced to date. Kenneth Harlan and Clara Bow will appear in the featured roles.

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BELIEVING THAT the "feminine touch" and a woman's viewpoint is indespensable in picture making B. P. Schulberg has signed Ruth Brennan to act in an advisory capacity on the production of pictures. Miss Brennan was formerly head of the Little Theatre movement in San Francisco.

Educational

PUBLICATION BY Educational will soon be started of the third series of the Robert C. Bruce Wilderness Tales which will consist of eight single reel subjects. The first subject is called "Jean of Heceta Head" and will be issued in January. It is said by Educational that more drama and entertainment value have been incorporated in this new series than in any previous Wilderness Tales.

✦ ✦ ✦

LLOYD HAMILTON has completed "My Friend," his next comedy for distribution through Educational. . . . "The Bee," third of the "Secrets of Life" series of microscopic pictures, has been recommended by the National Motion Picture League because of its educational value. . . . Sid Smith of "Hallroom Boys" fame has been added to the company making Educational-Cameo comedies.

✦ ✦ ✦

"CALL THE WAGON," a new Christie comedy presenting Neal Burns, will be issued by Educational exchanges December 30. During the month another Christie comedy, "Black and Blue," featuring Jimmie Adams, was issued. A new comedy with Bobby Vernon will be ready in January.

PUBLIC RELATIONS

"Public Opinions," an Analysis by Theatregoers

An important phase of "Public Relations" is "Public Opinions," a report department in which the theatre patron is given an opportunity to set forth, constructively, his or her opinions on current productions.

This invaluable information is published exclusively in the "Herald," and brings clearly and concisely before the industry views which are an aid in booking and producing pictures.

All branches of the industry must have a thorough knowledge of the public's likes and dislikes, and it is the aim of this department to collect and present such information through its columns.

The first public opinion published this week was written as a letter to H. C. Holah, manager of Fischer's Appleton theatre, Appleton, Wis. In forwarding the letter to "Public Relations," Mr. Holah writes:

"Here's a letter I received from Mildred H. Gardner, policewoman of Appleton, Wis., which has plenty of reading inasmuch as it comes from one who is in a position to analyze the goodness that some pictures portray."

Mrs. Gardner's comment on two current offerings follows:

By MRS. MILDRED H. GARDNER
(Policewoman, Appleton, Wis.)

Sometime ago I saw in the *Post Crescent* an article headed, "Better Films Wanted." Directly after reading this article I saw Madge Kennedy in **"THE PURPLE HIGHWAY,"** followed in a day or two by **"MERRY-GO-ROUND."** Both these plays left an impression I'll not forget. I wonder if the little things in a film are considered, if people truly get what the producer is trying to "put across," or do they go to a "movie" just for a thrilling hour and a half entertainment.

I feel sure many lose the good things the producer tries to impress—for instance don't you who have seen "The Purple Highway" think that there was a lesson behind the fact that April Blair dropped the affectionate little bouquet Edward Craig gave her, for the showy bouquet of roses the rich chap gave her. Wasn't there meant something big in the fact that all along she cared so carefully for the window box of geraniums and then when wealth and fame came to her, upon returning to her old haunts and her old home, they were only good enough to be used as a missile, pulled from the box and hurled at a young good-for-nothing waiting outside for her. This film tried hard, I think, to teach girls to be satisfied with the wholesome affection of good men, to avoid being feted and flattered, to try to teach the present day girl to try to appreciate the good things.

In "Merry-Go-Round" we are a bit skeptical of Count Honegg's attentions to the little organ grinder—it, too, is a lesson that all men are not the destructive heart breaking creatures women think they are. Then again it teaches no matter what position, what station in life a girl may have, her goodness, her splendid womanly qualities are always respected by good men, prince or pauper. It teaches good comes to the good—it is worth trying to be so. I believe if the films were analyzed a bit, the story taken and studied, we should find little cause for complaint in the majority of our films. True, many there are that are not up to the standard but the cleanliness of the love scenes, the affection in both these pictures is to be highly recommended. It does make one wish they were like April Blair or the little organ grinder.

When we find good pictures let's advertise them and boost them and I want to thank you Mr. Holah for allowing me the pleasure as your guest for the privilege of seeing these productions.

* * *

By MRS. B. A. TRIPP
(President Knoxville Better Films Committee)

"THE COVERED WAGON." This picture is not disappointing in any way. It is well acted and of great educational value to school children.

"LONE STAR RANGER," with Tom Mix and Tony. A good, clean Western picture for the family.

"THE FIGHTING BLADE," with Richard Barthelmess. A splendid picture well worth seeing. Entertaining and of historical value of the days of 1640 in England.

"SEVEN SWANS," with Marguerite Clark and Richard Barthelmess, is a beautiful picture. We ran this at our Saturday matinee for girls and boys. Every one was delighted.

"MOTHERS-IN-LAW." Not a very good picture. Plot is too overdrawn and improbable.

"WHY WORRY." A good Lloyd picture, but not equal to "Dr. Jack."

"BRASS BOTTLE." A good entertaining picture of its kind.

"RUGGLES OF RED GAP." A thoroughly enjoyable picture.

"PRODIGAL DAUGHTERS." One of Gloria Swanson's best pictures.

* * *

By MRS. MORRIS DEITCH
(Member, Knoxville Better Films Committee)

"A CHAPTER IN HER LIFE" is a pleasing family picture of the pollyanna type, where all the characters revolve around the splendid acting of the child heroine. The title is most misleading.

"WHY WORRY?" An entertaining, clean comedy but not up to standard in theme as compared to some of Harold Lloyd's late comedies.

"THE COVERED WAGON" is an impressive historical offering of value to both children and adults. The story is commonplace as compared to the picturesque background. Altogether a wonderful and not over-rated production.

"FIGHTING BLADE" is a splendid costume picture of much action and romance, with an interesting historical background. It holds one's interest from start to finish.

"KINGDOM WITHIN" is a picture replete with varied human emotions and splendid acting.

"STRANGERS OF THE NIGHT." Supposedly a mystery play but was minus the mystery since each succeeding situation was readily anticipated. Therefore it was dull and uninteresting.

* * *

By MRS. R. H. COLLIER
(Secretary, Knoxville Better Films Committee)

"THE COVERED WAGON," containing the elements of a beautiful story, interesting history and wonderful acting, forms, as a whole, a most fascinating picture that can be enjoyed by old and young alike.

"STRANGERS OF THE NIGHT." The pirate dream, a burlesque of old time pirate life, is well done and interesting, but the play as a whole falls short, both as a mystery and a comedy and fails to hold one's interest throughout.

"THE FIGHTING BLADE" is a very enjoyable picture of the old English dramatic type. Barthelmess' interpretation of a more mature character was excellent.

"A CHAPTER IN HER LIFE." A well acted, well directed picture of the good little girl type. The story of a child who inspires her elders to live more unselfish lives.

"WHY WORRY?" is different from Harold Lloyd's usual type but is up to his standard and is an extremely pleasurable picture.

* * *

By RUTH ZINSMEISTER
(Patron Palace theatre, Hamilton, O.)

"HOLLYWOOD." I've seen so many really good pictures at the Palace recently that it is hard to select the best from such a vast assortment. Of course, "Hollywood" was wonderful. So many stars and actors of note in one picture made it worthwhile along with the fact that the story in itself was exceedingly interesting.

"NORTH OF THE RIO GRANDE." Western pictures are usually the worst kind of bore to me, but when Jack Holt and Bebe Daniels star in one it surely is "a horse of a different color."

"HOMEWARD BOUND." Then there was "Homeward Bound." Thomas Meighan and Lila Lee are wonderful, anyway. They are in my estimation the cleanest cut and sweetest combination of all filmdom. They only play those parts that appeal to the finest part of one's character. In "Homeward Bound" they didn't fall down any.

"THE HEART RAIDERS" was just the right kind of picture to relieve the monotony of too much intense drama. It had a dash and touch of humor that kept you wide awake and amused.

"THE RUSTLE OF SILK" was a big disappointment to me. Betty Compson and Conway Tearle seemed out of place with such false ideas of love. The picture was good but it provided too much of a loophole for the evasion of the sacredness of the marriage laws of our land.

"THE SIGN OF THE ROSE." George Beban in "The Sign of the Rose," made the picture. Without him it would have been nothing.

"HUMAN WRECKAGE" AND "FOOLISH WIVES." There was nothing to either picture and 44 cents was wasted.

(Note: In concluding her letter to Fred S. Meyer, managing director of the Palace, Miss Zinsmeister wrote: "I always feel safe in going the 'Palace Way,' for if I don't like the main picture, the side issues and orchestra make up for it. It's a pretty safe bet in my estimation.")

* * *

By ELMER POELING
(Patron Palace theatre, Hamilton, O.)

"THE CHEAT." The picture I liked best last month was "The Cheat." The acting was fine and the cast was excellent. There were thrills a plenty.

"HOLLYWOOD." The second best picture last month "Hollywood." Although the cast was excellent the story was somewhat weak.

"THE RUSTLE OF SILK." The picture I was most disappointed in was "The Rustle of Silk." It was good until the last part when the lady was to divorce the man and then turns around and stays with him.

* * *

By MRS. O. D. HUNTER
(Patron Palace theatre, Hamilton, O.)

"HOLLYWOOD." To me "Hollywood" appealed more strongly than any picture shown at the Palace the past few weeks. It is one of the "cleanest" pictures I ever saw and every minute was interesting. If there is any one that [illegible] thinks of Hollywood [illegible]

Screen Message No. 137

President Coolidge, in his message to Congress, urged abolition of the amusement tax. He said: "The amusement and educational value of moving pictures ought not to be taxed."

You can aid in bringing early action on the repeal measure by writing your representatives, requesting that they support the administration's tax reduction program.

PALACE THEATRE

Public Opinion

"Robin Hood" was selected by an overwhelming majority as the greatest photoplay produced last year, and as such received the **Photoplay Gold Medal for 1922.** No need of relating again what Hamilton thought of "Robin Hood." YOU know, and so do we. Now why is it that some pictures go GREAT in one town, and disappoint in the next? The answer is: **"Because of Public Opinion."**

When a director makes a picture for a producer he tries to portray what **HE THINKS** will appeal to the majority of theatre-goers. So that the producers' and directors' task may be made easier, we ask your co-operation in our undertaking, and respectfully urge you to write in and tell us what you think of the various pictures you see and how they appeal to you.

The best letters will receive 5, 3 and 2 Palace tickets respectively. Each of the first 50 letters received will be awarded one ticket. The right is reserved to reproduce all letters in part or entirety in this publication and **Exhibitors Herald**, the originator of PUBLIC OPINION.

WHAT OUR READERS THINK:

Josephine Maxwell: "Enemies of Women"—Words fail me when I start to express my pleasure in seeing it. All the exquisite attention to detail for which Cosmopolitan is noted; superb acting; and the choicest selection it could be imagined. **"Lawful Larceny"**—A beautiful production superbly acted all the way through. **"The Hero"**—I fell for Gaston Glass years ago and have been true to him ever since. **"Woman Proof"** was very refreshing. In **"ZAZA"** Miss Swanson's acting was woefully overdone and cheapened. The time has passed for such pictures as "I Am the Law," and it seemed a shame to waste such a superb cast on such a terrible, nerve-racking, gruesome story. **"Thorns and Orange Blossoms"** would be very dear to the flapper of twenty-five years ago.

Vivian Meehan: If we could write a letter reviewing **"The Spanish Dancer"** in so detailed a manner as did Miss Meehan we'd quit whatever our work might be and start writing photoplays, or at least try to. Vivian consumes two full pages and among all the pictures she's seen "The Spanish Dancer" holds first place.

Stella Weiler Taylor: Mrs. Taylor goes back and covers the various pictures she has seen in the past four weeks. She gives **"The Hero"** first prize (says she saw it three times), and rates **"The Merry-Go-Round"** as second. The writer picks **"The Hero," "Merry-Go-Round"** and **"Robin Hood"** as the three greatest seen so far this year—even better than **"The Covered Wagon." "Woman Proof"** was interesting, but weak; **"Thorns and Orange Blossoms"** was pleasing; **"ZAZA"** was much too strenuous for Swanson and no Mrs. Leslie Carter by a long shot.

If the party who wrote us signing the letter, "A Palace Fan," will give the name, we'd like to publish and answer the communication; anonymous letters can not be considered.

Write in and tell us what you think of the pictures you have seen in any Hamilton theatre since November 15th. Your letter must reach the Editor on or before December 20th.

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The effective page spread given "Public Opinions" by Fred S. Meyer, managing director of the Palace theatre, Hamilton, O., in the holiday issue of the "Palace Magazine." This issue, comprising 100 pages, was printed throughout in green, with the cover in three colors. A fine specimen of theatre journalism.

being such a terrible place they will certainly have to change their opinion after seeing the picture.

"MAD LOVE." I cared less for "Mad Love" than any picture I have seen recently. No doubt the woman got what she deserved but the expression on the face of the mad man haunted me for days. In closing, just a word about the orchestra. The music alone is well worth the price of admission and I can't tell you how much I enjoy it.

* * *

By ELEANOR WEBSTER
(Patron, Palace theatre, Hamilton, O.)

"CHILDREN OF JAZZ" appealed to me most of the pictures seen last month because of its intensely interesting solution of a very current problem. It was a beautiful picture in every detail especially those lovely old antiques in the scenes from the old home.

"HOMEWARD BOUND" was a true Thomas Meighan picture but nevertheless it has been placed very high in my estimation for the very fact that I love anything Thomas Meighan stars in.

"HOLLYWOOD." Well there is hardly anything to say but—it's wonderful. It was a lovely opportunity to see the famous stars in their starring quarters. Yes, you told the truth. We will remember it for months to come and I doubt not for years, too.

* * *

By STELLA WEILER TAYLOR
(Patron, Palace theatre, Hamilton, O.)

"THE HERO," I saw three times. This comes up with "Robin Hood" in number and almost with the seven times I saw Nazimova in "Revelation." I think "The Hero" is one of the greatest pictures of all time. Gaston Glass could not have been improved upon as Oswald. The part fitted him as neatly as an Arrow collar. And both he and John Sainpolis (the lovable, patient, heroic Andrew) were psychological studies of infinite perfection. Barbara La Marr was very convincing, too, and charming to look upon. Martha Mattox was just right as the mother of Oswald—not very much strength of character, partial to the black sheep, and not particularly "sweet." (Andrew must have taken after his father.) Both "The Hero" and "The Famous Mrs. Fair" are unforgettable and in their brief war-time scenes thrilled me as some super feature patriotic films did not. I like "The Hero" and the deeply appealing and gripping "Merry-Go-Round" best of all October pictures. The latter was magnificent, especially the acting of the Italian, Gravina, as the clown. These two shows, with "Robin Hood," I think are the greatest three I have seen this year—even better than "The Covered Wagon," which is a bit weak in spots, though a mighty epic in a historical way.

"WOMAN PROOF," with Thomas Meighan, was interesting as always, though I didn't care much for the story. Estelle Taylor (my, but I'm proud that we have the same name) has certainly "arrived." "Thorns and Orange Blossoms" isn't big enough for her. It was pleasing, but I should prefer old time stories done in old time ways. In this modern version the plot seemed like a faded little belle of the "Sixties" dressed up in modern sports costume. I am hoping to see Estelle as Cleopatra some day. She looks as Egyptian as a lotus flower. And no one could bring more glamor or allure to the part of Egypt's beauteous queen. Langurous, lovely Estelle.

"ZAZA" quite realized my expectations. A sumptuous production, and Gloria was glorious, though, being a faithful admirer of Mrs. Leslie Carter, I could not escape my memories. I felt the acting was a lot too strenuous. But I don't agree about Warner being miscast in the role of Dufresne. He is exactly the sort of man a girl like Zaza would adore. I think the little girl who played Lucille Dufresne is simply exquisite. I'm expecting much of "Enemies of Women" and "The Eternal Three," and I have a feeling that my first choice for November will be Pola Negri in "The Spanish Dancer." I'd like her in anything. Strongly mental, in spite of a poetic emotionalism. She is utterly fascinating and convincing in all she portrays.

* * *

By STELLA WEILER TAYLOR
(Patron, Palace theatre, Hamilton, O.)

"NOTRE DAME" AND "ENEMIES OF WOMEN" were marvelous shows. The latter (to me) was magnificent. Really beyond adjectives. Lionel Barrymore is truly an aristocrat to his finger tips and his brilliant, polished acting made the picture a super film. "Notre Dame" seemed exactly like reading the book, a splendid adaptation by Perley Poore Sheehan, and well acted. My favorite pictures of the month, therefore, were "The Hero," "Enemies of Women" and "The Hunchback of Notre Dame." There wasn't one boresome picture. At least, if there was one I missed it.

* * *

By JOSEPHINE MAXWELL
(Patron, Palace theatre, Hamilton, O.)

"ZAZA" was a beautifully made picture, but not my conception of the story as to acting. I have seen Mrs. Carter, also Pauline Frederick's superb cinema production of the same, and to me Miss Swanson's acting was woefully overdone and cheapened. Her part dominated the picture, so the rest of the parts must be judged accordingly.

"I AM THE LAW." The time is past for such pictures as this, and it seemed a shame to me to waste such a superb cast on such a terrible, nerve racking grewsome story as this.

"THORNS AND ORANGE BLOSSOMS." The story would be very dear to the heart of the flapper of a quarter of a century ago, and there are still many to whom this sensational type will appeal. Estelle Taylor surely struck her gait in the portrayal of the hot blooded Spanish girl, and Edith Roberts is always lovely, but the blonde wig detracted greatly from her personality.

"LAWFUL LARCENY" was a recent picture that struck my fancy. It was certainly a beautiful production and superbly acted all the way through. A trifle overlavish and improbable, perhaps, but that's what the public wants—to be lifted out of the commonplace. Very refreshing to the tired business man, the jaded housewife and the young folks with their dreams.

"DOUGLAS FAIRBANKS IN ROBIN HOOD" was a thing of beauty and a joy forever. I had never liked Douglas Fairbanks before, but he was entirely satisfactory in this.

"THE HERO" I adored. I fell for Gaston Glass years ago and have been true to him ever since. This was my first experience with him as anything but an adorable lover and it proves his mettle—he can play anything and one loves him even at his worst. John Sainpolis put up a delightful piece of acting. It was a reversal of type, too, and shows equal versatility. His poor tired feet reposing in a pan of suds appealed strongly to my sense of mirth and aroused a fellow feeling. Barbara La Marr was more natural than usual. She poses too much.

"WOMAN-PROOF" was very refreshing all the way through. The George Ade titles were typically pert. In the well known cast Mary Astor stood out as a bright star.

"ENEMIES OF WOMEN." Now I can begin to talk. All the exquisite attention to detail for which Cosmopolitan is noted, unparalleled beauty of setting, superb acting, with a Barrymore at the head, and the choicest selection that could be imagined as runner-ups. Words fail me when I start to express my pleasure in seeing it. I saw it right after —————————, and it took the bad taste out of my mouth.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

There Are Two Sides to Every Question —Here's the Other Side

NIAGARA FALLS, N. Y.—To the EDITOR: It was with considerable surprise that I read in your issue dated December 15th, page 54, a letter from G. H. MACKENNA of the Cataract Theatre Corporation of this city that there was a lack of cooperation among the theatre men of this city.

My surprise was caused by the fact that you should open your columns to a letter of this kind. It is nothing short of a personal attack. As to any controversy between myself and the head usher of the said theatre corporation, I do not believe that it should find room in your columns.

You well know that prohibition, towns that are closed on Sunday and other reform ideas were not brought on by the saloon keeper who obeyed the law or by the theatre manager or owner who tried to live within the law.

There is a law on the statute books here that tells us not to start our show on Sunday until 2 p. m. Every theatre in town, and there are ten theatres here, obeys that law, but one. As it is we are getting away with murder by running vaudeville full blast on Sunday and there is at the present time an under current among the members of the Combined Church Council here to shut us up until 7 p. m.

It is just such grasping men as the people who run that one theatre that brought on prohibition, closed towns and other regulations.

This is a town of fifty-five thousand and just the same size as Albany and Binghamton, which were closed and are still closed, caused by one or two exhibitors who see the present dollar and care naught for the investments of others.

I would like to see you give this just as much prominence as you gave the letter of my friend (?)—W LORENCE, Belleview Theatre Corporation, Niagara Falls, N. Y.

Finds Tax-Free Music

AURORA, IND.—To the EDITOR: There is a great opportunity for you to take up in Mr. Quigley's vigorous style, the question of non-tax music. Through your ad of Oliver Ditson Company, Boston, in your paper recently, we found a great source of supply of fine non-tax music.

Then again you may find by communicating with Paul Klugh, Chairman National Association of Broadcasters (wireless) 1265 Broadway, New York City, another big source of supply.—E. W. SWARTHOUT, Palace theatre, Aurora, Ind.

EDITOR'S NOTE: The Oliver Ditson advertisement referred to above has appeared in the last several issues of the "Better Theatres" section.

The Texas Film Board

SPUR, TEXAS—To the EDITOR: My subject is "Dallas Film Board of Trade and what it means to the Distributor and not the Exhibitor."

I know that the Film Board of Trade in Texas has a man paid to read the HERALD every week to find out just what form of criticism they are receiving, so I will ask a straight from the shoulder question, and see if they can answer it: Did you ask the exhibitors, who are members of the M. P. T. O. A., if there was anything they could suggest as an immediate relief for the instantaneous cancelling that comes before the small town exhibitor when a tent show comes in and bills the town one week and plays it the next? The answer is No! For if you had, you would not compel the little exhibitor to pay for a picture that he is forced to cancel rather than try to compete with such opposition.

MABEL FORREST, who costars with Norman Kerry in "The Satin Girl," a Grand-Asher attraction.

On Tuesday of last week the advance agent for Harley Sadler's Lone Star Junior Chautauqua came into town and billed for this week. I wired one of the exchanges that I had a picture coming from, asking them to cancel and they politely replied with a copy of the ruling governing cancellation which compels the exhibitor to pay for the picture in advance unless he can redate it within 14 days of date of cancellation. There are two sides of the picture game and this law protects one side, the distributor, so you can guess who the daddy of the Film Board of Trade is.

I only cancelled one picture because I could not hardly stand the pressure, and tried to keep up the expense of the building and other sundry expense, but I was successful in losing about $100 cold cash, with the last of the month staring me in the face and my war tax to remit.

Now, gentlemen, answer this if you can and see just where your jumped-up laws benefit the man that puts the bread you eat into your mouth, the exhibitor. If it wasn't for the exhibitor you would be working possibly for the paltry sum of $15 per week.

I received a letter from the Dallas Film Board of Trade a few days ago regarding a writeup that I had made through the HERALD and branded my reader as absurd, and out of reason. But I have the goods and know whereof I speak. So you see I am still anxious for us exhibitors to get together and be able to do something for ourselves on bad prints and other things that are of just as much importance to us as your board of trade is. So come on, boys, let's start something, for I know that you are not all city exhibitors, where opposition does not count like it does with us.

Hoping this letter will give you a clear view of just what my feelings are towards the unfairness of the whole business, I will close, hoping that we may get lined up, like our boys did in France. —C. R. MILLER, Gem theatre, Spur, Texas.

His Contract Rejected

FOUNTAIN, COLO.—To the EDITOR: I want to tell you my experience with a Paramount salesman. He had a list of thirteen pictures which he offered me at $7.50 apiece. I said "No, I won't buy thirteen pictures. I will pick five of that list and give you $10.00 each for them." He snapped me up right quick and I signed a contract to that effect.

Lo and behold, in about a week I received a letter saying my contract was rejected, not on account of the price but on account of the number of pictures. So now, when I go to the grocery I ask the clerk if he will sell me a pound of coffee without my buying a barrel of salt. About as much sense as the above, don't you think?

Thank Heaven there are hundreds better pictures than the Paramount ever put out that can be picked and bought right. —G. R. JOHNSON, Fountain theatre, Fountain, Colorado.

Sex Titles and Crowds

CRESCO, IA.—To the EDITOR: Regarding Mr. Joe Brandt's comment anent the state right field in your issue of December 8th, in which he singled out my reply to your questionnaire, in which I took occasion to warn against such free use of sex titles, I can fully appreciate Mr. Brandt's rebuttal that pictures are given sex titles because the majority of exhibitors prefer them.

I am opposed to them, not because of any "high and lofty" motive, but merely because they all flop pitifully at my own box office. I do believe, however, that Mr. Brandt will admit that the majority of his exhibitor-advisers were big city exhibitors. So-called sex pictures apparently draw business in many cities, while they will not do so in small towns. Due to the limited number of first runs most state righters have, it appears to me that it might be advisable to pay a bit of attention to the "lesser 9,000 theatres."

As for the lack of service in both film and accessories, we grant that they do not have as wide a circulation as the national distributors—but how are they to develop this circulation when they are not equipped to handle it? I would suggest that state righters PREPARE in advance and not wait until a rush of business shows them their needs.

A few years ago I was in charge of exploitation for "The Unpardonable Sin" in Minnesota, North and South Dakota, Wisconsin and Iowa. This was a state right picture. It broke all previous box office records for pictures in Minneapolis, after a tremendous advance campaign. The identical campaign was waged in St. Paul and the picture flopped. Milwaukee made the box office shout. Madison, with the benefit of a great deal of the Milwaukee campaign was a terrible flop and so on—never ending. If a sex picture ever existed it was "The Unpardonable Sin." The title situation is a difficult one of solution. Sex titles, in my experience, either draw tremendous crowds or keep tremendous crowds away. It might be well to compromise then, if that were possible.

I can, therefore, fully appreciate Mr. Brandt's remarks. A great many exhibitors do prefer sex titles—but as many do not. My remarks were, of course, based on my experience here only. However, after all title arguments are laid to rest,

give me a picture and I don't give a continental what the title is. The only time I ever pay for a title is when I have a poor or just fair picture—as 98 out of every 100 are. Give me a "Way Down East," an "Over the Hill," a "Humoresque," an "Old Nest," a "Kid," or "Smilin' Through," and I'll sell it regardless of title. I fail to note any sex appeal in these titles and I failed to note any in the pictures.—FRED HINES, Cresco theatre, Cresco, Ia.

Heading Towards Kansas City

RYGATE, MONTANA.—To the EDITOR: Attached you will find a writeup taken from our newspaper published under date of Nov. 22d. I am giving you this information to be published in your HERALD so that other exhibitors might be on the lookout for this bunch. There are five in the company, two colored men, and one colored woman and a white couple. They call their outfit Alexander and Moore Minstrel Shows, travel in a "Hup" car. Stated they were heading south towards Kansas City, so you fellows in the south get your rotten tomatoes ready. They are the worst ever in my theatre and the writeup as the publisher of the paper puts it hits the nail on the head. Seventy-five per cent of the crowd left after the first 30 minutes. The writeup is as follows:

IT WAS SOME SHOW

The people in Rygate, who are accused of "going social mad" had some of the kick taken out of their mania Wednesday night, especially those who attended a supposed "colored minstrel show" which played in the Star theatre. If there was ever anything worse, we have failed to find one who has ever saw it. We cannot see why Manager Rediske allowed the suffering to be prolonged both upon the supposed actors and the audience, and the people are wondering what kind of disease the fellow had who planned their program.

It is a major case of extreme cruelty to animals. It would serve the would-be "minstrels" right if the curtain had been run down at the outset and the people given their money back and admonish them to go to shining shoes in some barber shop.

Manager Rediske, however, is not all to blame. He booked the show believing that it would measure up to the average small-town traveling aggregation, and has informed the reporter that to make good with the patrons of the theatre, that he will put on a free show on Wednesday night, Nov. 28th, in a manner to reimburse those attending for their financial loss. If such a thing should occur in the future, we advise Mr. Rediske to ring down the curtain and we are sure that he will have help to the 100% efficiency point to kick the would-be comedians out of town."—G. F. REDISKE, Mgr. Star theatre, Ryegate, Mont.

Free Show for Opposition

WAPPINGERS FALLS, N. Y.—To the EDITOR: My theatre is the only one in town and I show pictures four nights a week. I have shown Fox pictures on Friday nights for six years and have shown a great many of their "specials." I had made a great favorite of Buck Jones by advertising him extensively every time he was to be shown.

Naturally, when he made "Fast Mail" last year, I wanted it and felt I was entitled to it. But when the salesman visited me he informed me that I could not have "Fast Mail" unless I booked eight other specials. If you recall last year "Fox specials" were by no means for small towns, so I was forced to give up "Fast Mail."

About three weeks after the salesman had seen me, I saw that the Odd Fellows Lodge was going to have a field day on Monday night and one of my "special nights," and that they were to have a motion picture on the grounds—free! Imagine my surprise when I found that the picture they were going to show was "Fast Mail." They had bought it independent of the remaining eight of the group, and were running it as a free show in direct opposition to me.

I got in touch with the Albany exchange and their excuse was that it probably had been procured from the "Educational Department" in New York and that the Albany office knew absolutely nothing about it, but that they would look into the matter at once. Perhaps they did investigate. I don't know, since I have not heard from them.

It seems a shame that we, who pay all kinds of licenses, taxes, insurances, etc., must put up with such unfairness. Why Fox would risk their film in such a place I don't know. The machine was set up in the open, absolutely unprotected by the requirement demanded of regular exhibitors. Then, too, why should an exhibitor be asked to comply with the rules of an exchange when the "Home Office" deliberately disregards them? I wouldn't exactly place "The Fast Mail" under the "Educational Department" either. I am disgusted with their methods.—HILDA H. ANGELL, Park theatre, Wappingers Falls, N. Y.

One-Show-a-Night Success

EUREKA, MONT.—To The EDITOR: I have hit upon a plan that has worked out to my advantage and am wondering if it wouldn't be a good plan to pass it on to some of the other small town showmen. (1,000 population.)

During the past four years, I have been on a four change a week basis, Saturday being my single change. Two shows nightly, 7:30 and 9:00 o'clock. We experienced a disastrous fire in our mill in August (the only payroll in town) and it became necessary that I cut to three two day changes, leaving Tuesday dark, and I tried running but one show a night, starting at eight o'clock (except Saturday and Sunday, on which I run two shows). This experiment has worked out fine.

I find that the pictures give much greater satisfaction, as my patrons arrive on time and see the show from start to finish, instead of seeing the last half of the first show and the first half of the second show.

Heating was a problem under the old plan, as patrons were passing in and out during both shows. The doors swinging open so often made it uncomfortable for those in the rear rows. I have no more trouble of this kind.

One dark night a week seems to pep them up for the next night and my week's gross is more than under the old plan. In addition there is a saving in film rental. If you think it worth while, kindly print this letter in your "Letters from Readers."

Let me again add, that I am satisfying my patrons, they take more interest in the picture, the expense is less and the BOX OFFICE receipts greater. So there.

This may be old stuff to most of the boys, but it might prove a boon to others. I am a confirmed bookworm when the HERALD arrives and I attribute my success as a showman to the sound advice contained in its many interesting columns. (Not overlooking the priceless BOX OFFICE RECORD.)—FRANK E. SABIN, Majestic theatre, Eureka, Montana.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

Ben Turpin, comedian, visited friends in Kansas City recently and, incidentally, spent a few hours with some of the "boys" along Kansas City's film row.

*

Mae Winthroub, daughter of **Max Winthroub** of the Fontenelle Film Exchange, Omaha, walked to New York from Omaha recently in company with a number of other girls in six weeks.

*

Tom Freeman recently sold the Palm theatre of Omaha to Gilley & Ribble. The new owners also own the Rex theatre of Omaha. They plan to eliminate the vaudeville in the future from the program of the Palm and devote the house exclusively to pictures.

*

For the last two years **Abe Siegel**, former owner of the Grand theatre in Scotia, N. Y., has been running a film delivery between the cities of Albany and Schenectady. Although Mr. Siegel will continue this delivery, he is planning nightly visits to nearby places which are without motion picture theatres and with a portable machine and equipment supplying entertainment to the residents of these towns.

*

One of the nicest little Christmas presents to be handed out in Albany, N. Y. this year will be the office of manager of the F. B. O. exchange, in that city. It is understood that the announcement of the new manager will be made on Christmas Day. At the Vitagraph exchange, the new manager will be announced on the second week in January. **Frank B. Rogers**, of New York, a special representative of Vitagraph will remain in charge until that time. The many friends of **G. A. Woodard**, manager of the Fox exchange in Albany, will be glad to know that he has recovered his health to the extent that he will return to his desk next week.

*

Oscar Markun, has announced plans for the construction of a new Indianapolis motion picture theatre at 2351 Station street to cost approximately $65,000. He operates two other houses in the city.

*

The Ohio Theatre Company, Indianapolis, has been incorporated with a capital of $60,000 to acquire and operate the Ohio theatre, 42 W. Ohio street, and other theatres. The incorporators are: Charles M. Olsen, Jean Marks, Martin M. Hugg and Howard W. Armstrong, all of Indianapolis.

*

James J. Kelly, has just been named as manager of the Elmwood and Sampson theatres in Penn Yan, N. Y. He has been associate manager of the State, in Corning.

*

Samuel Wood, former owner of the Strand, in Amsterdam, has leased a house in Canajoharie, N. Y., and will open it on Christmas Day.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1923

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address: "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Associated Exhibitors

Why Worry, with Harold Lloyd.—A howling success. Print received in bad condition but patrons enjoyed it in spite of this handicap. Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Why Worry, with Harold Lloyd.—Not as good as "Grandma's Boy" and not worth half the price I paid for it. Will never pay so much for another Lloyd if I never run one.—E. L. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Why Worry, with Harold Lloyd.—A departure from his regular run of comedies. Had the house in an uproar from start to finish. Broke this year's house record for one night. Seven reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Grandma's Boy, with Harold Lloyd.—Put on for Thanksgiving special at advanced prices. It's a winner in every way. Push it and push hard.—F. E. Moore, Liberty theatre, Lakeview, Mich.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—Very fine for second run showing, as lots come back.—C. L. Hyde, Grand theatre, Pierre, S. D.

F. B. O.

Mary of the Movies, with a special cast.—Played this one to a jam up house on Saturday. Opened matinee at 2:30 and seats were scarce from the beginning to closing time. We only advertised this picture for one week in advance and it drew and satisfied everyone. Contains more plot than Goldwyn's "Souls For Sale." Print couldn't have been better. Good brothers, don't let this picture slip by. There's money in this one for you. Seven reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Mary of the Movies, with a special cast.—If you never expect to run "Hollywood," then run this. If they had had a few real big stars in it instead of caught-on-the-fly scenes of forty near stars it would have been extra good. They expected to see Valentino, Hart, Fairbanks, Swanson, etc., and all they saw was their homes. Would say it is a good program picture and our patrons liked it. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Breaking Into Society, with Bull Montana.—Fine. Greatest five reel comedy I have shown for some time.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

Son of The Wolf, with Wheeler Oakman.—Fine program picture.—Bert Silver, Silver Family theatre, Greenville, Michigan.

What's a Wife Worth, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Live and Let Live, with a special cast.—A mighty good picture for a small town. Gets your interest at beginning of first reel. Six reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Can a Woman Love Twice, with Ethel Clayton.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill. General patronage.

The Fourth Musketeer, with Johnnie Walker.—One of the most pleasing this season. More power to F. B. O.—G. Carey, Dixie theatre, Wynne, Ark.—Small town patronage.

Captain Fly-By-Night, with Johnnie Walker.—Johnnie pulls some good acrobatic stuff in this one. Fair picture, but flopped for me. I would suggest that you get the Knights of Columbus behind this or get the local priest to announce it at mass for several days before showing. A splendid Catholic picture. I did not know the greasers were so strong for religion before. Why don't you first run chaps tip a fellow off when a religious picture comes along? Five reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage

My Dad, with Johnnie Walker.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Thelma, with Jane Novak.—This would have been a good picture if it had all been there. It is a seven reel picture, but I only got 6,000 feet. Can't see why an exchange will put such junk off on an exhibitor. Aesop's Fables and Paul Parrott comedy saved the night.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Call of Home, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Divorce, with Jane Novak.—A most interesting domestic romance on the marriage question, well played and in a pleasing manner. Fairly satisfactory picture all the way.—Ben. L. Morris, Elk Grand theatre, Bellaire, Ohio.—General patronage.

Divorce, with Jane Novak.—To begin with, would credit the title as being a box office one, and the picture., while weak in spots, holds up fairly well, interest being sustained through the beauty of Jane Novak and able performance of John Bowers. These two make a very creditable team and seem to do their very best throughout the entire production. Business satisfactory for three days. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

One Man in a Million, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

In the Name of the Law, with a special cast.—Failed to draw and did not please the few who saw it. Personally, I thought it good. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Shams of Society, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Colleen of the Pines, with Jane Novak.—A good story spoiled by very bad photography. Six reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Old Oaken Bucket, with a special cast.—Poor.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Third Alarm, with a special cast.—Good, but failed to pull them in. Price too high for what it drew for me, but no fault of picture. Seven reels.—Faulds & Evans, Alma theatre, Alma, Wis.—General patronage.

The Third Alarm, with a special cast.—Big audience picture with perhaps the most realistic fire scenes that have ever

Service To Decide New Type Style

As told in another part of the paper this week, republication of the reports printed in this department this year would require a "Herald" issue of 884 pages.

For the convenience of exhibitors who file the department and in order that further increase in the number of reports printed, as suggested by Alex Steel in his letter to the "Herald Only" Club this week, may be accommodated without sacrifice of serviceability, a special type selected for its conformity to these requirements will be installed in an early issue.

Interesting facts and statistics detailing the remarkable expansion of "What the Picture Did For Me" are given in a special story presented in the fore part of this issue.

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

ADAMS, ROY W., Pastime theatre, Mason, Mich.
ALLEN, CLYDE, Casino, Antwerp, N. Y.
ALGUIRE, MRS. C. C., Coloma, Coloma, Mich.
ANDERSON, ROBERT L., Olympic, Forks, Wash.
ARMENTROUT, RUSSELL, K. P., Pittsfield, Ill.
ARMISTEAD, E. A., Lyric, Easley, S. C.
BABIN, M. J., Fairyland, White Castle, La.
BARBER, CHARLES E., Electric, Tilden, Ill.
BELL, MRS. LOLA, Queen, Lonoke, Ark.
BERGER, S. A., Star, Jasper, Ind.
BIERWIRTH, H. C., New Liberty, Varina, Ia.
BILLS, C. H., Opera House, Lenora, Kan.
BOLLMAN, V. G., Castalia, Castalia, Ia.
BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.
BROWN, C. L., Paramount, Elizabeth, La.
BROWNE, FRANK L., Liberty, Long Beach, Cal.
BYERLY, C. M., Rainbow, St. Paris, O.
BYERLY, S. L., Ideal, DeGraff, O.
CAIRNS, JACK, Brooklyn, Detroit, Mich.
CARTER, MRS. LINNIE M., Court, Huntington, Tenn.
CAUSEY, HUNTER, Pastime, Gloster, Miss.
CREAL, W. H., Suburban, Omaha, Neb.
CRONKHITE, C. C., Lyric, Fairview, Okla.
CROSBY & SCHWIERSKE, Rex, Colby, Wis.
DASPIT, HAROLD, Atherton, Kentwood, La.
DeBAGGIO, HARRY, Retired.
DeMORDANT, PAUL, Rialto, Blackfoot, Idaho.
DINSMORE & SONS, Majestic, Weiner, Ark.
DOWLING, ROY L., Ozark, Ozark, Ala.
ELLIOTT, E. H., Palace, Lynn, Ind.
ESTEE, P. G., Fad, Brookings, S. D.
EULER, J. R., Opera House, South English, Ia.
FOSTER, M. P., Orpheum, Harrisburg, Ill.
FOX, Mr. and Mrs. E., Princess, Obion, Tenn.
GAILEY, E. E., Crystal, Wayne, Neb.
GAUDING, HENRY W., Lincoln, Pittsburgh, Pa.
GUERIN, W. R., Grand, Paulding, O.
HARRIS, F. N., Amuse, Hart, Mich.
HELD, P. G., Sterling, Fairmont, Neb.
HESS, LESTER S., Opera House, Chapin, Ill.
HICKMAN, R. W., Lyric, Greenville, Ill.
HILTON, O. A. B., Park, Sioux City, Ia.
HINDS, FRED C., Cresco, Cresco, Ia.
HORN & MORGAN, Star, Hay Springs, Neb.
HORNUNG, ADAM, Victor, Victor, Mont.
IHDE, S. G., Photoplay, Ashland, Kan.
JENKINS, J. C., Auditorium, Neligh, Neb.
JESSE, Mr. and Mrs. T. R., Idle Hour, Humphreys, Mo.
JOHNSON, O. W., Roberts, Roberts, Idaho.
KHATTAR, GEORGE, Khattar's, Sydney, N. S., Can.
KOOKER, D. A., Happy Hour, Ewen, Mich.
KUDLACEK, J. J., Swan, Swanton, Neb.
LANGACHER, CLARENCE, W., New Glarus, New Glarus, Wis.
LOWELL, BERT S., Rex, Tripoli, Wis.
LUNA, E. D., Cozy, Lincoln, Ark.
LYNCH, C. H., Gem, Peoria, Ill.
MARTIN, HUGH G., American, Columbus, Ga.
McCORMICK, B. P., Liberty, Florence, Colo.
MENDENHALL, C. A., Star, Oregon, Ill.
MEYER, FRED, Palace, Hamilton, Ohio.
MILES, A. N., Eminence, Eminence, Ky.
MILLER, C. R., Gem, Spur, Tex.
MOORE, L. R., Roma, Columbus Grove, O.
MOORE, MRS. J. W., Lyric, St. Charles, Mo.
MOULTON, C. H., Bijou, Beach, N. D.
MUSSON, WALTER H., Queens, Hespeler, Ont., Can.
O'HARA, F. J., Community, Elgin, Neb.
PARKS, O. E., Strand, Perry, Ga.
PATRICK, W. D., Strand, Florala, Ala.
PILLIOD, L. A., Photo Play, Grand Rapids, O.
PORTELL, JOSEPH G., Delray, Detroit, Mich.
POWERS, C. H., Strand, Dunsmuir, Cal.
RAND, PHILIP, Rex, Salmon, Idaho.
REA, GEORGE, Colonial, Washington C. H., O.
REDISKE, G. F., Star, Ryegate, Mont.
REYNOLDS, E. J., Liberty, Pasco, Wash.
RILEY, R. ROSS, Wigwam, Oberlin, Kan.
RITTER, G. J., Regent, Bogota, N. J.
RIVA, C. A., Pastime, Tilton, N. H.
RYAN CHARLES H., California, Chicago, Ill.
SABIN, F. E., Majestic, Eureka, Mont.
SAMPLE, F. R., Schaghticoke Am. Assn., Schaghticoke, N. Y.
SCHMIDT, J. W., Grand, Breese, Ill.
STANTON, MILLER, Pictureland, Cohocton, N. Y.
STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.
STEEL, ALEX, Princess, Strand, Farmington, Ill.
STETTMUND, H. G., Odeon, Chandler, Okla.
SUSZYCKI, A. A., Majestic, Mauston, Wis.
SWARTHOUT, E. W., Palace, Aurora, Ind.
THOMPSON, H. P., Liberty, Pardeeville, Wis.
TILLER, JACK, Temple, McCook, Neb.
TROYER, O., Lyric, Rugby, N. D.
VAN NOY, HARRY, Riviera, Starland, Anderson, Ind.
VAUGHAN, GEORGE, Grand, Dunnville, Ont., Can.
VEATCH, A. L., Princess, Morganfield, Ky.
WHARTON, E. L., Orpheum, Glasgow, Mont.
WHITE, D. A., Cozy, Checotah, Okla.
WILLIAMS, JOHN M., Park, Glen Rose, Tex.
WINTERBOTTOM, WM., Electric, Brady, Neb.

Membership application blank on opposite page.

been staged. Running of fire apparatus most realistic and makes a big thrill. Big business three days and lots of favorable comment.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

The Third Alarm, with a special cast. —Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Blue Mountain Mystery, with a special cast.—Good mystery story. Five reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Nine Points of the Law, with a special cast.—Bad print.—Rex theatre, Virden, Ill.—General patronage.

First National

Anna Christie, a Thomas H. Ince production.—Opened on a Sunday to bigger business than week previous against biggest opposition we have had in a long time. Story, action, sets, direction and acting all tend to make it one of the foremost pictures of the year. Have never seen Blanch Sweet or Bill Russell do as good work before. As a whole, worthy of highest commendation.—Frank L. Browne, Liberty theatre, Long Beach, Cal.

The Meanest Man in the World, with Bert Lytell.—Played to fair business with all favorable comments. Paid too much; lost money.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Her Reputation, with May McAvoy.—This feature contains many stirring scenes. Well produced but a little draggy in spots and seemed to miss fire at times. Fire scenes and break in levee excellently handled. Seven reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Dulcy, with Constance Talmadge.—A fairly pleasing farce comedy, not in the same class with the star's "East Is West." Poor drawing card.—Chas. Born, Elks theatre, Prescott, Ariz.—Mixed patronage.

A Man of Action, a Thomas H. Ince production.—A whole lot better than "Bellboy 13." It's a comedy crook story that amused our patrons, but isn't another "Hottentot." The plot has surprising twists, which is something new nowadays. Rained out first night, but second night was satisfactory. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill. —General patronage.

The Sunshine Trail, a Thomas H. Ince production.—Not as good as "The Hottentot" nor "Bell Boy 13." Drew proportionately as well. Above average program.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Penrod and Sam, with Ben Alexander. —Very good. Will please the children and about half of the grown-ups. An average drawing card here. Seven reels. —Charles Born, Elks theatre, Prescott, Ariz.—Mixed patronage.

The Isle of Lost Ships, with a special cast.—This picture is gripping and held the interest of our audience to the end. It pleased all.—E. W. Swarthout, Palace theatre, Aurora, Ind.—General patronage.

Daddy, with Jackie Coogan.—My patrons will certainly be disappointed when Jackie gets too big to play kid parts any more. The name is all that is needed here to get the crowd and this picture pleased them even more than "My Boy," "Trouble," or "Peck's Bad Boy." Don't be afraid to book this one. Six reels.—M. A. Manning, Opera House, Baldwin, Wis.

The Voice from the Minaret, with Norma Talmadge.—Not Norma's best by any means. Had several complaints from Talmadge fans, but personally thought it about 75 per cent entertainment. Had a good two reel comedy. Educational. "Second Childhood."—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Voice from the Minaret, with Norma Talmadge.—My people were disappointed in this one. Another picture made for over here over there, containing the eternal triangle as usual and altogether too slow and too many close-ups of the long drawn out kissing scenes. In fact the story is not the best, and it is the first Norma Talmadge picture I have run in a long time that did not go over. Too much price for the business it will get. Seven reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Children of the Dust, with a special cast.—It's a good show, but no pull.—E. J. Reynolds, Liberty theatre, Pasco, Wash.

Children of the Dust, with a special cast.—Good.—Rex theatre, Virden, Ill.—General patronage.

Children of the Dust, with a special cast.—A fine picture with splendid heart appeal. Something to it. Six reels.—

M. W. Mattecheck, Liberty theatre, Kennewick, Wash.—Local patronage.

The Girl of the Golden West, with J. Warren Kerrigan.—Good Western, but slow in places. We expected better. Kerrigan's profile distracted. Keep him facing the camera and it's O. K. Fair attendance.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa. —Neighborhood patronage.

The Girl of the Golden West, with J. Warren Kerrigan—Did not care for the picture. Cast very bad. Kerrigan as an outlaw, can you imagine anything like this? And Miss Bremer as a bar room girl? Six reels.—Joe Brokaw, Brokaw theatre, Angola, Ind.—General patronage.

The Girl of the Golden West, with J. Warren Kerrigan.—On account of good title, flashy paper, and being a well known stage play, it drew better than the average two day picture and seemed to satisfy.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

The Girl of the Golden West, with J. Warren Kerrigan.—Did not draw an average return. Personally consider it very good picture. My house never draws with a Western.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Circus Days, with Jackie Coogan.—One of Jackie's best. This little star always scores a hit. **Had Baby Peggy in "Nobody's Darling" on same program. Always wanted to run these two together and the show proved to be as we expected—a wow.** What a relief from the alleged specials in ten or twelve reels. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Circus Days, with Jackie Coogan.—A very good picture, but not as pleasing as "Daddy." However, the star does good work in "Circus Days" and the title of this picture ought to make money for any exhibitor. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Slander the Woman, with Dorothy Phillips.—What I considered very splendid picture, which did not draw expenses. If you can get them in they will like it, though. Seven reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Mighty Lak' a Rose, with a special cast. —This picture should be shown in every town in the United States. Story is excellent and work of cast wonderful. Do not run it less than two days, as there will be nothing but praise for the picture and you will get the benefit. Would advise you to play this one by all means. Eight reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Mighty Lak' a Rose, with a special cast. —Very good. First National productions are first class. Play them if you can get them at a reasonable price. Good attendance at fifteen and twenty-five cents. —Chas. Elliott, Jewel theatre, Sidell, Ill. —General patronage.

What a Wife Learned, a Thomas H. Ince production.—This pleased about 95 per cent of my patrons. I thought the work fine in this picture and will recommend it to any audience, as the flood scenes are great. Book it and boost, for it will please. 6,228 feet.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Trouble, with Jackie Coogan.—A picture that furnishes splendid entertainment for children and all who are young at heart. Drew a good house for us and pleased every one. Five reels.—Edward

Steel for More Reports; Ricksen Foster Favorite

Those of you you are members of the "Herald Only" Club and those of you who are not, let's each and every one of us agree to report on ABSOLUTELY EVERY PICTURE that we run. That is one method by which we can help each other out. I am right up to release date on Fox product and I am going to write up every one of them and tell other exhibitors what I think of them. Let all other exhibitors do the same in regard to all the pictures released, and do it the same week they run them, and then we will have a report on every picture that is made. That is the best guide to all exhibitors in buying pictures.

Kindly include my name in the "Herald Only" Club and expect seven reports a week from me. How many other exhibitors will agree to write on every picture they run? Let's swell the "What the Picture Did For Me" section a dozen more pages. Let's give our honest opinion on all productions, and feel within ourselves that we are doing something to help each other.

ALEX STEEL,
Strand and Princess Theatres, Farmington, Ill.

I have just finished reading about the Jenkins-Rand love tangle, also what Joseph Gray of Spangler, Pa., says about Edna Murphy, the Irish serial shamrock. I also read what Thompson of Pardeeville, Wis., says about Elaine Hammerstein. These guys must not run but one brand of pictures, or else book all their pictures on the "star system."

Boys, you haven't seen an honest-to-goodness-innocent-eyed female vampire till you've watched Lucile Ricksen.

Maybe she's too young yet. A year or two ago she was playing in kid comedies. But for myself, I want a young one. Just watch Lucile be natural in a fillum, and you'll say, "I'm off these actresses. She is the only photoplayer on the screen when it comes to everything that makes a heart breaker."

M. P. FOSTER,
Orpheum Theatre, Harrisburg, Ill.

You can register me in the "Herald Only" Club of the only all around exhibitors' magazine.

A. A. SUSZYCKI,
Majestic Theatre, Mauston, Wis.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

P. Totten, Magnet theatre, Fairhope, Ala. —General patronage.

The Dangerous Age, with a special cast. —I found this was a 100 per cent production, as there was not a kick, and so many good comments on it. Ran fourth episode of "Haunted Valley" and made a good show. 7,229 feet.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Fools First, a Marshall Neilan production.—Dandy crook story that seemed to please the majority. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans. —Small town patronage.

The Song of Life, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Penrod, a Marshall Neilan production. —A darb of a comedy drama. If you haven't played it, don't pass it up. Seven reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.

Love's Redemption, with Norma Talmadge.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Red Hot Romance, with a special cast. —Fair program picture. Not much to it. Five reels. Fair print.—Lincoln theatre, Elm Creek, Nebr.—General patronage.

The Sky Pilot, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

My Boy, with Jackie Coogan.—A good picture for the kids. Coogan draws pretty good here. Five reels.—O. Fred Glass, Lincoln theatre, Elm Creek, Nebr. —General patronage.

Foolish Matrons, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Light in the Dark, with Hope Hampton.—Very good picture indeed, with a good moral to it. Acting fine by all. I was afraid to boost it. Don't be afraid. It will please. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex. —Neighborhood patronage.

Domestic Relations, with Katherine MacDonald. — Fair. — J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Domestic Relations, with Katherine MacDonald. — Good program picture. They are a little high on this kind of a picture. Print fair. My audience don't care much about her. Five reels.—Lincoln theatre, Elm Creek, Nebr.—General patronage.

Passion, with Pola Negri.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill. —General patronage.

Refuge, with Katherine MacDonald.—Reports on this were not so good, but found no fault. All who saw it commented favorably on it. Six reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

I Am Guilty, with a special cast.—Good. —J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Oath, with Miriam Cooper.—This is an awful good picture, but no drawing power whatever, and the paper isn't any good.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Brawn of the North, with Strongheart. —A picture that will please all classes. Fine scenery and some good acting. Prices, fifteen and twenty-five cents. Very good attendance. Eight reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—General patronage.

The Rosary, with a special cast.—Picture was disappointing. Sounds too big for what you get. Very ordinary picture. Good moral. Print fair. Seven reels.—Lincoln theatre, Elm Creek, Nebr.—General patronage.

Phil Rand Arrives in Follywood

"Follywood at last!"

So begins Philip Rand's account of his arrival in Follywood, his rounds of the studios, his meetings with the celebrities that be, including the fair subject of the raging Neligh-Salmon controversy.

Need we tell more?

Turn back and read about it.

Homespun Folks, a Thomas H. Ince production. — Played to good crowd Thanksgiving. Rained all day. Had seven piece orchestra as added attraction. Charged twenty and forty cents.—Six reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—General patronage.

One Clear Call, with a special cast.—This would have pleased the greater per cent if the print had been in decent shape. As it was they knocked it on account of short titles, etc. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans. —Small town patronage.

The Child Thou Gavest Me, with Richard Headrick.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Child Thou Gavest Me, with Richard Headrick.—A splendid picture registering 100 per cent in entertainment. Very small attendance, due to rain and other social attractions, but nevertheless a splendid production. You can't go wrong in booking this and it will stand up for anything you say in regard to it. Personally have wanted to see this for some time. Six reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Primitive Lover, with Constance Talmadge.—Good.—J. G. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Primitive Lover, with Constance Talmadge.—A fine program picture, but not a special.—Bert Silver, Silver Family theatre, Greenville, Mich.

Her Mad Bargain, with Anita Stewart. —Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Her Mad Bargain, with Anita Stewart. —Good program picture. Star doesn't pull very well here. Six reels.—O. Fred Glass, Lincoln theatre, Elm Creek, Nebr. —General patronage.

The Hottentot, a Thomas H. Ince production.—Really a big one. Without doubt the best horse race picture ever produced. Contains the best combination of comedy, thrills and pathos of any production I have ever played. Played to very good attendance at fifteen and twenty-five cents. Play it and boost it. The season's best bet. Positively 100 per cent. Eight reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—General patronage.

Within the Law, with Norma Talmadge.—Picture good, but we can't pay bills on good will. Talmadges are simply out of the question with me as money makers. Had all kinds of trouble with stay-aways who confused this re-production with Alice Joyce's of several years ago. Why don't the powers put more stress in their advertising on the fact that this is a NEW production, when they reproduce these pictures. Eight reels.—Joe Hewitt, Strand theatre, Robinson, Ill.—Mixed patronage.

Curtain, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

A Question of Honor, with Anita Stewart.—This picture was well liked. One of the best Stewart pictures I have played. Six reels.—O. Fred Glass, Lincoln theatre, Elm Creek, Nebr.—General patronage.

Fox

Hell's Hole, with Charles Jones.—Some melodrama, but many inconsistencies.—Rex theatre, Virden, Ill.—General patronage.

The Grail, with Dustin Farnum.—A pretty good Texas ranger story with Dusty in a pleasing part. Good action Western drama where they like the type. —Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Man Who Won, with Dustin Farnum.—Very good picture to a mighty light Saturday night crowd. Title did not pull any. Five reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—Neighborhood patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—Jones out of his place in a picture of this kind. Patrons went out dissatisfied. The producers are killing Jones in putting him in a picture of this kind. Keep him in Westerns.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

St. Elmo, with John Gilbert.—A very good picture for those who enjoyed the book. Everybody seemed to like it. For some reason, though, I was unable to get them out. Business very light. Six reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

St. Elmo, with John Gilbert.—Splendid acting and photography. Story well handled. Capacity business. Held over extra day. Will satisfy any audience. Seven reels.—M. Merriwether, Ideal theatre, Winston-Salem, N. C.—General patronage.

Big Dan, with Charles Jones.—Another good Jones picture. It is not a Western, but it has a very good story and good ring fight for a climax. It will please those looking for good entertainment, even though the public want to see Buck Jones in Western features. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Big Dan, with Charles Jones.—Here is one of the best pictures Jones has made for a long time. Women who never cared for Jones talked about how good this picture was. Six reels.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Monna Vanna, with a special cast.—About the poorest picture of the Fox specials I have used. Not only from a box office value, but as an entertaining picture. Sure was disappointing, not only to me but my patrons. I stood at the door and counted thirty-six of my regular patrons leaving between third and fourth reel. The only answer I could get was "punk," and it sure was for this town. Small town exhibitors, lay off this one if you can, but they had me tied up. I can also see some more of their so-called big specials fall down here, but what's a fellow going to do? They told me "book all or none." I guess I was wrong in my report of last issue, December 15th, when I said Fox sure had the goods for 1923-24. I did not have one of

Speaking of Christmas—

To the entire staff of "Exhibitors Herald," to the members of the "Herald Only" Club, to the hundreds of contributors to the "What the Picture Did for Me" department, to the producers, exchange members and actors, both great and small, I extend my most sincere greetings and best wishes for a happy and prosperous New Year. To each and all of you this simple poem is dedicated.—V. G. B.

The Yuletide comes once more.
Time with its beckoning finger bids us halt
And harken back to thoughts of yesteryear,
To knock at Childhood's door,
To stay the strife of worldly ways,
To brush aside the veil of trying years
And greet with joyous memories
This happiest of days.

Life holds no humbler, sweeter gift.
The day is fraught with pleasures unconfined
As heart greets heart. Love reigns supreme
And beckons to each soul adrift
To join the happy, laughing throng,
To live again the joys of childhood's Christmas days
And sing the carols of our youth,
Precious moments for which we long.

Let this, then, be our prayer.
The fire burns brightly on the hearth,
Paints pictures, Christmas Eves of bygone days.
Kind words that one holds rare
Bring to each sad and troubled mind
The joy of life, of friendship dear,
The power of love, self-sacrifice,
God's gift to all Mankind.

V. G. BOLLMAN,
Castalia Theatre, Castalia, Ia.

A year is filled with glad events; the best is Christmas day.
Since every holiday presents its special round of play,
I'm looking back on this year now, and all the things we know;
I wonder if we're really glad, or simply feeling "so."
A lot of things have taken place; some good, some bad, some fair,
But through it all I sit and think we're slowly "getting there!"
Calam'ty howlers had their say, the optimists did too,
Still after all is said and done, there's nothing really new.

The contracts and the boards of trade are every-day events,
The crooks are getting what they should; ditto the other gents.
Sid Cohen won another term; Will Hays is gaining ground,
Let Congress kill the 'mission tax, then watch folks flock around.
It's funny, but a sad old life that never seems to change,
And while the winners hit the mark, the losers miss their range.
We're fretting 'bout the music tax and want it put away,
But at the same time fail to do the things that win the day.

Supposing others felt that way, where would our finish be?
What do you think would happen, then, to our industry?
You do not have to like a man to do the thing that's right.
It's neither Smith, nor Schultz, nor Cohen, but YOU who'll have to fight.
Old Kipling said: "It ain't the guns nor funds that people pay
But everlasting teamwork that finally wins the day."
Not every man who calls on you is crooked through and through,
There's good and bad on either side, even as me and you.

This life's too short at best I think; we're here for just a while,
So why not make the most of things and bear it, grin and smile?
This old world that we're living in has troubles all its own;
That's why some fellows have a crowd and others weep alone.
Supposing that one picture flops, suppose it's two or three,
It really happens every day, to him, to you, to me.
But every cloud is sure to pass; each has a silver line.
It can't rain every single day—the sun is bound to shine.

It really doesn't matter much if Paramount shuts down
Because there's plenty good ones left to more than go around.
And if the prices are too high, why simply let them go.
It's better to be "doing fair" than have to close your show.

There's one thing sure in '23—at least I've found it so
There's no such thing as leadership—producers come and go.
They may retain their names and stars, but no monopoly
Because "us folks" are waking up—we buy, but first we see.

I haven't sent in a report for quite a little while,
Because the pictures that we ran failed to increase our pile.
But there's been one exception, folks; yes, advertising pays—
And so I want to hand the plume to Goldwyn's film, "Six Days."
When people come despite the rain, and then come back again,
You've got a real attraction there, you've got a winner, men.
"Six Days" ranks third at our house for records that were made;
"Old Nest" stands first; "The Sheik" is next; that's how we stand to date.

I'd like to talk 'bout this and that—there's really much to say—
But what's the use?—Just let it go—tomorrow's far away.
Now that we've got our "Herald" Club, and lots of other things,
Let's make a resolution for the year and what it brings.
Let's all resolve to be prepared; if something should go wrong,
We'll all help one another out; not sing a fun'ral song.
We can't all be Rotarians, but we can be on the square,
And our conduct along those lines will get the others there.

And so another year rolls round. Will Nineteen-Twenty-Four
Send us relief from all the grief, or will it bring us more?
Will business show consistency, or will it stay the same?
Who knows? There's nothing really sure about our "picture game."
And so I wish you happiness—all that you're longing for;
And crowded houses every day clear to the outer door.
I wish you health, success and luck, and if some days seem blue
Thank God you have no "Magazine" each month a-worrying you.

FRED S. MEYER,
Palace Theatre, Hamilton, O.

This picture business is very funny,
And everyone will admit, I'm sure,
For this everlasting waste of money
There should be a sudden cure.

The producers are up a stump
And uncertainty is in the air;
They have closed down their dump
And are pulling their tangled hair.

The exhibitors will be on the bum
If these persons have their way,
For the pictures will command a sum
'Most as high as a stack of hay.

The actor and fair actoress
Must share in the general gloom;
For them there is nothing but distress
And misfortune is their doom.

Another goose they ne'er will carve,
Neither John nor Bill nor Sally;
They will have to work or starve
And die in some back alley.

The exhib. is 'straddle of a fence,
As Christmas time comes and goes;
So nothing at all but common sense
Will ever withstand these woes.

Perhaps it is not as bad as we fear,
This tale of sin and sorrow;
So let's give another rousing cheer,
We may be millionaires tomorrow.

So when Christmas time comes once again,
We will all be feeling merry;
Then let's try to love our fellow men,
And drink a Tom and Jerry.

WILLIAM H. CREAL,
Suburban Theatre, Omaha, Neb.

my patrons say "some picture."—C. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

The Lone Star Ranger, with Tom Mix.—A first class western that pleased a good crowd. Six reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Lone Star Ranger, with Tom Mix.—A sure enough "good one." Mix's only fault is the film rental. Business fair. Six reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—Neighborhood patronage.

The Lone Star Ranger, with Tom Mix.—Get behind this one and advertise it big, then watch the crowds come in. Showed this one to more admissions than any picture I have used since in the business. Admission fifteen and twenty-five cents.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

Second Hand Love, with Charles Jones.—A real good picture. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Second Hand Love, with Charles Jones.—Not up to standard for a Jones picture. However, will get by where Jones is a favorite. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.

Skid Proof, with Charles Jones.—Got them in.—Rex theatre, Virden, Ill.

Skid Proof, with Charles Jones.—A snappy, exciting picture. Drew and pleased. Better than any of his Westerns. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Silent Command, with a special cast.—A "whip" of a picture. You owe your people a run of this. A picture you can recommend to any one. Business very light, but not picture's fault. Just failed to come. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—Neighborhood patronage.

Moonshine Valley, with William Farnum.—A very fine picture well acted. Booked to me as a real Western for kids'

matinee and not a Western scene in it. Very pleasing. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Town That Forgot God, with a special cast.—One that will please, but nothing to rave over. The flood scene in this is fine.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Stepping Fast, with Tom Mix.—One of Mix's good ones, and pleased here 100 per cent. Has action and lots of comedy, which is the kind of a picture that should please everywhere. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.

A Friendly Husband, with Lupino Lane.—A good slapstick comedy. It produces the laughs and that is what counts. Five reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Three Jumps Ahead, with Tom Mix.—Tom Mix in a Western role always gets the money for me, and this drew well in spite of a continual downpour all day. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Goodbye Girls, with William Russell.—A dandy comedy drama that should please any audience. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Goodbye Girls, with William Russell.—This one seemed to please. It brought forth a number of laughs and they do like comedy. Would say this is an improvement over the other types of stories Russell has appeared in.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

In Arabia, with Tom Mix.—Mix draws no better than other Fox stars for us and costs us twice as much. We're through with him. A good action picture, but in East vs. West, give us West for Mix.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

Without Compromise, with William Farnum.—A good picture. Political story, but not overdone. Splendid acting. Rather too many closeups of star, but he's good. Six reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Mixed Faces, with William Russell.—Very good comedy-drama, but almost too light.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

West of Chicago, with Charles Jones.—Reels were pretty bad for breaks. Picture was good. Pleased a large house. Jones goes over well here. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

The Love Gambler, with John Gilbert.—Here is a dandy program picture. Better than the average and pleased 100 per cent. Gilbert is fast coming to be a real drawing card for me. Five reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Youth Must Have Love, with Shirley Mason.—Too obvious. Didn't take a Ouija board to predict the end before the first reel was over. Draws well, however.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

The New Teacher, with Shirley Mason.—This little star has never made a failure for me. All her pictures are good that I have played. Don't be afraid to boost her pictures.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Brass Commandments, with William Farnum.—If you want a good Western get this one. You will not get any kicks out of your patrons on it. Plenty of action. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Shirley of the Circus, with Shirley Mason.—A dandy comedy-drama. Pleased the majority. This star is well liked here. Five reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Truxton King, with John Gilbert.—A good picture of the mythical Balkan states well acted and it pleased. Five reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Truxton King, with John Gilbert.—A big picture that is better than lots of so-called specials. Pleased 100 per cent. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Catch My Smoke, with Tom Mix.—On the order of all his pictures. Mix is losing out here. He used to be a sure bet. Five reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Boss of Camp 4, with Charles Jones.—This picture sure has got some action in it. The men and boys went wild about it. Five reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Boss of Camp 4, with Charles Jones.—A regular rip snorting Saturday show program.—Bert Silver, Silver Family theatre, Greenville, Mich.

The Face on the Barroom Floor, with Henry B. Walthall.—A real clean picture. Had many good comments. Walthall's acting puts it over. Seven reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Goldwyn Cosmopolitan

Six Days, with Corinne Griffith.—This is one of the finest pictures I have shown for some time. Book it.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

The Love Piker, with Anita Stewart.—This picture ought to go good anywhere. It is a very beautiful picture and the clothes Anita wears pleased the ladies. I think Anita is wonderful. Her acting is not acting—it is natural. Had good attendance Saturday—very near the top. More like this and we can still do business at the old stand. Seven reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.

Enemies of Women, with Lionel Barrymore.—I call it a wonderful picture, but it didn't draw as I think it should, but pleased almost to a person and they told me so. Personally think it great and the setting very elaborate. Eleven reels.—Majestic theatre, Mauston, Wis.—General patronage.

Backbone, with Alfred Lunt.—A fair program picture sold as a special. Lots of snow scenes and a little mystery. Northwoods background. Edith Roberts does her part well. Just about broke even on this one. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Behold My Wife, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

His Back Against the Wall, with Raymond Hatton.—This play pleased about 50 per cent. Not much to it. Five reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Hodkinson

The Critical Age, with a special cast.—Very ordinary, in my estimation. Ran it and "The Sin Flood" from Goldwyn at the same time, and showed lots of film to an empty house for two days.—E. J. Reynolds, Liberty theatre, Pasco, Wash.

While Paris Sleeps, with Lon Chaney.—A weird sort of a picture that looks like some of the foreign stuff of several years ago. Not worth bothering about.—Ben. L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

While Paris Sleeps, with Lon Chaney.—No good.—Rex theatre, Virden, Ill.—General patronage.

Down to the Sea in Ships, with a special cast.—Quite different than most pictures, which makes it an outstanding picture. Went over quite well.—M. W. Mattecheck, Liberty theatre, Kennewick, Wash.—Local patronage.

Metro

Rouged Lips, with Viola Dana.—Entirely satisfactory for Saturday. Used with Sennett's "Nip and Tuck." A wonder dog and corking card game made an excellent comedy. Six reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

The Toll of the Sea, with a special cast.—Very many favorable remarks. Very good acting, but coloring of picture is the main feature. It's a beauty. Plot not very strong but satisfying.—W. L. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

The Toll of the Sea, with a special cast.—Ran slides advising that, "This was taken by a new process that reproduced natural colors. Possibly this method would revolutionize motion picture photography. This is a test picture, you and other audiences are the judges." Also said the plot was not as good as average picture, however, the beauty of the photoplay made it well worth seeing. Result: had better than average business on one day picture. Consensus of opinion of patrons: pretty picture, but did not think they would like very much of this kind of photography. Also ran "Mud and Sand" on same bill. This program can be bought right and should make you a profit. Five short reels. H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Soul of the Beast, a Thomas H. Ince production.—Pleased all, and that's a hard thing to do now among Jews, Catholics, Ku Klux, fools, negroes and a few movie wise kids. Book it.—G. Carey, Dixie theatre, Wynne, Ark.—Small town patronage.

Soul of the Beast, a Thomas H. Ince production.—Here's a good clean program picture well received by our patrons. Plenty of laughs and some thrills. Better use it. Good print. Five reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Success, with a special cast.—A little better than "Your Friend and Mine." We paid too much. Don't you do it.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

Success, with a special cast.—Not as good as some of the exhibitors claim it to be, but will please. Should be bought

"Let Not Man Put Asunder"

at a very reasonable price.—Geo. C. Starkey, Opera house, Montour Falls, N. Y. —General patronage.

Success, with a special cast.—A fine picture that pleased most of them, especially those who appreciate good acting. —W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Where the Pavement Ends, a Rex Ingram production.—While I did not get film rental out of this, it was no fault of the picture. Just paid too much for it, that's all.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Where the Pavement Ends, a Rex Ingram production.—A fine picture of the South Seas, but absolutely no pavement. Pleased 75 per cent. Business only fair two days. Just did get by on this one. Seven reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Where the Pavement Ends, a Rex Ingram production.—Very good picture of its type, but priced too high. The missionary was miscast.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

Where the Pavement Ends, a Rex Ingram production.—A disappointment. Overrated. Story lacks punch. Nothing natural about it. Poorly directed. My people did not like it. Ditto. Seven reels.—M. W. Mattecheck, Liberty theatre, Kennewick, Wash.—Local patronage.

Crinoline and Romance, with Viola Dana.—One of the best Dana pictures I have run. It's a scream and one of those good little offerings that please everybody.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—For the type, I do not know what better one could ask. Not the drawing card that "Hearts Aflame" is for the small town. Direction is perfect. Patrons' vote: 27 excellent, 7 good, 9 fair, 2 poor. Did not have the enthusiastic comments given us on the "Hearts Aflame." Ten reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town rural patronage.

Peg O' My Heart, with Laurette Taylor.—Splendid comedy-drama with heart interest played by star of stage play from which it is adapted. Good backgrounds, excellent acting, and seemed to please everyone. Should draw well anywhere. Eight reels.—Edward P. Totten, Magnet theatre, Fairhope, Ala.—General patronage.

June Madness, with Viola Dana.—As usual, Dana scores, and she is the whole picture. Not much of a plot, but pleased all.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

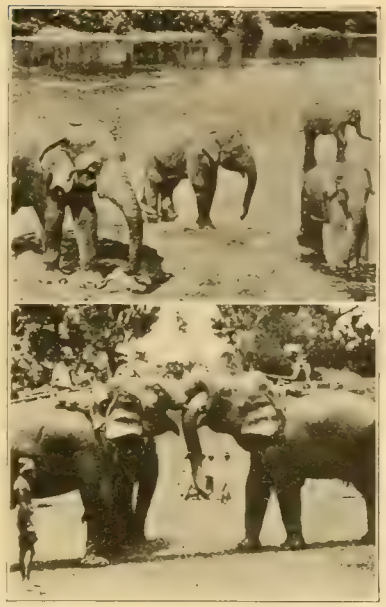
The Fog, with Cullen Landis.—Very good program picture that did not draw. It seemed to please, but we lost money. —C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Famous Mrs. Fair, with a special cast.—A good wholesome picture that will please the majority.—M. W. Mattecheck, Liberty theatre, Kennewick, Wash. —Local patronage.

The Famous Mrs. Fair, with a special cast.—Very exceptionally good. Even the exhibitors said "no drawing power," so I booked a vaudeville act and advertised big and sent them out smiling, and so did the box office.—E. J. Reynolds, Liberty theatre, Pasco, Wash.

Her Fatal Millions, with Viola Dana.—Splendid program picture. Good box office and entertainment. Just as good as previous releases. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Hearts Aflame, with Frank Keenan.—



NOT A SEX picture. That is one of the catch lines Pathe is using in advertising "Why Elephants Leave Home," a two-reel adventure picture produced by Cinema Distributing Corporation.

Very pleasing picture with good drawing power.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

Hearts Aflame, with Frank Keenan.—A real audience picture that went over the top at advanced admission prices, twenty and forty cents. Would have been better, but it rained.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Hearts Aflame, with Frank Keenan.—A good picture from every angle. One that will please the majority.—M. W. Mattecheck, Liberty theatre, Kennewick, Wash.—Local patronage.

The Fourteenth Lover, with Viola Dana.—100 per cent feature and pleased everybody. Had many comments from our patrons on this one.—O. E. MacPherson theatre, Kendrick, Idaho.—Neighborhood patronage.

Trailing African Wild Animals, a Martin Johnson production.—A great educational show for old and young. I think everyone should run this in their town. Film is in good shape. Seven reels.—L. J. Moritz, Dana Consolidated Movie Show, Dana, Iowa.—Neighborhood patronage.

Quincy Adams Sawyer, with a special cast.—A wonderful audience picture in every respect. Cast of dramatic stars and a separate cast of stars for comedy parts. The thrills are there and the picture delighted all the way.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Love in the Dark, with Viola Dana.—This is a good picture. Red O'Brien (Bruce Guerin) is sure some kid in this. He walks off with the show. Six reels. —W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Peacock Alley, with Mae Murray.—A pleasing program picture that meant little at our box office. Eight reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.

Sherlock Brown, with Bert Lytell.—This is the poorest Lytell we ever had. It was silly. Five reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Forget-Me-Not, with a special cast.—Just a pleasing program picture. No kicks.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Forget-Me-Not, with a special cast.—Patrons speak highly of this. Sure a good production.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Your Friend and Mine, with a special cast.—Another one of those I paid too much for and fell flat. Picture was good, but I have had better for less rental than paid for this.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Your Friend and Mine, with a special cast.—The bunk! Got second run thirty days after first and didn't draw enough to make one good noise in two days. Didn't please and was too high.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

Paramount

The Spanish Dancer, with Pola Negri. —A mighty fine picture. Played it the next two days after "Robin Hood" and many said they liked it better. Negri never appeared so good. However, her previous American productions, especially "Bella Donna," had left a bad taste and result—a flop. Lost big money, but gave excellent satisfaction to those who saw it. Moreno and Wallace Beery are great also. Eight reels.—Joe Hewitt, Strand theatre, Robinson, Ill.—Mixed patronage.

The Purple Highway, with Madge Kennedy.—We got first run on this and it seemed to please our audience. It's not big but is a good clean picture and suitable for Sunday. Seven reels.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

To the Last Man, with Richard Dix.—A real picture for the small town. As a whole, exceptional. Personal rating, 85. —C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

The Rustle of Silk, with Betty Compson.—A nice enough picture, but has neither drawing power nor entertainment value.—Chas. Born, Elks theatre, Prescott, Ariz.—Mixed patronage.

Hollywood, a James Cruze production. —Not a big story, but very pleasing, and the cast drew like a mustard plaster.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

The Marriage Maker, with Agnes Ayres.—It is without prejudice that I consider this picture the most ridiculous, dizzy, piece of nothing I ever laid eyes on. Two good stars' time and celluloid positively wasted. I think it is about time we are getting a board of review for the purpose of protecting the exhibitor and the public from having such junk as this placed on the market for sale. Some of our well known directors would be better off doing time in a "nut house"

"Let Not Man Put Asunder"

than directing pictures.—C. J. Goetz, Beverly theatre, Janesville, Wis.—Neighborhood patronage.

The Marriage Maker, with Agnes Ayres.—This picture will please only those who can enjoy deeper stuff. The average small town cannot use it unless they have a higher class of patronage. Otherwise O. K. Print excellent. Seven reels.—A. B. Anderson, Grand theatre, Dell Rapids, S. D.—General patronage.

The Cheat, with Pola Negri.—Well done photography, acting, settings. If your patrons like Negri, get this. Personal rating, 75 per cent.—C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—The only Swanson that has made me a red cent in many months. Titles seemed to draw, and Sam Wood's direction is certainly good. Sammy seems to know how to handle the temperamental Gloria; at least he made a real picture in this. Eight reels.—Joe Hewitt, Strand theatre, Robinson, Ill.—Mixed patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—An excellent Gloria Swanson picture that pleased the very few who came to see it. Star no drawing card here. Seven reels.—Chas. Born, Elks theatre, Prescott, Ariz.—Mixed patronage.

A Daughter of Luxury, with Agnes Ayres.—All indoor stuff to this one. Pleased everyone. Print in fine shape, but business fair. Some patrons said this was everyday doings. Five reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Siren Call, with Dorothy Dalton.—Has been a dandy picture, but got only enough film out of six reels to make four.—Ralph R. Gribble, New Hamburg, Ont., Can.—General patronage.

The Valley of Silent Men, with Alma Rubens.—Very good. Pleased 90 per cent.—Geo. Conover, Maroa theatre, Maroa, Ill.—General patronage.

The Leopardess, with Alice Brady.—Fairly entertaining program picture. South Sea setting good advertising material. No particular power at box office. Use it on that "off" night.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Thirty Days, with Wallace Reid.—Will please Reid fans. A fair picture. Wallie looks dopey.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Back Home and Broke, with Thomas Meighan.—Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Back Home and Broke, with Thomas Meighan.—This picture is very good, but is too long. Is in eight reels and could be made in six. It will please. Buy it.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

The Bonded Woman, with Betty Compson.—Title misleading but satisfied majority. A good picture where the "Drys" are in the majority.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

The Woman With Four Faces, with Betty Compson.—This is a very good crook story, although some of the incidents in this picture you have to take a little salt along with, in order to swallow. Nevertheless, I enjoyed it and so did our patrons. Six reels.—Alex Steel, Princess and Strand theatres, Farmington, Ill.—General patronage.

Anna Ascends, with Alice Brady.—We all agreed that this is the best Brady ever shown here. Her work is splendid and picture is great. Six reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Over the Border, with Betty Compson.—Pleased most of them. A very entertaining north woods drama with a good plot.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Only 38, with Lois Wilson.—Good picture. Film in good shape. Do not raise admission on this one. Good stars and good title.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

Only 38, with Lois Wilson.—In acting, cast, and direction this production is perfect. Its entertaining value will be greater to high class patronage than to the other kind. Drew fairly well to a mixed patronage here.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

If You Believe It, It's So, with Thomas Meighan.—Very pleasing subject.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Nobody's Money, with Jack Holt.—Very good program picture.—C. L. Hyde, Grand theatre, Pierre, S. D.

Nobody's Money, with Jack Holt.—Good comedy-drama. It drew and pleased better than many of their specials. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Adam's Rib, a Cecil B. DeMille production.—Much better than we anticipated after reading some exhibitors' reports. Heard many favorable comments. However, it would have been improved had it been made in six or seven reels. Ten reel feature too long for the average neighborhood and small town houses. Wish producers would cut out that ten and twelve reel mania, which doesn't get anybody anywhere.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Face in the Fog, with Lionel Barrymore.—Very good crook picture. Drew within one dollar of what "Kick In" did in two nights, in only one. 'Sfunny, ain't it?—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

Nice People, with Wallace Reid.—A good picture, but Wally's pictures do not draw as well as when he was alive. Six reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Sins of Rozanne, with Ethel Clayton.—I thought it a fair picture, although had some "kicks," but you must expect that. The prints were rather old, but were in good shape. Played it on Saturday to the poorest business in months. Six reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.

Kick In, with a special cast.—Very, very good story of crook type, but had no larger audience than for "Your Friend and Mine." You'll have to boost a lot. We did, but lost two days in spite of everything.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

A Prince There Was, with Thomas Meighan.—It is a good show, but not suitable for a Saturday night program. It's a nice reform lesson. Not much laugh about it. We want comedies for Saturday nights. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

A Prince There Was, with Thomas Meighan.—This is the poorest Meighan picture we have run to date, but at that was fair entertainment. Seven reels.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

Across the Continent, with Wallace Reid.—A sure big picture that pleased.—Geo. Conover, Maroa theatre, Maroa, Ill.—General patronage.

The Man Who Saw Tomorrow, with Thomas Meighan.—Not as good as some of his others, but pleased. One steady said, "How did you get such a wonderful picture?"—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

The Jucklins, with a special cast.—Here is one picture that every house should play. It is a very fine picture and each actor played his part to perfection. Had an extra lot of people out to see it, people who hardly ever come out on Tuesday to see a picture unless it is extra good. Book it. It will please. Six reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.

When Knighthood Was In Flower, with Marion Davies.—I am just like the rest, it is the best picture I ever saw, and I have been in the business for twelve years. Twelve reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—A dandy picture. Played two nights to big business. Clean, wholesome comedy.—Geo. Conover, Maroa theatre, Maroa, Ill.—General patronage.

The Green Temptation, with Betty Compson.—A dandy picture that should please. An action picture of the Paris underworld, war work, society and lots of other interesting things. Five reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

The Ghost Breaker, with Wallace Reid.—Very good picture that did not draw. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Impossible Mrs. Bellew, with Gloria Swanson.—Mighty good show, worth showing.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Three Live Ghosts, with a special cast.—This is a fine picture. My people enjoyed it. They charge too much for a small place. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

The Pride of Palomar, with a special cast.—Say, boy, this is some picture. It has lots of action and two horse races in it that are good. The last race is a corker. I played this at advanced prices and everyone was satisfied. Seven reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

The Inside of the Cup, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Our Leading Citizen, with Thomas Meighan.—One of the best Meighan pictures I have had, but no business on it. Did not draw. Seven reels.—J. W. An-

(Continued on page 167)

"Let Not Man Put Asunder"

What a lot of dumbells we are—

We believe that we're a pretty good crowd of boys here in the New York Home Offices of F. B. O. yet we've got enough horse sense to KNOW when we're wrong and we've got enough "guts" and honesty to admit when we're wrong.

And another thing—we've come to the conclusion that ofttimes we don't know a good moving picture when we see one—and that's a fact.

And yet something else—judging a picture in a cold projection room is all wet—absolutely wrong to us and wrong for exhibitors to whom we sell our goods.

And why this tirade against ourselves?

It's because an Editor from Chicago steps out of his professional position for a moment to give praise where praise is due and where we honestly didn't know it was due.

Here are the details:

A young director came highly recommended to us. We gave him a job. We told him to "show us"—to pick his own story and make a picture for us. Well, he picked his story, made his picture and sent it to New York.

We got the Committee together in the projection room and viewed this man's work.

When the picture was through, we asked the usual questions of each other. One said, "Yes, it's a nice picture"; another said, "I guess the public will like it"; a third said, "It's a nice picture but there are no big names in the cast," etc., etc.

So, naturally, we didn't make much of a noise about it—that's why we repeat—WHAT A LOT OF DUMB-BELLS WE ARE—and doubly so in view of the following editorial sent in by the Editor of "CHICAGO CHATTERS" to the Home Office right out of a clear sky. Just read the editorial and you'll blush with us.

> "The memory of the best movie I have ever seen, persists—I saw it at a neighborhood theatre and it was called 'LIGHTS OUT.' It was a non-star cast which means that a lot of efficient people were placed in a story which relied upon its own momentum rather than on one big name or a big title to carry it—as a show it ranks high. As an indication of a field comparatively untouched by producers—that of giving us good stories and not high salaried stars—IT IS AN ACHIEVEMENT."

And what makes matters still worse, all the trade papers raved about the picture with reviews that every producer in the industry would be jealous to get for even his biggest offering—and YET we didn't enthuse—and to add still more to the thing—the representative of one of the biggest Circuits in America told us "that we had the biggest picture of its kind in many seasons, and that he and his wife nearly split their sides when they saw it in an upper Broadway house where the audience rocked the theatre with their roars and shrieks of laughter."

NOW—things are different—and all we've got to tell you about this picture we tell you on the next three pages.

Don't book it for because that's crim

LIGHT OUT

It's an
F. B. O. Picture

one or two days
inal-Book and play

HITS

for
ONE FULL WEEK OR LONGER — *it will build tremendously each day!*

Now read the rest of this ad on the next page and you'll thank us for bringing this great picture to your attention.

Weren't we the fools not to rave over "LIGHTS OUT" with reviews like this

Weekly Film Review, Oct. 20

"Lights Out" is a crackerjack comedy that should clean up. It's a picture in a hundred and certainly ought to make money for exhibitors. It is action from the word "go" and the tempo never slackens. Advertised right—and F. B. O. is getting out a hot line of paper—"Lights Out" stands every chance of going over big.

Ex. Herald, Sept. 29

If you want something unusual in screen entertainment, something different, our advice is to hop out and get "Lights Out," which is probably the most unique story ever screened.

Amusements, Oct. 6

They seldom make mystery plays any better than this one, fast moving from the word go—suspense is held up to the final fadeout. Laughs and good thrills and a lot of comedy that registers—these ingredients should insure the success of the picture. In addition there is a novel angle and any audience will get considerable kick out of this novelty—you can practically guarantee the picture from the standpoint of pleasing the majority.

L. A. Times, Aug. 22

Excellent entertainment—the picture affords quite the most delightful caricature I've seen on the screen for a long time; really, it's superb as comedy and highly enjoyable.

M. P. News, Sept. 22

In working out this theme, the producers have built as many laughs as thrills into the picture—is rich in comedy. Cabaret scene in South America is a real novelty, much fast action in the climax, when many surprises are sprung—you will be able to please any audience with this one. The theme is out of the beaten path.

Ex. Herald, Oct. 20

Will entertain the average person and as the average person constitutes the overwhelming majority of moving picture patrons, there is no question at all as to whether this is a good box office attraction. Story is excellent, and exhibitor, no matter where his theatre is, will have no difficulty in attracting attention to this picture.

Harrison's Reports, Oct. 6

A good crook-melodrama; the story is sufficiently compelling, the action sufficiently fast, and thrills close enough together. "Lights Out" is good stuff.

IT'S AL SANTELL'S Greatest Picture
and one of F. B. O's Too . . . . . .

It's an
F. B. O.
Picture

Distributed by

FILM BOOKING OFFICES of America, Inc.

723 7TH AVENUE, NEW YORK, N. Y.

EXCHANGES EVERYWHERE

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

dresen, Rialto theatre, Cozad, Nebr.—General patronage.

Our Leading Citizen, with Thomas Meighan.—Good, clean, entertaining picture. Meighan a prime favorite.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Ghost In the Garret, with Dorothy Gish.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Lane That Had No Turning, with Agnes Ayres.—Can't say much for this one. Just got by, that's all. Five reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—Neighborhood patronage.

Footlights, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Speed Girl, with Bebe Daniels.—Very good, but rather old. Exaggerated beyond all jail bounds. "Hell" does not look good on a screen. Ladies and gentlemen and children do not like it. There are others who do. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small and comunity patronage.

Saturday Night, a Cecil B. DeMille production.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Held by the Enemy, with Jack Holt.—Fair program picture. Nothing to rave over by any means. Seven reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—Neighborhood patronage.

The Conquest of Canaan, with Thomas Meighan.—One of the best pictures we have run for a long while. Seven reels.—C. E. McClain, Liberty theatre, Tryon, Okla.—General patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Her Gilded Cage, with Gloria Swanson.—This picture no good for small town. Pleased about 50 per cent. Had it not been for Gloria Swanson, would have been a failure. Six reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Her Gilded Cage, with Gloria Swanson.—Good program show. Went over pretty well. Six reels.—Faulds & Evans, Alma theatre, Alma, Wis.—General patronage.

The Sheik, with Rodolph Valentino.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Passing Through, with a special cast.—Just a fair picture.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

While Satan Sleeps, with a special cast.—Played this with Larry Semon in "No Wedding Bells." Made a fine program that pleased.—Geo. Conover, Maroa theatre, Maroa, Ill.—General patronage.

Burning Sands, with Milton Sills.—Very good picture. Almost as good as "The Sheik." Audience well pleased. Best Friday and Saturday business this season. Picture was of a much higher moral tone than "The Sheik."—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

Burning Sands, with Milton Sills.—A mighty good picture. Exhibitors will make no mistake in booking this attraction.—Geo. Conover, Maroa theatre, Maroa, Ill.—General patronage.

Burning Sands, with Milton Sills.—A good picture, but will not draw or please as well as "The Sheik." The story, however, is much better and more probable than "The Sheik." Seven reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Three scenes from the Charles E. Blaney production "The Love Bandit" (Vitagraph).

Fools' Paradise, a Cecil B. DeMille production.—Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Pathe

Safety Last, with Harold Lloyd.—Good comedy. Full of thrills and funny situations. We paid too much money for this, so the exchange got the money and all we got was a bum print, which we had to revise before we could run it. Seven reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

Dr. Jack, with Harold Lloyd.—After taking quite a loss on the other two, the exchange cut my rental. I played it at regular prices and lost money. This picture, it is my personal opinion, is as good as "Grandma's Boy" and "Safety Last" combined. All three are the last word in comedy, but this town will not stand the rental and so we had to stand the loss. If I cannot get "Why Worry" at 50 per cent less than I paid for "Dr. Jack" I cannot run it. Five reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and rural patronage.

The Sage Hen, with a special cast.—We found this a very good program picture. It's a year or more old, but print was in good shape.—L. E. Joppa, Opera Hall theatre, Deerfield, Wis.—Neighborhood patronage.

Rogues and Romance, with Marguerite Courtot.—Many of our patrons did not like this, but personally thought it a very good program picture.—L. E. Joppa, Opera Hall theatre, Deerfield, Wis.—General patronage.

Playgoers

Lonesome Corners, with Edgar Jones.—Here is something a little different and will get by if you don't pay too much for it. Print just fair. Played this with Our Gang comedy, "No Noise", and saved the show. Five reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Across the Divide, with a special cast.—This is the worst picture we ever ran. They absolutely left the house. Had it booked for two nights and had nobody the second night. I was ashamed to show up after the show. It's rotten.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—Neighborhood patronage.

Preferred

The Virginian, with Kenneth Harlan.—Far above average. Broke all house records. Drew many who never attend regular. Don't miss this one.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

The Broken Wing, with Kenneth Harlan.—This picture is one that will appeal to all classes. It is filled with good comedy and much excitement. Packed them in every day and it pleased 100 per cent. It is composed largely of outdoor scenes and should go anywhere, especially to a general class.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

The Broken Wing, with Kenneth Harlan.—Above the average. Good business three days. Seemed to please great majority.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

Are You a Failure? with a special cast.—Good program feature.—Rex theatre, Virden, Ill.—General patronage.

Shadows, with Lon Chaney.—**The people who need to see this never will. They say movies are rotten. Every church in the land should run this picture and make its members see it. My town was afraid to see it.** Book and boost. But why don't they show Chaney as he is instead of saying so much about who wrote, photographed, etc.? Seven reels.—G. Carey, Dixie theatre, Wynne, Ark.—Small town patronage.

Thorns and Orange Blossoms, with a special cast.—Too slow. No drawing power. Marries wrong girl according to audience.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

The Girl Who Came Back, with Miriam Cooper.—A very elaborate production with fine prison scenes, but failed to draw after opening day. A picture that is too "high brow" for a general class audience. Should go well with a high class audience.—Edwin F. Allman,

"Let Not Man Put Asunder"

Pike theatre, Dover, Ohio.—General patronage.

The Girl Who Came Back, with Miriam Cooper.—No comments were made on it. I considered it just an ordinary program picture. Played on Saturday and receipts dropped nearly 20 per cent. Can't say it was fault of picture. Sometimes they won't come out. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex. —Neighborhood patronage.

Rich Men's Wives, with House Peters. —Excellent crowds one day. Wish we could have had it two. Pleased all, and few pictures do that here. Price is O. K. Don't be afraid to boost.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Ia.—Neighborhood patronage.

Rich Men's Wives, with House Peters. —Would class this as one of the best of the year. A strong gripping story that carries a good lesson home. Book it and advertise it big. Will please any audience. Eight reels.—Peck's theatre, La Salle, Ill.—General patronage.

Selznick

Rupert of Hentzau, with a special cast. —A big lavish production with an all star cast. While it is a sequel to "The Prisoner of Zenda" and is well acted and produced on a large scale, it has neither the direction, characterization, nor entertaining qualities of "The Prisoner of Zenda" and not the drawing power. Eight reels.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

Fools of Fortune, with a special cast.—No one much you know in it and posters do not agree with the title. It is a light comedy with four men in character parts that are worth while. Picture does not draw business.—Ben. L. Morris, Bellaire, Ohio.—General patronage.

Modern Matrimony, with Owen Moore. —Just a good program picture, nothing big. Seemed to please most of them. I broke even.—A. F. Jenkins, Community theatre, David City, Nebraska.

The Wonderful Chance, with Eugene O'Brien.—Quite a good picture, but it left too much to the imagination of the beholder.—L. E. Joppa, Opera Hall theatre, Deerfield, Wis.—General patronage.

She Loves and Lies, with Norma Talmadge.—Good attendance. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Society Snobs, with Conway Tearle.—There was nothing doing in this and was mighty flat for our patrons, who want to see action.—L. E. Joppa, Opera Hall theatre, Deerfield, Wis.—Neighborhood patronage.

Remorseless Love, with Elaine Hammerstein.—Here is a very nice program picture where Elaine takes very well.—L. E. Joppa, Opera Hall theatre, Deerfield, Wis.—General patronage.

The Miracle of Manhattan, with Elaine Hammerstein.—We do not consider this much. Have had Hammerstein in so many of the same strain that her pictures are getting to be a drag here.—L. E. Joppa, Opera Hall theatre, Deerfield, Wis.—Neighborhood patronage.

United Artists

The White Rose, a D. W. Griffith production.—Very fine picture. Good direction, well acted. Drew well but not so well as "One Exciting Night". Very satisfactory. Ten full reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Girl I Loved, with Charles Ray.—Ray does the best acting of his career, but the unhappy ending does not take well here. The picture would have been better in six reels, as eight is too long for a one man picture and that is what this one is. Ray does most of the acting and it gets rather tiresome. Eight reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Girl I Loved, with Charles Ray.—A wonderful production. The best of this star's pictures. Nine reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Douglas Fairbanks in Robin Hood.—Everyone knows what the picture is, but what did it do is the question with me? I have not paid all extra bills yet, so don't know if I made the high grade of overhead or not. Simply another case of "paid too much". Ten reels.—Joe Hewitt, Strand theatre, Robinson, Illinois. —Mixed patronage.

Douglas Fairbanks in Robin Hood.—Hardly know what to say on this to the boys in the small towns who have not used it as yet. From an artistic standpoint, it is the finest picture I have ever seen. The sets are likewise the most magnificent I've ever seen. I thoroughly despise the expression, "Not a small town picture", but I'm afraid it is true in this instance. It was here at least. We barely broke even on it, and we did not pay too much for it either. "Robin Hood" is art of the highest calibre. It is not that the percentage of people who appreciate real art is any greater in the cities—it is merely that limited population in the small towns keeps the total down so small that it is not enough to play this type of picture to a reasonable profit. On pictures possessing the production cost of "Robin Hood" we have to get every class of picture goer. It did not do it here but the so-called "highbrows" who did come had a mighty fine entertainment—as good as can be obtained. We did not expect to make a profit on "Robin Hood" because the "art element" does not predominate here. I do not believe it does anywhere, for that matter. If your "highbrow" class is fairly strong, you probably can make some money on it. Give me "Robin Hood" in a town of 10,000 or more and I'll have some fun,—and business. Here I saw one of the best pictures I've ever seen, and that's all I did get. — Fred Hinds, Cresco theatre, Cresco, Iowa.

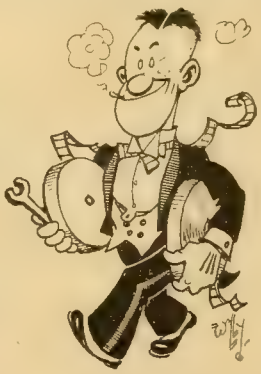
The Man Who Played God, with George Arliss.—Good picture with splendid acting, but not good box office title. Star drew others than regular patrons and pleased nearly all who saw it. United Artists furnish good prints to us. Six reels.—Edward P. Totten, Magnet theatre, Fairhope, Ala.—General patronage.

Way Down East, a D. W. Griffith production.—This is next to "The Old Nest". Very good.—Hunter Causey, Pastime theatre, Gloster, Miss.

The Birth of a Nation, a D. W. Griffith production.—A wonder picture from every angle. Has no equal.—Bert Silver, Silver Family theatre, Greenville, Mich.

The Birth of a Nation, a D. W. Griffith production.—Old one but drew the crowd. Made money.—Hunter Causey, Pastime theatre, Gloster, Miss.

Got the Boiled Front Out for "Youthful Cheaters"



By Oscar the Operator

It's the young 'uns who fill our house every night. They're regular. And, man, how they do eat up those jazz pictures.

When we played "Youthful Cheaters" I rented some glad rags and made a bee line for the lobby right after the fade out.

A flock of flappers were gathered round the Big Chief telling him this film was the eel's eyebrows. Glenn Hunter is the boy for the girls and jazz is what we all want. Sobs and shooting is overdone.

I speak for the projector rooms everywhere when I say to showmen —book this one for the old bank book's sake.

Us exhibitors must have team work. Put your John Hancock on the kupon and we'll get going with Hodkinson Pictures.

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W. W. Hodkinson Corp.,
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HODKINSON PICTURES

"Let Not Man Put Asunder"

Universal

Crooked Alley, with a splendid cast.—Can't heave any bouquets in the direction of this picture. Have seen hundreds much better and some worse. Nobody'll lose any sleep if it continues to repose quietly in the can. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Crooked Alley, with a special cast.—One of Universal's specials that isn't a special. Very ordinary story and not as good as the star series stuff. A crook underworld drama of the much overdone "Boston Blackie" type. Got by for one night all right.—Ben. L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Legally Dead, with Milton Sills.—A good one. Pleased 100 per cent.—Jenks & Terrill, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

Legally Dead, with Milton Sills.—As good as some specials.—G. Carey, Dixie theatre, Wynne, Ark.—General patronage.

Thundering Dawn, with a special cast.—Very good. The typhoon scene in this picture is very thrilling. We used our wind jammer and glass crash and artificial lightning and stood them on their heads. Complete in every detail. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

The Untameable, with Gladys Walton.—The worst this star ever made. Little or no story. Very poor box office attraction. Five reels.—Peck's theatre, LaSalle, Ill.—General patronage.

The Ramblin' Kid, with Hoot Gibson. We class this among Gibson's best offerings. Full of action, pep and punch, with a "hoss" race that keeps 'em on the edge of the seats. It's there. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa. — Neighborhood patronage.

The Ramblin' Kid, with Hoot Gibson.—The best Gibson subject to date, and it drew the business too, for two days. With subjects like this, Hoot will soon be the foremost outdoor star in existence. Nothing but compliments and good business. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—The best Hoot Gibson picture to date. A Western that does not resort to cheap melodrama to put it over. A better drawing card than many so-called specials. Six reels.—Chas. Born, Elks theatre, Prescott, Ariz.—Mixed patronage.

Out of Luck, with Hoot Gibson.—Best Hoot Gibson I ever ran. Six reels.—Joe Brokaw, Brokaw theatre, Angola, Ind.—General patronage.

Out of Luck, with Hoot Gibson.—A dandy comedy-drama that pleased all who saw it. I even liked it. If I could just get the women to realize how good he is I would be O. K., but I can't get them out. Entertainment value 85 per cent. Box office nil. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Double Dealing, with Hoot Gibson.—Patrons very well pleased. Five reels.—Jenks & Terrill, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

Double Dealing, with Hoot Gibson.—Good picture and Hoot is a real star. You can't go wrong on Hoot pictures. Book it and do not worry.—S. H. Elias, Palm theatre, Mund City, Ill.—General patronage.

Single Handed, with Hoot Gibson.—

Lenore Ulric in two scenes from the current Warner Brothers classic, "Tiger Rose," adapted from David Belasco's stage play in which Miss Ulric starred.

Not as good as some but pleased majority.—Jenks & Terrill, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

Single Handed, with Hoot Gibson.—I was a little afraid of this one from the write-ups I saw on it, but found it very satisfactory. Ran it two days and did more business the second day. I think too many exhibitors write up the picture on what money they take in regardless of weather and other conditions. Five reels.—F. B. Muerbachtol, Elysian theatre, Elysian, Minn.

Single Handed, with Hoot Gibson.—Hoot is as good as the best here. My patrons like Hoot. This picture was good. Five reels. Print good.—Lincoln theatre, Elm Creek, Nebr.—General patronage.

Burning Words, with Roy Stewart.—Pleased about 65 per cent. A fair program picture. Five reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—Neighborhood patronage.

The Six-Fifty, with a special cast.—Only a fair picture. Business the same. Five reels.—Peck's theatre, La Salle, Ill.—General patronage.

Blinky, with Hoot Gibson.—This film was served me to avoid a missout after playing two days to capacity exactly six weeks before, and it drew well. Many said they had seen it before but would see it again as they knew it was good. Business good. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.

Where Is This West? with Jack Hoxie.—This is a real laugh from start to finish. A good gloom chaser. They liked it.—Lincoln theatre, Elm Creek, Nebr.—General patronage.

Where Is This West? with Jack Hoxie.—A real clever Western comedy-drama with lots of action and comedy. They made one mistake, however, where Hoxie is supposed to ride a horse down a bank and leap him over a moving freight car. It is very evident that when he made the leap there was no car there, for as he lights, you can see the car through the horse's legs, and the box cars passing look like ghosts. A pretty bum shot. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A real Western. One that look mighty well.—Jenks & Terrill, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A good Western picture with plenty of action and considerable comedy. One of the best Westerns we have ever run and will appeal to all who like this class of pictures. Five reels.—Edward P. Totten, Magnet theatre, Fairhope, Ala.—General patronage.

What Wives Want, with a special cast.—A good little picture but did not last quite long enough. My patrons didn't know when the end came as "The End" was left off and they were not expecting it so soon. Five reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—Neighborhood patronage.

Forsaking All Others, with Colleen Moore.—Personally we consider this a fair program picture which has not been given full justice by some comments. Our audience like it better than the average. Five reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Trifling with Honor, with Rockliffe Fellowes.—Here is a well acted and nicely produced feature full of human interest. It stands out from the run-o'-the-mine stuff like a real gem. The work of Fellowes and Buddy Messinger is admirable. It pleased our patrons. Eight reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Trifling with Honor, with Rockliffe Fellowes.—Hope to play it again. Why can't they make more than one baseball picture? No better audience picture made, and they left me a few dollars too.—G. Carey, Dixie theatre, Wynne, Ark.—General patronage.

Trifling with Honor, with Rockliffe Fellowes.—Bought at a high price for two days play. I put it on Thanksgiving Day for one day only. Pleased all who saw it. Many favorable comments. Weather fine. Drew well. Eight reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

A Self Made Wife, with a special cast.—A fine program picture that seemed to please. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Sawdust, with Gladys Walton.—Clever little picture. Advertise a circus and it will draw.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Sawdust, with Gladys Walton.—A dandy little picture. You can boost this one. It's one of the best this star has made yet. Five reels.—Alex Steel, Princess & Strand theatres, Farmington, Ill.—General patronage.

The Ghost Patrol, with a special cast.—This is, or would have been, an extra

(Continued on page 172)

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DESCRIBING EMORY JOHNSON'S fourth mop-up is like trying to gild the lily. There's nothing to say except that "THE MAILMAN" is No. 4 of the sure fire EMORY JOHNSON pictures that have taken the entire country by storm. Over 7,800 exhibitors cleaned up with "IN THE NAME OF THE LAW."

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Progress Pictures, Inc., for Delaware, Maryland, District of Columbia and Virginia.

Columbia Film Service, Inc., for Western Pennsylvania and West Virginia.

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good picture if it had been about 1000 feet longer. It seemed to be cut down to about 3500 feet.—L. E. Joppa, Opera Hall theatre, Deerfield, Wis.—Neighborhood patronage.

The Love Letter, with Gladys Walton.—Walton is well liked here. Her type of good clean fun is well liked. Five reels. Good print.—Lincoln theatre, Elm Creek, Nebr.—General patronage.

The Shock, with Lon Chaney.—This is what I term a very good picture. It holds your interest from start to finish. Seven reels.—Alex Steel, Princess & Strand theatres, Farmington, Ill.—General patronage.

The Town Scandal, with Gladys Walton.—This is a knockout. Everyone had a good word to say about this feature and many came back the second night. Boost it big when you book it. Can't say too much in favor of this one.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—Good picture. Walton always good here. This picture has a good moral. Five reels. Print good.—O. Fred Glass, Lincoln theatre, Elm Creek, Nebr.—General patronage.

The Trap, with Lon Chaney.—This feature is principally Chaney, who does excellent work as usual, but there can be too much of one star in a production, even if he is good. An' that's that. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Loaded Door, with Hoot Gibson.—This is a splendid picture and will please a large majority of red-blooded Americans. Five reels.—P. E. Packwood, Star theatre, Wyaconda, Mo.—Small town patronage.

Bavu, with a special cast.—Good picture and real acting. Good all way round picture for real action. Wonderful scenes. Film in bad shape. Eight reels.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

The First Degree, with Frank Mayo.—Mayo pulls good here. Good clean program picture. My patrons like this type. Five reels. Print good.—Lincoln theatre, Elm Creek, Nebr.—General patronage.

The Black Bag, with Herbert Rawlinson.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Foolish Wives, with Eric Von Stroheim.—Some wonderful sets and excellent character portrayals, but the story is jerky and the picture entirely too long. Six or seven reels would have been amply sufficient. Why do they insist on making 'em so long when we don't want 'em? Ten reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Galloping Kid, with Hoot Gibson.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Afraid to Fight, with Frank Mayo.—This is a good clean program picture. Patrons vote as follows: 30 excellent, 3 good, 2 fair. Five reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and rural patronage.

Out of the Silent North, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Prisoner, with Herbert Rawlinson.—Not any more than a fair offering. Played with a Century comedy. Pleased 60 per cent.—Jenks & Terrill, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

The Wise Kid, with Gladys Walton.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Abysmal Brute, with Reginald Denny.—Don't be afraid of this one. Name is rotten, but picture is a whang. Book it. If producers could only name pictures.—G. Carey, Dixie theatre, Wynne, Ark.—General patronage.

The Abysmal Brute, with Reginald Denny.—Best program picture we ever ran. Pleased them all. Would stand advance in price.—F. E. Moore, Liberty theatre, Lakeview, Mich.—Neighborhood patronage.

The Abysmal Brute, with Reginald Denny.—A very good picture. Too much cannot be said of it. Made money for me at advanced prices. Eight reels.—Peck's theatre, La Salle, Ill.—General patronage.

The Abysmal Brute, with Reginald Denny.—Very good picture for medium and small towns. Denny will move up if he don't get swelled. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

Another Man's Shoes, with Herbert Rawlinson.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Kentucky Derby, with Reginald Denny.—All that any exhibitor has said about it. It sure pleased our patrons. Give us more like it. Six reels.—Jenks & Terrill, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—Here was a picture that pleased 100 per cent, and I was afraid of it and didn't book it for a long time, but can safely recommend it to any exhibitor.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

The Lone Hand, with Hoot Gibson.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Flame of Life, with Priscilla Dean.—This picture would have been a failure for me but for the star. She is one of the best drawing cards I can get.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Caught Bluffing, with Frank Mayo.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

A Dangerous Game, with Gladys Walton.—Here is a dandy little program picture. All of Gladys' pictures are good and please my patrons 100 per cent.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Confidence, with Herbert Rawlinson.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Dead Game, with Hoot Gibson.—A good Gibson. We like Hoot and this was a good picture. Five reels.—O. Fred Glass, Lincoln theatre, Elm Creek, Nebr.—General patronage.

The Love Letter, with Gladys Walton.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Human Hearts, with House Peters.—

Would have been a good picture if we had had a good print. Got a poor print with about one-third of it gone, so the patrons didn't like that very well. Seven reels.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Human Hearts, with House Peters.—A dandy picture and you can advertise it as a special. Pleased 100 per cent. "The Storm" was also a good picture, with House Peters.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Under Two Flags, with Priscilla Dean. —Anything "Sheiky" goes good here and Priscilla Dean drew well. Packed 'em first night; second night good considering rainy weather. Some didn't like the unhappy ending. The paper is good on this. Eight reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Under Two Flags, with Priscilla Dean. —This is a very strong play—some very good character acting. It pleased nearly all. Some said very good. I thought it very good myself. It is hard to please them all in a small town like this, as some don't like any picture, and if they do, they don't tell you. This picture is O. K. —F. R. Muerbachtol, Elysian theatre, Elysian, Minn.

The Gentlemen From America, with Hoot Gibson.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Vitagraph

Pioneer Trails, with a special cast.—An exceptionally fine Western picture. No box office value to me account of so much doing in our small town. Seven reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Pioneer Trails, with a special cast.—Vitagraph sure did not miss fire on this one, as it appeals to all classes and the interest increases more with each reel. Drew heavy three days and it pleased 100 per cent.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

The Midnight Alarm, with a special cast.—Say, if your patrons like a 100 per cent entertainment, get this one. **I had one man walk out on it and I stopped him and told him it was not a love story, to stay and see it all. Say, but he gave me the glad hand when he came out, and sent his family down the second night.** Print was in fine condition. Seven reels. —D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Midnight Alarm, with a special cast.—An excellent picture. Interesting from start to finish. The fire thrills are good. Don't be afraid to boost this one. You can't go wrong on the Vitagraph specials. Seven reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—Neighborhood patronage.

The Midnight Alarm, with a special cast.—Good.—Rex theatre, Virden, Ill.—General patronage.

The Midnight Alarm, with a special cast.—A picture with swift action and some big scenes. Just what our people are looking for. David Smith puts the kick in his pictures and seems to understand the showman's demand of today. We want action and good looking faces and very little posing, with just a little love story as a connecting link. Vitagraph is for you and not against you. Try any of their recent releases,—they have a wonderful program. Support Vitagraph and make some money,—they will meet your requirements.—Wm. A. Clark, Castle theatre, Havana, Illinois.—General patronage.

The Man Next Door, with Alice Calhoun.—Good but lost money.—Rex theatre, Virden, Illinois.

WILL ROGERS is back with us again in "Uncensored Movies," a Hal Roach two-reel comedy for Pathe distribution.

The Man Next Door, with Alice Calhoun.—A dandy little program picture released as a special but hardly good enough to be classed as such. Seven reels.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

The Man Next Door, with Alice Calhoun.—A very fine picture, but I agree with Creal of Omaha, Nebraska, that Alice Calhoun doesn't seem just the right girl for the part, but the acting of Frank Sheridan as Curley especially is perfect. Get behind this picture with some tie up about "Covered Wagon" author and they won't be disappointed. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Man Next Door, with Alice Calhoun.—A dandy picture. Everybody went out satisfied. This picture should go good anywhere. Seven reels.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Loyal Lives, with Mary Carr.—Just fair.—Rex theatre, Virden, Ill.—General patronage.

Loyal Lives, with Mary Carr.—A very good program picture but no special by any means, and only pleased about 60 per cent. Action too slow.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Masters of Men, with a special cast.—Many favorable comments. Seven reels. —Joe Brokaw, Brokaw theatre, Angola, Ind.—General patronage.

Masters of Men, with a special cast.—This is a great sea story. One of the best it has been our lot to run. Full of thrills and action. A clean picture and one that every theatre should run. Seven reels.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

A Front Page Story, with a special cast.—A picture that went good. Comedy surprises popping up all the time.—Geo. Conover, Maroa theatre, Maroa, Ill.—General patronage.

A Front Page Story, with a special cast.—A fine picture that pleased. It holds interest from start to finish. Book it.—J. C. Bolles, Pictureland theatre, Naples, N. Y.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—This is good. Good story; good moral. Don't pass it up. Will go anywhere where good pictures are liked. More favorable comments on this than any picture we have run for some time. Vitagraph treated us right on this picture. Seven reels.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—I cannot see where this play was very much. The fire scene was not up to standard and it didn't have any wild animals in it at all, that is the print I had didn't, and the print was in poor shape. Seven reels.—W. J. Van Stratt, Rex theatre, Salmon, Idaho.—General patronage.

The Ninety and Nine, with Colleen Moore.—One of the best pictures run here in many a moon. More people stopped by to tell how well they enjoyed it, better than any picture I ever ran. Book it and boost it as far as you please, as it will deliver the goods and please. Seven reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.

Playing It Wild, with William Duncan.—Here is one of Duncan's real good ones. Has plenty of action and good comedy. Just the kind of a picture that should please any audience. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.

The Angel of Crooked Street, with Alice Calhoun.—Very good. Vitagraphs are mostly good.—Hunter Causey, Pastime theatre, Gloster, Miss.

When Danger Smiles, with William Duncan.—This is a good western with plenty of action. Good Saturday night picture. Had a good crowd and everybody said they liked it.—A. F. Jenkins, Community theatre, David City, Nebr.

Divorce Coupons, with Corinne Griffith. —Another good Vitagraph show. Come on, Vitagraph, with more like this!—Hunter Causey, Pastime theatre, Gloster, Miss.

The Silent Vow, with William Duncan. —A fair Western picture. Not as good as others I have run with this star, but will get by. Five reels.—C. N. Bartow, Opera house, Medora, Ill.—Small town patronage.

My Wild Irish Rose, with Pauline Starke.—We don't need any better program pictures. "Merry Go Round," "Covered Wagon," "Ten Commandments" bunk is dangerous. More good pictures and less expense.—G. Carey, Dixie theatre, Wynne, Ark.—General patronage.

Dead Men Tell No Tales, with a special cast.—Did not please my patrons. Had several kicks on it. I had advertised "Masters of Men" two weeks and the company sent this one instead. Too much killing and throat cutting in it. Seven reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—Neighborhood patronage.

The Ladder Jinx, with a special cast. —Only fair comedy-drama. Will get by where audience is not too critical.—Goodwin & Hilton, Park theatre,

(Continued on page 176)

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Morningside, Sioux City, Iowa.—Neighborhood patronage.

The Matrimonial Web, with Alice Calhoun.—This was good, well taken by the audience. Alice is a coming card. **I only hope that Pa Jenkins doesn't get his weather eye on her or he will grab her away from me and start an Alice club.** The picture is worth playing. Five reels.—F. J. O'Hara, Community theatre, Elgin, Ill.

The Prodigal Judge, with a special cast.—I class this only fair. Pleased about 50 per cent. Too much tipping the bottle to suit these times.—Geo. Conover, Maroa theatre, Maroa, Ill.—General patronage.

The Courage of Marge O'Doone, with a special cast.—Very good North picture. Fair attendance; bad weather. 6,100 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Warner Brothers

Where the North Begins, with Rin-Tin-Tin.—One of the best outdoor pictures of the season. Very fine scenery, good story and acting. Dog does great work and is well appreciated. Excellent print. Used regular advertising. Six reels.—A. B. Anderson, Grand theatre, Dell Rapids, S. D.—Neighborhood patronage.

Where the North Begins, with Rin-Tin-Tin.—Best we have had for a long time.—Rex theatre, Virden, Ill.—General patronage.

The Little Church Around the Corner, with a special cast.—Excellent. Not a kick from an audience that broke records at box office. S. R. O. for the first time except on bargain Mondays (admission ten cents). Thanksgiving helped attendance.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

The Little Church Around the Corner, with a special cast.—A sure enough good clean picture. Invited church people and pastor to see same and they were well pleased. Good entertainment. Did not make any money on account of bad night; no fault of picture. Six reels.—C. N. Bartow, Opera house, Medora, Ill.—Small town patronage.

Main Street, with Florence Vidor.—Drawing power is a little better than the picture itself.—Rex theatre, Virden, Ill.—General patronage.

Main Street, with Florence Vidor.—You tell 'em, here is a real special and one you can call a special. Hit me in bad weather. Don't be afraid to boost it to the limit.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Main Street, with Florence Vidor.—Am late in reporting this, but nevertheless it drew so well that I am prone to give credit where credit is due. Much hokum but was liked and drew best of anything of late with no great display of publicity. More power to Warner Bros. Eight reels.—Joe Hewitt, Strand theatre, Robinson, Illinois.—Mixed patronage.

Brass, with Monte Blue.—One of the best pictures it has been our pleasure of running in some time. Acting, story and photography all there. Seven reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

"Let Not Man Put Asunder"

State Rights

Bright Lights of Broadway (Principal), with a special cast.—An old story, but told in a very clever manner. Very good characters, but it only drew well the first day and slumped badly on second and third day.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Bright Lights of Broadway (Principal), with a special cast.—Satisfactory.—Rex theatre, Virden, Ill.—General patronage.

Broadway Gold (Truart), with Elaine Hammerstein.—Mediocre picture. Marshall Neilan put into the picture in the last scene only, and then to wheel in a baby carriage, was an insult to art, to the screen, to the patrons and to this picture. That's what's the matter with the movies. Seven reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Broadway Gold (Truart), with Elaine Hammerstein.—Good.—Rex theatre, Virden, Ill.—General patronage.

Temporary Marriage (Principal), with a special cast.—A very good picture, but of the "high brow" type also. Drew well on opening day and again slumped second and third day. Smaller places depending on general class should not run pictures of this type more than two days. The court scene of this picture is a wonderful piece of work. Pleased all who came, but "high brows" were all who did.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

The Law Rustlers (Arrow), with William Fairbanks.—A fairly good Western, but did not draw any business. Played along with "Leather Pushers," "Gem of the Ocean," which is the poorest round of all the series. It was spoiled by trying to make it comedy, which was very silly. Five reels.—Alex Steel, Princess and Strand theatres, Farmington, Ill.—General patronage.

The Western Musketeer, with Leo Maloney.—One of the best Westerns we ever ran. Dixie Lamont plays opposite the star and she is some girl in this. We believe it pleased 100 per cent. We got this from Ark. Specialty Film Co. State Rights. Five reels.—Dinsmore & Sons, Majestic theatre. Weiner, Ark.—Neighborhood patronage.

Salty Saunders (Steiner), with Neal Hart.—A dandy little western feature. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

East Side West Side (Principal), with a special cast.—Good.—Rex theatre, Virden, Ill.—General patronage.

The Seventh Sheriff (Arrow), with Richard Hatton and Neva Gerber.—In my opinion this is one of the best westerns made. There is action enough to please them all, and the comedy situations provided for the Negro makes it complete and a fit subject for any house. Business good in spite of an all day rain. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

God's Country and the Law (Arrow), with a special cast.—All of the Curwood stories are very good, especially this one.—Hunter Causey, Pastime theatre, Gloster, Miss.

I Am the Law (Burr), with Kenneth Harlan.—This is the best Northern picture ever shown at this theatre. Boys, if your patrons like Northerners, grab this one, even if it is a little old. A good plot, wonderful acting, and interesting all the way. Film in very good condition. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.

Environment (Principal), with Milton Sills.—A very interesting picture that is not a bit overdrawn. Will draw with all classes because it has variety that appeals to all. It also conveys a good lesson.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

The Sheriff of Sun Dog (Arrow), with William Fairbanks.—Fair Western. Film was in bad shape. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Man Killer (Tri.), with William S. Hart.—This is a reissue but seemed to please my patrons, and that's what pleases us. Print in fair condition. Five reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Mountain Dew (Tri.), with Jack Richardson.—Very satisfactory Western. There is a "white nigger from Sheecago" included in the cast who is certainly a mirth provoker right. The audience enjoys many a good laugh from this picture.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

The Border Bandit Killer (Tri.), with Douglas Fairbanks.—I can't see why they will put those pictures out, and can't see why we will buy them. No more for me. Aesop's Fables and a Paul Parrott comedy saved my hide. 4½ reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Let Katy Do It (Tri.), with Tully Marshall.—A Western with numerous children in the cast. Crammed with comical situations. You will be able to satisfy most by not promising too much. Don't push it on account of D. W. Griffith.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

Gold Madness, (Principal), with a special cast.—Fair.—Rex theatre, Virden, Ill.—General patronage.

Wolf Bayne, (Arrow), with Jack Hoxie.—A good western that pleased a big crowd. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Law of the Great Northwest (Tri.), with Margery Wilson.—Average Western. Not much story. Title possesses good drawing power, but picture is just a program picture.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

The Blood Test (Adventure), with Dick Hatton.—A good western picture. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Heedless Moths (Equity), with Audrey Monsoon.—Absolutely one of the worst we have ever run. Lay off of this one. Six reels.—Peck's theatre, LaSalle, Ill.—General patronage.

The Devil's Ghost (Independent), with Lester Cuneo.—A good Western drama with lots of action that delighted an audience that was looking for Western outdoor stuff. Drew well and pleased.—Ben. L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Civilization (Tri.), with a special cast.—Good picture. Really big stuff but print was so rotten could hardly get it through. This is the trouble with Independent stuff. Ten reels.—O. F. Glass, Lincoln theatre, Elm Creek, Nebr.—General patronage.

The Fifth Year—Special production of conditions in Russia after five years of Soviet government. Paints things in very glowing colors. Makes Russia today so attractive that it is a wonder they do not all take the next ship back to the fatherland. Shows interesting views of the famine conditions and how the relief

was worked. Picture run as a benefit for Russian orphans. Packed house with special ticket sale by coal miners.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Serials

Haunted Valley (Pathe), with Ruth Roland.—This is a good serial. On the eleventh episode and holding its own. Serials don't go with me like they used to. Have run every serial Ruth has made and find them to be the best drawing card.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Haunted Valley (Pathe), with Ruth Roland.—First chapter, Friday night, started fine. I had two reel **Range Rider** by Leo Maloney. It was good. Good crowd and seemed to be well pleased. Three reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

In the Days of Daniel Boone (Universal.—This is the third of the Universal historical serials we have played. Believe them a great improvement over other types. This chapter play is giving entire satisfaction. Playing to average business.—Fred Hinds, Cresco theatre, Cresco, Ia.—Neighborhood patronage.

Short Subjects

Cameo Comedies (Educational).—These one reelers and the Hal Roach singles are as good or better than any I have tried. Each one has a kick in it. One reel.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Why kick the way the first series ended? If Gale had won Judy and all the fights where would the second series have come in? I am on Round Six and hold crowds as good as the first series. This beats all serials that I have ever seen. Admission fifteen and twenty cents.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Fox Two Reel Comedies.—Fox has got good two reel comedies. I have been using them for some time and can safely recommend them to any exhibitor.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—Just book them and watch that weak night step up. Every one is good. Two reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Pathe News.—By far the best news reel out and belongs in any theatre at least one night a week. I read somewhere that this reel ran fifty-two weeks in New York. It must be good.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Alladdin, Jr. (Federated), with Joe Rock.—If you can see anything funny about Joe Rock or his comedies, the kids can't, and when they sit in silence it must be punk. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Assorted Heroes (Educational), with a special cast.—A comedy that gave entire satisfaction. Two reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.

The Balloonatic (First National,) with Buster Keaton.—Figured this would go good but was disappointed. Keaton sure is slipping a few laughs but oh, boy, bring back the old days of Fatty, Lloyd, Chaplin, and Sennett to me. Looks like the more dough they get, the less real effort these birds put into their work. Two reels.—Joe Hewitt, Strand theatre, Robinson, Illinois.—Mixed patronage.

Boyhood Days (Universal), with Buddy Messinger.—This is a splendid comedy that went over well with a good crowd. Two reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Arkansas.—Small town patronage.

Don't Get Fresh (Universal), with Buddy Messinger.—My first 'Buddy Messinger' and found it O. K. I think Century Comedies are getting better. Two reels.—F. R. Muerbachtol, Elysian theatre, Elysian, Minn.

Don't Shove (Pathe), with Harold Lloyd.—These reissues are just as good as when we ran them the first run a long time ago. Keep my people roaring. Buy them. One reel.—C. E. McClain, Liberty theatre, Tryon, Okla.—General patronage.

Felix Gets Revenge (Sullivan).—One of the best Felix cartoons we have had. They all register well. One reel.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

The Fire Fighters (Pathe), with Our Gang.—This was good, but in some respects it left a flat feeling after viewing it. Our first Gang. **Maybe these are like "olives." You have to learn to like 'em.** Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Foolish Lives (Universal).—A dandy good comedy that brings the laughs. Two reels.—P. E. Packwood, Star theatre, Wyaconda, Mo.—Small town patronage.

Get Out and Get Under (Pathe), with Harold Lloyd.—Played to packed house and pleased 100 per cent. Lloyd is one of the sure bets for this town and always brings the laughs. Print in first class condition. This was a return showing on this Lloyd comedy and it made money. If you are not running Lloyd's, screen them and rest easy. Two reels.—Roy L. Dowling, Ozark theatre, Ozark theatre, Ozark, Ala.—General patronage.

The Gown Shop (Vitagraph), with Larry Semon.—Not up to the standard of former Semons, though satisfactory. Semon very popular here.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

The Gown Shop (Vitagraph), with Larry Semon.—Very good comedy. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Heavy Seas (Pathe), with the Spat Family.—This series will be a winner. This is our third and they have all been consistently good. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

His Trysting Place (Tri.), with Charles Chaplin.—A very bad picture, and re-issuing did not do much good. Mabel Normand looked years older than in her later pictures. Rather crude, vulgar jokes in titles. Two reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Japanese Earthquake (Paramount),—Too much. Might have been more interesting. They start off claiming it was taken too soon after disaster, yet no trace of smoke is to be seen. Nothing but Japs walking around over ruins. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Jazz Janitor (Arrow), with Hank Mann.—A great comedy that pleased 100%. Two reels.—L. Deyo, Miers theatre, Schoharie, N Y.—General patronage.

Jungle Pals (Fox).—This comedy sure got the laughs. Something a little different from the rest. Three monkeys furnished most of the fun. Two reels.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Kick Out (Educational), with Lige Conley.—Did you ever feature a comedy in your advertising? Do it with this and promise them a knockout for a comedy. You can't go wrong. Two reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.

Let's Build (Pathe).—First one of the Spat Family I have run and it's good for a change. Everyone liked it. Two reels.—A. F. Jenkins, Community theatre, David City, Nebraska.

The Limit (Educational), with Cliff Bowes.—Very good one-reel comedy.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Limit (Educational), with Cliff Bowes.—A comedy of duck hunting. Nothing to bring the house down. Average stuff. One reel.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

My Hero (Fox), with Lupino Lane.—This is up to Lane's standard and his are all good. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Neighbors (Metro), with Buster Keaton.—This went over good second time of running. Ran this with "Safety Last," which made a fine comedy program. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

No Noise (Pathe), with Our Gang.—This one is extra good. Our Gang is the best comedy series we run. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

No Noise (Pathe), with Our Gang.—These comedies sure are fine, and bring them in. Have played all of them up to date.—A. F. Jenkins, Community theatre, David City, Nebraska.

No Wedding Bells (Vitagraph), with Larry Semon.—Some comedy. Run Larry's comedies if you want to give your patrons a laugh. The duck in this is great. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Ocean Swells, Good Scout, Chop Suey, Bucking Broadway (Educational).—All are good comedies. Not knockouts, as is "Kick Out," but good comedies. Two reels.—C. W. Langather, New Glarus theatre, New Glarus, Wis.

A Quiet Street (Pathe), with Our Gang.—100 per cent comedy, 100 per cent clean. Good any time, anywhere. Two reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—General patronage.

Restless Rest (Universal), with Neely Edwards.—Very good comedy for a Universal make. One reel.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Rockies (Universal).—Clever little comedy with all kid actors, but not in the same class as "Our Gang" comedies. Two reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—General patronage.

A Sailor Made Man (A. E.), with Harold Lloyd.—This is a dandy and drew a bigger crowd the second night than it

"Let Not Man Put Asunder"

EVERY PICTURE

Every picture is important. If it's sold it's bought and if it's bought it's exhibited—to profit or loss. Big pictures and little pictures take from or add to the same bank balance.

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Title .....

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did the first. Good tonic for box office. —O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—Neighborhood patronage.

This Way Out (Educational), with Lige Conley.—Fair. Dog particularly good. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

This Way Out (Educational), with Lige Conley.—A real good comedy that will please. Two reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.

A Tough Winter (Pathe), with Snub Pollard.—This is a good comedy, but caused me lots of grief the next day as about one-half my seats were loose from the floor. But I have plenty of screws; why worry about a little thing like that. Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

West Is West (Educational), with a special cast.—Very good and should please anywhere. One reel comedy.—A. A. Neese, Beatrice theatre, Haw River, N. C.

Wise Crackers (Fox), a Sunshine Comedy.—A take off on "Uncle Tom's Cabin" and a pretty fair comedy. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Wrecks (Educational).—A single reel comedy. One of the best I have run. More entertainment than most two reel comedies.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood patronage.

Wrecks (Educational).—Very good comedy. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

You'd Be Surprised, with Billy West. —A pretty fair comedy. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Scenes from "Her Temporary Husband," a First National attraction with Owen Moore, Sylvia Breamer, Sidney Chaplin and others which the Herald review describes as a farce-comedy that is a scream from start to finish.

William Fox presents "Gentle Julia" from Booth Tarkington's popular novel. Scenes from the picture, directed by Rowland V. Lee, are shown above.

The Pilgrim (F. N.), with Charles Chaplin.—Film in fair condition. Got a good house November 12th but fell way off November 13th to what I thought it would. Outside of some mighty poor directing, I thought it was O. K. Four reels.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

Plumb Crazy (Educational), a Christie Comedy, with Bobbie Vernon.—This is pretty good for a Christie.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Twin Husbands (F. B. O.), with the De Havens.—This is very good. Our first of these comedies. If the balance are all as good as this, O. K. Price is right on these. Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Under Two Jags (Pathe), with Stan Laurel.—Not worth a d——. Poorest single reel comedy in many moons.—G. F. Rediske, Star theatre, Ryegate, Mont.

The Weak End Party (Metro), with Stan Laurel.—Very good two reel comedy. Lots of laughs, which is all that is necessary for a comedy. Two reels. —H. C. Bierwirth, New Liberty theatre, Varina, Iowa.—Small town patronage.

Young Sherlocks (Pathe), with Our Gang.—A splendid comedy that we would advise anyone to book. Two reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

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AVAILABLE ATTRACTIONS

ASSOCIATED EXHIBITORS

COURTSHIP OF MYLES STANDISH, THE, Charles Ray, Enid Bennett, Joseph Downing, Sam DeGrasse, 9. Picturization of Longfellow's poem by same title. Dir. Frederic Sullivan. Rev. 10/10/23.

DAVID COPPERFIELD, Buddy Martin, Karen Winther, 7. Picturization of Charles Dickens novel of same title. Dir. A. W. Sandberg. Pro. Nordisk. Rev. 10/27/23.

EXTRA GIRL, THE, Mabel Normand, Ralph Graves, George Nichols, Anna Hernandez, 7. Film studio comedy-drama. Dir. F. Richard Jones. Pro. Mack Sennett. Rev. 12/8/23.

FOOLISH PARENTS, Cecelia St. John, Marjorie Bannerman, 6. Domestic drama. Au. I. A. R. Wylie. Dir. Frank Crane. Rev. 11/24/23.

GOING UP, Douglas MacLean, Hallam Cooley, Marjorie Daw, Edna Murphy, 7. Airplane comedy. Au. James H. Montgomery. Dir. Lloyd Ingraham. Rev. 10/20/23. Rep. 11/17/23.

MIRACLE MAKERS, THE, George Walsh, Edith Yorke, Richard Headrick, Mitchell Lewis, Leah Baird, 6. Melodrama based on smuggling. Au. Leah Baird. Rev. 12/1/23.

TEA—WITH A KICK, Doris May, Creighton Hale, Ralph Lewis, Rosemary Theby, Stuart Holmes, 6. Light comedy. Au. Victor Hugo Halperin. Dir. Erle C. Kenton. Rev. 9/22/23. Rep. 10/7/23.

WHY WORRY, Harold Lloyd, Jobyna Ralston, 7. Skyscraper comedy. Dir. Fred Newmeyer and Sam Taylor. Pro. Hal Roach. Rev. 9/22/23. Rep. 10/7/23.

FAMOUS PLAYERS-LASKY

HIS CHILDREN'S CHILDREN, Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Hale Hamilton, Mahlon Hamilton, 7. Society drama from Arthur S. Train's novel of same title. Dir. Sam. Wood. Rev. 11/24/23.

LIGHT THAT FAILED, THE Jacqueline Logan, Percy Marmont, David Torrence, Sigrid Holmquist, Mabel Van Buren, 7,500. Picturization of story by Rudyard Kipling. Dir. George Melford. Rev. 11/24/23.

MARRIAGE MAKER, THE, Agnes Ayres, Jack Holt, Charles de Roche, Robert Agnew, Mary Astor, Ethel Wales, 6,295. English society romance. Au. Edward Knoblock. Dir. William DeMille. Rev. 10/13/23. Rep. 11/24/23.

RUGGLES OF RED GAP, Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgway, 6. English-Western comedy. Au. Harry Leon Wilson. Dir. James Cruze. Rev. 9/29/23. Rep. 10/3/23.

SPANISH DANCER, THE, Pola Negri, Antonio Moreno, Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou, Robert Agnew, 8,434. Spanish costume play from stage production of "Don Cesar de Bazan." Au. Adelphe D'Ennery. Dir. Herbert Brenon. Rev. 10/27/23. Rep. 12/22/23.

STEPHEN STEPS OUT, Douglas Fairbanks, Jr., Theodore Roberts, Noah Beery, Harry Myers, Frank Currier, 5,640. Picturization of Richard Harding Davis' "The Grand Cross of the Crescent." Dir. Joseph Henaberry. Rev. 12/8/23. Rep. 12/22/23.

TO THE LADIES, Edward Horton, Theodore Roberts, Helen Jerome Eddy, 4,700. From stage comedy-drama of same name. Dir. James Cruze. Rev. 12/22/23.

WILD BILL HICKOCK, William S. Hart, Ethel Grey Terry, Kathleen O'Connor, Harschell Mayall, 5,500. Two-gun Western drama. Au. Wm. S. Hart, J. G. Hawks. Dir. Cliff Smith. Rev. 12/15/23.

WOMAN PROOF, Thomas Meighan, Lila Lee, Louise Dresser, Mary Astor, Robert Agnew, 7. Modern comedy drama. Au George Ade. Dir. Alfred Greene. Rev. 11/17/23. Rep. 11/24/23.

ZAZA, Gloria Swanson, H. B. Warner, Mary Thurman, 7. Modernization of stage play. Au. Pierre Berton and Charles Simon. Dir. Allan Dwan. Rev. 9/6/23. Rep. 11/17/23.

FILM BOOKING OFFICES

BLOW YOUR OWN HORN, Warner Baxter, Johnny Fox, Jr., Ralph Lewis, Eugenie Ford, 6. Picturization of stage play by Owen Davis. Dir. James W. Horne. Rev. 11/3-23. Rep. 12/15/23.

DANCER OF THE NILE, THE, Carmel Myers, Malcolm McGregor, Sam de Grasse, Bertram Grassby, June Elvidge, Iris Ashton, 5,780. Egyptian drama. Au. Blanche Taylor Earle. Dir. William P. S. Earle. Rev. 11/3/23.

DAYTIME WIVES, Derelys Perdue, Wyndham Standing, 7. Drama of social and business life. Au. Lenore Coffee and John F. Goodrich. Dir. Emile Chautard. Rev. 9/22/23 Rep. 10/20/23.

FAIR CHEAT, THE, Edmund Breese, Wilfred Lytell, Dorothy Mackaill, 6. New York society back stage drama. Au. William B. Lamb. Dir. Burton King. Rev. 10/6/23. Rep. 12/22/23.

HALDANE OF THE SECRET SERVICE, Houdini, Gladys Leslie, 5. International crook-mystery melodrama. Rev. 11/3/23. Rep. 11/10/23.

LIGHTS OUT, Ruth Stonehouse, Walter McGrail, 6. Drama with film studio background Au. Paul Dickey and Mann Page. Dir Al Santell. Rev. 9/29/23. Rep. 11/24/23.

LOVE PIRATE, THE, Carmel Myers, Charles Force, Melbourne McDowell, Carol Halloway, Spottiswoode, Aitken, 5. Murder mystery melodrama with cabaret background. Dir. Richard Thomas. Rev. 12/1/23.

MAIL MAN, THE, Ralph Lewis, Johnnie Walker, Martha Sleeper, Virginia True Boardman, 7. Melodrama based on life of mail carrier. Au. Emilie Johnson. Dir. Emory Johnson. Rev. 12/1/23.

FIRST NATIONAL

AGE OF DESIRE, THE, Josef Swickard, William Collier, Jr., Frank Truesdell, Baby Bruce Guerin, Frankie Lee, Myrtle Stedman, Mary Philbin, 6. Society drama. Au. Dixie Wilson. Dir. Frank Borzage. Rev. 11/3/23. Rep. 12/8/23.

ANNA CHRISTIE, Blanche Sweet, William Russell, George Marion, 8. Picturization of Eugene O'Neill's stage play of same title. Dir. John Griffith Wray. Pro. Thos. H. Ince. Rev. 10/10/23. Rep. 12/22/23.

BAD MAN, THE, Holbrook Blinn, Enid Bennett, Jack Mulhall, Harry Myers, 7. Mexican border comedy drama. Au. George M. Cohan. Dir. Edwin Carewe. Rev. 10/13/23. Rep. 12/15/23.

BLACK OXEN, Caroline Griffith, Conway Tearle, Clara Bow, Allen Hale, 8. Society drama. Au., Gertrude Atherton. Dir., Frank Lloyd. Rev. 12/22/23.

DANGEROUS MAID, THE, Constance Talmadge, Conway Tearle, Morgan Wallace, Marjorie Daw, Kate Price, Tully Marshall, 8. English costume play, period of 1685. Au. Elizabeth Ellis. Dir. Victor Heerman. Rev. 10/10/23. Rep. 12/22/23.

ETERNAL CITY, THE, Barbara LaMarr, Lionel Barrymore, Bert Lytell, Montague Love, Richard Bennett, 7,800. Picturization of Sir Hall Caine's novel of same title. Dir. George Fitzmaurice. Rev. 12/1/23.

FIGHTING BLADE, THE, Richard Barthelmess, Dorothy Mackaill, 9. English costume play of Charles I period. Au. Beulah Marie Dix. Dir. John S. Robertson. Rev. 10/20/23. Rep. 11/17/23.

FLAMING YOUTH, Colleen Moore, Myrtle Stedman, Milton Sills, Elliott Dexter, Phillips Smalley, Betty Francisco, Gertrude Astor, 8. Jazz drama. Au. Warner Fabian. Dir. John Francis Dillon. Rev. 11/17/23.

JEALOUS HUSBANDS, Earle Williams, Jane Novak, Ben Alexander, Don Marion, George Seigmann, Bull Montana, 6,500. Domestic melodrama. Au. Fred Kennedy Myton. Dir. Maurice Tourneur. Rev. 11/17/23.

MEANEST MAN IN THE WORLD, THE, Bert Lytell, Blanche Sweet, 5,800. Drama with oil well background. Au. George M. Cohan. Dir. Edward F. Cline. Rev. 9/29/23. Rep. 12/8/23.

PONJOLA, James Kirkwood, Anna Q. Nilsson, Joseph Kilgour, Tully Marshall, Ruth Clifford, 7. Drama of African veldt. Au. Cynthia Stockley. Dir. Donald Crisp. Rev. 10/27/23. Rep. 11/24/23.

POTASH AND PERLMUTTER, Alexander Carr, Barney Bernard, Vera Gordon, Martha Mansfield, 7,700. Comedy drama of Jewish business methods. Au. Montague Glass. Dir. Clarence Badger. Rev. 10/6/23. Rep. 11/3/23.

THUNDERGATE, Owen Moore, Virginia Brown Faire, Sylvia Breamer, Robert McKim, Tully Marshall, 6,565. Thrilling romance of Oriental intrigue. Au. Sidney Herchel Small. Dir. Joseph DeGrasse. Rev. 10/10/23.

TWENTY-ONE, Richard Barthelmess, Dorothy Mackaill, Joe King, Dorothy Cummings, 7. Modern romance. Au. Josephine Lovett. Dir., John S. Robertson. Rev. 12/22/23.

WANTERS, THE, Marie Prevost, Huntley Gordon, Robert Ellis, Norma Shearer, Gertrude Astor, Lillian Langdon, Hank Mann, 7. Society drama. Au. Leila Burton Wells. Dir. John M. Stahl. Rev. 12/1/23. Rep. 12/22/23.

FOX FILM CORP.

ALIAS THE NIGHT WIND, William Russell, Maude Wayne, 5. Detective-crook mystery drama. Au. Varick Vanardy. Dir. Joseph Franz. Rev. 10/6/23. Rep. 11/24/23.

BIG DAN, Charles Jones, Marion Nixon, Ben Hendricks, 6. Comedy drama with juvenile interest. Au. Frederick and Fanny Hatton. Dir. William Wellman. Rev. 10/10/23. Rep. 12/1/23.

CAMEO KIRBY, John Gilbert, Gertrude Olmstead, Alan Hale, Eric Mayne, Richard Tucker, Phillips Smalley, 7. Early Mississippi drama. Au. Booth Tarkington and Harry Leon Wilson. Dir. John Ford. Rev. 10/13/23.

GRAIL, THE, Dustin Farnum, Peggy Shaw, Carl Stockdale, 6. Southwest drama of Texas ranger life. Au. George Scarborough. Dir. Colin Campbell. Rev. 10/20/23. Rep. 12/29/23.

GUN FIGHTER, THE, William Farnum, Doris May, 5. Western feud melodrama. Au. John Frederick. Dir. Lynn Reynolds. Rev. 10/20/23. Rep. 11/17/23.

KENTUCKY DAYS, Dustin Farnum, Margaret Fielding, Bruce Gordon, 5. Drama of '49. Au., John Lynch. Dir., David Solomon. Rev. 12/22/23.

MAN WHO WON, THE, Dustin Farnum, Jacqueline Gadsden, 5. Western drama. Au. E. Adamson. Dir. William Wellman. Rev. 9/22/23. Rep. 10/20/23.

NET, THE, Barbara Castleton, Raymond Bloomer Albert Roscoe, 7. Domestic melodrama. Au. Maravene Thompson. Dir. J. Gordon Edwards. Rev. 12/15/23.

NORTH OF HUDSON BAY, Tom Mix, Kathleen Key, Eugene Pallette, Will Walling, 6. Northern drama. Au. Jules Furthman. Dir. John Ford. Rev. 11/3/23.

SIX CYLINDER LOVE, Ernest Truex, Florence Eldridge, 7. Picturization of stage play by William Anthony McGuire. Dir. Elmer Clifton. Rev. 11/24/23.

TEMPLE OF VENUS, THE, William Walling, Mary Philibin, Alice Day, David Butler, Phyllis Haver, 8. Spectacle. Dir. Henry Otto. Rev. 11/17/23.

TIMES HAVE CHANGED, William Russell, Mabel Julienne Scott, Charles West, Martha Maddox, 5. Crook comedy-drama. Au. Elmer Davis. Dir. James Flood. Rev. 10/27/23. Rep. 12/8/23.

THIS FREEDOM, Fewlass Llewellyn, Adeline Hayden-Coffin, Fay Compton, Clive Brook, 7.

Key to Film Index

AU.: Author.

DIR.: Director.

NUMERALS: Length of picture in footage or reels.

REV.: Date of HERALD issue containing Review of picture.

REP.: Date of HERALD issue containing first "What the Picture Did For Me" report on picture.

Picture data amassed in this department during each six months period is incorporated in the semi-annual edition of "The Box Office Record." See published editions of "Record" for data on older pictures.

Blank forms for the scheduling of information on product will be supplied to film companies upon request.

Drama of domestic-business life conflict. Au. A. S. M. Hutchinson. Dir. Denison Clift. Rev. 12/15/23.

YOU CAN'T GET AWAY WITH IT, Percy Marmont, Malcolm McGregor, Betty Bouton, Barbara Tennant, Clarissa Selwyn, 6,052. Domestic drama. Au. Gouverneur Morris. Dir. Rowland V. Lee. Rev. 12/1/23.

GOLDWYN COSMOPOLITAN

DAY OF FAITH, THE, Eleanor Boardman, Tyrone Power, Raymond Griffith, Wallace McDonald, Ford Sterling, Charles Conklin, 7. Sociological drama. Au. Arthur Somers Roche. Dir. Tod Browning. Rev. 12/15/23.

ETERNAL THREE, THE, Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Tom Gallery, Maryon Aye, Alec Francis, George Cooper, 7. Drama of domestic love and intrigue. Au. Marshall Neilan. Dir. Marshall Neilan and Frank Urson. Rev. 10/20/23. Rep. 12/8/23.

IN THE PALACE OF THE KING, Blanche Sweet, Edmund Lowe, Hobart Bosworth, Sam DeGrasse, William V. Mong, Aileen Pringle, Pauline Starke, Lucien Littlefield, Charles Clary, 10. Historical romance, from F. Marion Crawford's novel and stage play of same title. Dir. Emmett J. Flynn. Rev. 11/17/23.

SIX DAYS, Corinne Griffith, Frank Mayo, Myrtle Stedman, Maude George, Spottiswoode Aitken, Charles Clary, 9. English-American society drama. Au. Elinor Glyn. Dir. Charles Brabin. Rev. 10/13/23. Rep. 10/20/23.

SLAVE OF DESIRE, George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, 7. Picturization of Honore de Balzac's "The Magic Skin." Dir. George D. Baker. Rev. 11/3/23.

STEADFAST HEART, THE, Mary Alden, Joseph Depew, Walter Lewis, Marguerite Courtot, 7. Drama of youthful faith. Au. Clarence Budington Kelland. Dir. Sheridan Hall. Rev. 11/3/23. Rep. 11/17/23.

UNSEEING EYES, Lionel Barrymore, Seena Owens, Louis Wolheim, Walter Miller, 8,500. North Country melodrama. Au. Arthur Stringer. Dir. E. H. Griffith. Rev. 11/17/23.

UNDER THE RED ROBE, John Charles Thomas, Robert B. Mantell, Alma Rubens, Sydney Herbert, Mary MacLaren, Rose Coghlan, 12. Drama of France under Louis XIII. Au. Stanley Weyman. Dir. Alan Crosland. Rev. 12/1/23.

HODKINSON

SHIFTING SANDS, Peggy Hyland, Lewis Willoughby, 6. Domestic drama. Dir. Fred Leroy Granville. Pro. Luxor. Rev. 11/17/23.

METRO PICTURES CORP.

DESIRE, Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, 7. Emotional drama. Au. John B. Clymer and Henry R. Symonds. Dir. Rowland V. Lee. Rev. 10/6/23.

EAGLE'S FEATHER, THE, Mary Alden, James Kirkwood, Lester Cuneo, Elinor Fair, George Seigmann, 6,500. Western drama. Au. Katherine Newlin Burt. Dir. Edward Sloman. Rev. 11/3/23. Rep. 12/8/23.

ETERNAL STRUGGLE, THE, Pat O'Malley, Earle Williams, Barbara LaMarr, Wallace Beery, Renee Adoree, Ed Brady, 7. North West Mounted Police drama. Dir. Reginald Barker. Rev. 9/22/23. Rep. 11/3/23.

FASHION ROW, Mae Murray, Earl Fox, Freeman Wood, Elmo Lincoln, Craig Biddle, 8. Broadway melodrama. Au., Sada Cowan, Howard Higgin. Dir., Robert Z. Leonard. Rev. 12/22/23.

HELD TO ANSWER, House Peters, Grace Carlyle, Evelyn Brent, James Morrison, Bull Montana, Gale Henry, 6. Small town melodrama. Au. Peter Clark MacFarlane. Dir. Harold Shaw. Rev. 10/10/23. Rep. 12/22/23.

IN SEARCH OF A THRILL, Viola Dana, Warner Baxter, Robert Schabel, Rosemary Theby, 5,500. Parisian comedy drama. Au. Basil Dickey. Dir. Oscar Apfel. Rev. 12/1/23.

LONG LIVE THE KING, Jackie Coogan, Rosemary Theby, Ruth Renick, Vera Lewis, Alan Forrest, Walt Whitman, 10. Costume comedy drama. Au. Mary Roberts Rinehart. Dir. Victor Schertzinger. Rev. 11/17/23. Rep. 12/8/23.

OUR HOSPITALITY, Buster Keaton, Natalie Talmadge-Keaton, Buster Keaton, Jr., Joseph Keaton, Kitty Bradbury, 6,220. Comedy melodrama. Au. Jean Hayes, Joe Mitchell, Clyde Bruckman. Dir. Buster Keaton, Jack Blystone. Rev. 12/8/23.

PLEASURE MAD, Huntly Gordon, Mary Alden, Norma Shearer, William Collier, Jr., Winifred Bryson, 6. Modern domestic drama. Au. Blanche Upright. Dir. Reginald Barker. Rev. 11/17/23.

ROUGED LIPS, Viola Dana, Tom Moore, 5,150. Metropolitan comedy drama. Au. Rita Weiman. Dir. Harold Shaw. Rev. 9/29/23. Rep. 12/8/23.

SCARAMOUCHE, Ramon Novarro, Alice Terry, Lewis Stone, Lloyd Ingraham, Julia Swayne Gordon, George Seigmann, Edward Connelly, 10. Historical romance of French revolution period. Au. Rafael Sabatini. Dir. Rex Ingram. Rev. 10/13/23.

SOCIAL CODE, THE, Viola Dana, Malcolm McGregor, Edna Flugrath, Huntly Gordon, 5. Murder mystery drama. Au. Rita Weiman. Dir. Oscar Apfel. Rev. 11/3/23.

THREE AGES, Buster Keaton, Wallace Beery, Margaret Leahy, Joe Roberts, Lillian Lawrence, 6,500. Slapstick burlesque. Au. Jean Havez. Dir. Eddie Cline. Rev. 12/1/23. Rep. 10/13/23.

STRANGERS OF THE NIGHT, Matt Moore, Enid Bennett, 7. English mystery story, adapted from stage play, "Captain Applejack." Au. Walter Hackett. Dir. Fred Niblo. Rev. 9/22/23.

PATHE EXCHANGE, INC.

CALL OF THE WILD, THE, Jack Mulhall, "Buck," the dog, 6. Drama of North Country. Au. Jack London. Dir. Fred Jackman. Pro. Hal Roach. Rev. 10/20/23.

COLUMBUS, sc, 4. Historical production under supervision of Yale University. Dir. Edwin L. Hollywood. Rev. 10/20/23.

TIPPED OFF, Noah Beery, Tom Santschi, Stuart Holmes, Arline Pretty, 5. Underworld mystery. Au. and Dir. Frederick Reel, Jr. Rev. 10/20/23.

WAY OF A MAN, THE, Harold Miller, Florence Lee, Allene Ray, Bud Osborne, 9. Western melodrama. Au. Emerson Hough. Dir. George B. Seitz. Rev. 12/8/23.

PREFERRED

APRIL SHOWERS, Colleen Moore, Kenneth Harlan, Ruth Clifford, Priscilla Bonner, Myrtle Vane, Kid McCoy, 6. Comedy-drama with prize ring finish. Au. Hope Loring and Louis D. Lighton. Dir. Tom Forman. Rev. 10/27/23.

MAYTIME, Ethel Shannon, Harrison Ford, Clara Bow, Richard Wayne, Wallace MacDonald, Josef Swickard, Betty Francisco, Robert McKim, 8. Romantic drama. Au., Rida Johnson Young. Dir., Gasnier. Rev. 12/22/23.

VIRGINIAN, THE, Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, 8. Western drama. Au. Owen Wister. Dir. Tom Forman. Rev. 12/8/23.

SELZNICK DIST. CORP.

BROADWAY BROKE, Mary Carr, Percy Marmont, Dore Davidson, Gladys Leslie, Billie Quirk, Sally Crute, Henrietta Crosman, 7. Story of New York stage life. Au. Earl Derr Bigger. Dir. J. Sarle Dawley. Rev. 12/15/23.

DEFYING DESTINY, Monte Blue, Irene Rich, Tully Marshall, Jackie Saunders, Russell Simpson, 5. Small town comedy drama. Au. Grace Sanderson Michie. Dir. Louis William Chaudet. Rev. 10/10/23.

FORBIDDEN LOVER, Elliott Sparling, Barbara Bedford, Noah Beery, 9,717. A sequel to "The Prisoner of Zenda." Au. Edward J. Montagne (scenario). Dir. Victor Heerman.

GOOD MEN AND BAD, Marin Sais, 3,926. Texas Argentine melodrama. Au. William Lester. Dir. Merrill McCormick.

MODERN MATRIMONY, Owen Moore, 4,960. Newlywed comedy based on installment payment plan. Au. and Dir. Victor Heerman.

MONKEY'S PAW, THE, special cast, 5,194. Rural drama with mystic element. Au. W. W. Jacobs. Dir. Manning Haynes.

PRINCE OF A KING, A, Dinkey Dean, 5. Romance of child king's adventures. Au. Abbie Farwell Brown.

QUEEN OF SIN, THE, Lucy Doraine, 5,814. Modern drama with Sodom and Gomorrah background. Dir. Michael Kertesz.

TOILERS OF THE SEA, Lucy Fox, 5,128. Fishing village drama. Au. From Victor Hugo novel. Dir. R. Wm. Neill.

WIFE IN NAME ONLY, Edmund Lowe, Florence Dixon, 4,868. Matrimonial drama. Au. Bertha M. Clay. Dir. George Terwilliger.

TRUART

UNKNOWN PURPLE, THE, Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Frankie Lee, Ethel Grey Terry, James Morrison, 7. Mystery melodrama. Au. and Dir. Roland West. Rev. 12/15/23.

UNITED ARTISTS

RICHARD, THE LION HEARTED, Wallace Beery, Charles Gerrard, Kathleen Clifford, Marguerite de la Motte, John Bowers, Tully Marshall, 8. Picturization of Sir Walter Scott's novel, "The Talisman." Dir. Chet Withey. Rev. 10/10/23.

WOMAN OF PARIS, A, Edna Purviance, Clarence Geidert, Carl Miller, Lydia Knott, Charles French, Adolph Menjou, Betty Morrisey, Malvina Polo, 7,300. Parisian romantic drama. Au. and Dir. Charles Chaplin. Rev. 10/13/23.

UNIVERSAL PICTURES CORP.

CLEAN UP, THE, Claire Adams, Claire Anderson, Wm. Irving, 5. Comedy drama with surprise ending. Au. H. H. Van Loan. Dir. William Parke. Rev. 9/22/23. Rep. 10/3/23.

CROOKED ALLEY, Thomas Carrigan, Laura LaPlante, Kate Lester, Sydney Bracey, 5. A "Boston Blackie" crook story. Au. Jack Boyle. Dir. Robert F. Hill. Rev. 12/1/23. Rep. 12/22/23.

DARLING OF NEW YORK, THE, Baby Peggy, Carl Stockdale, Gladys Brockwell, Sheldon Lewis, Frank Currier, 6,200. Comedy drama. Au. King Baggot, Raymond Shrock. Dir. King Baggot. Rev. 11/17/23. Rep. 12/15/23.

HUNCHBACK OF NOTRE DAME, THE, Lon Chaney, Patsy Ruth Miller, Norman Kerry, Ernest Torrence, Raymond Hatton, Tully Marshall, Gladys Brockwell, 10. Spectacular French drama. Au. Victor Hugo. Dir. Wallace Worsley. Rev. 9/22/23.

LADY OF QUALITY, A, Virginia Valli, Lionel Belmore, Milton Sills, 7. English period drama. Au. Frances Hodgson Burnett. Dir. Hobart Henley. Rev. 12/8/23.

MEN IN THE RAW, Jack Hoxie, Marguerite Clayton 5. Western comedy-drama. Au. Bert W. Poster. Dir. George Marshall. Rev. 10/20/23. Rep. 12/1/23.

MILLION TO BURN, A, Herbert Rawlinson, Kalla Pasha, Beatrice Burnham, 5. Modern comedy drama. Au. Mary Whiteside. Dir. William Parke. Rev. 11/3/23. Rep. 12/15/23.

NEAR LADY, THE, Gladys Walton, Harry Mann, Kate Price, Otis Harlan, 5. Domestic comedy-drama. Au. Frank R. Adams. Dir. Herbert Blache. Rev. 12/8/23. Rep. 12/8/23.

PURE GRIT, Roy Stewart, Esther Ralston, Jack Mower, 5. Western drama. Au. William LacLeod Raine. Dir. Nat Ross. Rev. 12/15/23.

RAMBLIN' KID, THE, Hoot Gibson, Laura LaPlante, Harold Goodwin, William Welch, 6. Western comedy drama. Au. Earl Wayland Bowman. Dir. Edward Sedgwick. Rev. Rep. 10/20/23.

RED WARNING, THE, Jack Hoxie, Elinor Field, Fred Hokler, William Welsh, 5. Western drama. Au. Isadore Bernstein. Dir. Robert North Bradbury. Rev. 12/1/23. Rep. 12/22/23.

SIX FIFTY, THE, Renee Adoree, Orville Cadwell, 6. Story of small town ambitions. Au. Kate McLaurin. Dir. Nat Ross. Rev. 9/29/23. Rep. 10/20/23.

THRILL CHASER, THE, Hoot Gibson, Billie Dove, 6. Hollywood studio comedy drama. Au. & Dir. Edward Sedgwick. Rev. 11/24/23. Rep. 12/22/23.

THUNDERING DAWN, THE, J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi, Charles Clary, Winter Hall, Anna Mae Wong, 7. Melodrama laid in Java. Au. John Blackwood. Dir. Harry Garson. Rev. 11/3/23. Rep. 12/15/23.

WHITE TIGER, THE, Priscilla Dean, Raymond Griffith, Wallace Beery, 7,177. Crook melodrama. Au. and Dir. Tod Browning. Rev. 12/15/23.

WILD PARTY, THE, Gladys Walton, Robert Ellis, Kate Lester, Sydney Bracey, Freeman Wood, Dorothy Revier, 5. Repertorial comedy-drama. Au. Marion Orth. Dir. Herbert Blache. Rev. 10/20/23. Rep. 12/1/23.

VITAGRAPH

LEAVENWORTH CASE, THE, Seena Owen, Martha Mansfield, Wilfred Lytell, 7. Mystery melodrama. Au. Anna Katherine Green. Dir. Charles Giblyn. Rev. 11/24/23.

MAN FROM BRODNEY'S, THE, J. Warren Kerrigan, Alice Calhoun, Pat O'Malley, Wanda Hawley, 7,120. Mythical kingdom romance. Au. George Barr McCutcheon. Dir. David Smith. Rev. 12/15/23.

ON THE BANKS OF THE WABASH, Mary Carr, Burr McIntosh, James Morrison, Mary MacLaren, Madge Evans, 7. Small town melodrama, based on song of same title. Pro. J. Stuart Blackton. Rev. 10/10/23. Rep. 12/22/23.

PIONEER TRAILS, Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Harlan, 7. Melodrama of '49 gold rush. Au and Dir. David Stuart Blackton. Rev. 10/10/23. Rep. 12/1/23.

WARNER BROTHERS

GOLD DIGGERS, THE, Hope Hampton, Wyndham Standing, Louise Fazenda, Gertrude Short, 6. Comedy drama based on life of chorus girl. Au. David Belasco. Dir. Harry Beaumont. Rev. 9/29/23.

COUNTRY KID, THE, Wesley Barry, Spec O'Donnel, Bruce Guerin, Helen Jerome Eddy, 6. Domestic comedy drama. Dir. William Beaudine. Rev. 11/17/23. Rep. 12/22/23.

LUCRETIA LOMBARD (FLAMING PASSION), Irene Rich, Monte Blue, Marc McDermott, Alec B. Francis, Norma Shearer, John Roche, 7. Society drama. Au. Kathleen Norris. Dir. Jack Conway. Rev. 12/15/23.

(Concluded on opposite page)

THEATRE CONSTRUCTION AND EQUIPMENT

Two New Companies Chartered in Albany

When it came to incorporating motion picture companies, the secretary of state's office at Albany, N. Y., did the smallest business the past week of many a month, for during the six days, exactly two motion picture companies incorporated in the Empire State. This is unusually low, and in sharp contrast to the usual number which runs anywhere from six to a dozen or more each week. The two companies, which received charters last week were the Hanlon Silhouette Film Company, with a capitalization of $20,000, and with George W. Hanlon, Pauline and M. G. Blankenburg, as principal stockholders, and the H. E. R. Studios, capitalized for $10,000, and with Grace Sheehan, John Thow and Isaac Schmal, as stockholders. Both are in New York city.

STATE RIGHTS

(Concluded from opposite page)

BAREFOOT BOY, THE (C. B. C.) John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshall, 5,800. Based on Whittier's poem of like title. Au. Wallace C. Clifton. Dir. David Kirkland.

FORGIVE AND FORGET (C. B. C.) Pauline Garon, Estelle Taylor, Wyndham Standing, 5,800. Matrimonial drama. Au. Charles Furthman. Dir. Howard M. Mitchell.

HALF-A-DOLLAR BILL (Max Graf), Anna Q. Nilsson, William J. Carlton, Raymond Hatton, Mitchell Lewis, George McQuarrie, Alec B. Francis, 6. Drama with seaport background. Au. Curtis Benton. Dir. W. S. Van Dyke. Rev. 12/1/23.

HIS LAST RACE (Goldstone) Snowy Baker, Gladys Brockwell, Pauline Starke, Alec B. Francis, Robert McKim, Noah Beery, Tully Marshall, 6. "Thrill-o-drama." Dir. Reeves Eason, Howard Mitchell. Rev. 11/17/23.

IN THE SPIDER'S WEB (Independent) special cast, 5. Story of chorus girl's betrayal and regeneration. Rev. 10/6/23.

ISLE OF VANISHING MEN, THE (Alder), 7. A pictorial presentation of life and customs among the Kia Kias, a New Guinea cannibal tribe. Pro. W. F. Alder. Rev. 10/10/23.

MASK OF LOPEZ, THE (Monogram), Fred Thompson, Wilfred Lucas, Hazel Keener, 4,900. Western drama. Au. Marion Jackson. Dir. Albert Rogell. Rev. 12/8/23.

MINE TO KEEP (Grand-Asher), Bryant Washburn, Mabel Forrest, Wheeler Oakman, Peaches Jackson, Mickey Moore, 6. Domestic problem play. Au. Evelyn Campbell. Dir. Ben Wilson. Rev. 10/10/23.

WAY MEN LOVE, THE, (Grand-Asher) Elliott Dexter, Mildred Harris, Anders Randolf, Sydney Bracey, 7,500. Sociological drama. Au. Adam Hull Shirk. Dir. R. William Neill. Rev. 11/24/23.

WHITE SISTER, THE, (Inspiration) Lillian Gish, Ronald Colman, Gail Kane, J. Barney Sherry, 13. Drama with religious background. Au. F. Marion Crawford. Dir. Henry King. Rev. 9/22/23.

YESTERDAY'S WIFE (C. B. C.) Irene Rich, Eileen Percy, 5,800. Drama of wealth and marriage. Au. Evelyn Campbell. Dir. Edward J. LeSaint.

No Interruption to Program During Extensive Remodeling

ALADDIN walked into the Mark Strand theatre, New York recently and rubbed his magic lamp. Instantly a genie appeared and recreated the interior of Broadway's first motion picture palace!

So it will seem to those who enter the Mark Strand theatre after to-day and discover their first love transformed, permanently rejuvenated. But it was not as simple as that. If Aladdin came, he was in the persons of Moe Mark, president, and Joseph Plunkett, managing director. The magic lamp was the glitter of the gold contained in $150,000 and the genie consisted of architects, builders, scenic artists, decorators and acoustic experts. The time required to affect the change was three months, during which the work had been going on secretly and unobserved.

* * *

The whole transformation was made without a single interruption of service and the rough parts undergoing changes were successfully concealed from the curious eye by long satin and velvet drapery. Noisy destruction was performed from midnight to mid-day and noiseless construction accomplished the rest of the time. Two crews of one hundred each alternated daily for the preliminary work and the combined efforts of both were necessary for the final changes last night.

The directors of the Mark Strand are now fully in a position to substantiate the theory that to advance artistically we must first advance scientifically. Nearly ten years of motion picture building and operation have taught the owners many new things scientific and artistic. They have duly applied them now to New York's beautiful home of the cinema. Consequently the Mark Strand again is one of the leaders in the presentation of the things which it was among the very first to foster.

* * *

The orchestra platform has been lowered and enlarged to contain fifty-five musicians, necessitating the relocation of the organ console. An improvised semi-pit was especially built to clear the view to the screen and stage proper. The roomy stage will now permit the amplification of the ballets. George Hannan, an acoustic expert, who designed the band stand in Central Park, was taken into consultation, with the result that the improvements in acoustics surpass anything yet attempted for sound volume and scientific musical resonance.

An entirely new stage set, designed by Joseph Plunkett, painted by Gates and Morange and constructed by the Vail Co., was substituted. It is built flexibly to accommodate the proposed presentation of all artistic things which such an enlarged and very modern stage must enfold. Metal-cloth material, a curtain fabric invented by Joseph Plunkett, is made use of in the set and will afford a greater display of effects with the aid of immense reflecting spotlights and minutely graduated dimmers. Entirely new electrical equipment by Kliegel supplants all other lighting devices. A sounding board has also been installed in this stage set.

* * *

A Louis XV Retiring Room for the accommodation of women patrons is a noteworthy extension to the theatre and is finished in rosewood and satinwood, exquisitely furnished in gilt, with imported crystal fixtures. An exact reproduction of the Louis XV period was achieved, which is designed to predispose the patron to the enjoyment of the theatre's new artistic atmosphere and will induce the cultivation of good taste in appointments.

Another extension to the theatre is the new 40 x 100 one story studio atop the building for the convenience of the Mark Strand artists. It is equipped with a miniature stage, piano, gymnasium paraphernalia, broadcasting studio and adjoining shower baths. Thus the management hopes to continue the advancement of the professional career of its ballet dancers, vocalists and instrumentalists.

Highly resplendent decorations for the auditorium causes an air of refinement and newness to pervade the theatre. Silk damask wall covering and draperies, bejewelled with magnificent crystal chandelier and fixtures, have been used prodigally, yet with a distinct artistic taste.

To Thomas W. Lamb goes the architectural credit and to Alexander A. Brabin that of supervising architect. To the Mark Strand theatre, or in reality to Moe Mark and Joseph Plunkett, will ultimately go the congratulations from all quarters interested in the proficient and artistic presentation of motion pictures and music. For the Mark Strand theatre is practically reborn through their efforts and is prepared to add another decade of glorious achievements to its career.

Fulton, Ill.—Plans are under way here for the financing and building of a modern theatre structure.

Santa Barbara, Cal.—Construction of an eight story theatre and office building, which will cost $500,000 has been started here.

The Joint Board of Arbitration

and

The Chicago Film Board of Trade

Extend

Greetings of the Season

1923 has been a fruitful year for the Joint Board of Arbitration and the Chicago Film Board of Trade. To the best of our ability we have lived up to the principles of equity and justice in all our dealings. We take this opportunity to publicly express our appreciation to those exhibitors and exchange men whose active support and cooperation enabled us to effectively serve the best interests of the trade.

1924 will mark another milestone in the extension of our activities. The loyal support and wholehearted assistance given us by our contemporaries during the closing months of the past year presages an even greater measure of cooperation during the New Year.

MIDDLE WEST EVENTS

INDIANA THEATRE FIRM'S TROUBLES BEING ADJUSTED

Satisfactory Settlement Seen for Consolidated Company

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Dec. 18.—Present indications point to a satisfactory settlement of the receivership of the Consolidated Realty & Theatres Corporation, according to Fred A. Sims, receiver. Mr. Sims stated that all unnecessary overhead had been eliminated, with the result that virtually every property was making money. Some properties, it is understood, are doing better than had been expected.

The lease on the Pantheon theatre at Vincennes, Ind., has been disposed of to its original owners. It is understood the property was not a desirable acquisition on the part of the Consolidated, and its disposal virtually amounts to preventing further loss. The properties at Evansville, Terre Haute, Kokomo, Fort Wayne, Clinton and in other cities are gradually getting on a paying basis.

While no decision has been reached by the receiver and he would not discuss plans for the future, it is understood that when sufficient surplus has been accumulated to pay the creditors and the cost of the receivership, the stockholders will be called into a meeting at which time the question of what to do with the properties will be discussed.

* * *

A law and order league is to be formed at Marion, Ind., the tabernacle where the evangelistic services are being held, according to announcement made by the evangelist, Rev. E. J. Bulgin. It is expected that at least 500 will join the organization. The first matter to receive attention from the league will be Sunday shows.

* * *

The city council of Washington, Ind., has directed John H. Spencer, city attorney, to draft an ordinance to prohibit Sunday theatrical and moving picture shows in Washington.

The action was taken by the council under pressure of the Washington Ministerial Association and a committee representing the Protestant churches of the city. The ordinance is to be ready for passage at the council's meeting December 24. It is proposed that it provide a license for picture shows and theatres with a provision that the license be revoked in the event the holder gives a show on Sunday.

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E. O. Allison, president, and H. L. Shipp, secretary-treasurer of the Hoosier Comedies Company, Indianapolis, reports that in the few months the company has operated three commercial pictures and five comedies and dramatic comedies have been completed. Work on several other productions is planned for the near future.

Independent Exchange Opened in Chicago By Edward Grossman

Edward Grossman, for years associated with Al Lichtman, has branched out on his own, by organizing the Epic Film Attractions at 808 South Wabash avenue, Chicago.

He will distribute the Weiss Bros.' production "After Six Days," and the series of eighteen single reel subjects entitled "Tense Moments from Famous Plays and Great Authors." Other pictures will shortly be announced.

Grossman is well known in Chicago film circles, having been with Paramount and Preferred a number of years. He was one of the home office staff at Artcraft in 1916, and when that organization was amalgamated with Paramount he came to Chicago as traveling auditor, later taking over the management of Associated Producers office in Denver. His last association with Lichtman was as special representative for Preferred Pictures.

EXHIBITORS OF WEST MISSOURI TO REVIVE UNIT

May Be Merged With M. P. T. O. Kansas City

(Special to Exhibitors Herald)

KANSAS CITY, MO., Dec. 18.—A convention of the M. P. T. O. Western Missouri, to be held in Kansas City next month, according to President Charles Sears, promises to mark a figurative revival of the dead—or inactive, as it might better be termed. Since the division of the Missouri organization into an eastern and western half, the latter section of the state has been comparatively inactive, due to the strong growth of the Kansas City Division of the M. P. T. O. A., which has fought the battles of exhibitors. The date of the convention will be announced later.

Of much importance will be the consolidation of the Western Missouri and Kansas City organizations. It is planned to merge the two bodies, according to A. M. Eisner, president of the Kansas City organization, providing sufficient co-operation is promised by exhibitors out in the state. At present there is a slide advertising deal pending between the Kansas City exhibitors and a large department store which, when completed, will asure the Kansas City organization of sufficient revenue to more than pay the expenses of operating and maintaining headquarters. This, combined with dues from exhibitors in Western Missouri, would constitute an organization of unusual financial strength, the presidents of both bodies believe. The repeal of the federal admission tax, the music tax and adverse legislation are other questions which will be brought before the convention.

SKOURAS STAGES BENEFIT TO AID SCHOOL'S FUND

Theatre at Neelyville, Mo., Is Destroyed by Fire

(Special to Exhibitors Herald)

ST. LOUIS, MO., Dec. 18.—Christopher Columbus could not have foreseen when he discovered America on October 12, 1492, that his fellow countrymen in this new found country nearly 431 years later would celebrate his find by showing the motion picture "Christopher Columbus" at three of the leading theatres of St. Louis.

Rev. Father Caesar Spigardi, pastor of St. Charles Baromeo church and also of the Church of Our Lady, the Help of Christians Church, Tenth and Wash streets, the heart of the Italian colony in Central St. Louis has a large debt on his school conducted in conjunction with the latter parish. The members of the parish are not wealthy and have a hard time meeting current expenses of their little church and school. But Father Spigardi has some influential friends throughout the city including Spyros Skouras, head of Skouras Brothers Enterprises, owners of the Grand Central, West End Lyric and Capitol theatres. So Skouras arranged a benefit week to help Father Spigardi raise funds for his school which at present is not large enough for the demands upon it.

The film "Christopher Columbus" will be featured during the week, while "Where The North Begins" and an interesting music program will conclude the bill. The proceeds of all tickets sold by Father Spigardi and his workers go toward paying the debt on his school. Many prominent business men took blocks of 500 tickets to get the benefit shows going properly.

* * *

The Amuse theatre, Neelyville, Mo., owned by Alex Eastwood was destroyed by fire on December 6. The fire resulted from an explosion of gasoline in the rear of a store conducted by Eastwood. With great difficulty the flames were prevented from spreading to the new Eastwood Hotel. The loss was placed at $16,000.

* * *

Sunday evening motion picture shows are to be conducted at the Episcopal church of the Holy Communion, Twenty-eighth street and Washington avenue, St. Louis, from now until Christmas. The first show was held December 2. The films are to be of religious subjects and presented by the Rev. A. S. White, the pastor, as part of his Christmas preparation program.

* * *

Mike Nash, owner of the King Bee theatre, 1710 North Jefferson avenue, St. Louis, is spending several thousand dollars in improvements to his show place. The plans include a one story re-inforced concrete addition 18 by 52. Harry W. Wagner is the contractor in charge.

GREIVER PRODUCTIONS
831 S. Wabash Avenue
CHICAGO, ILL.

Have you received your

Christmas Gift?

A neat LEATHER KEY POUCH

Just mail coupon below
No obligation

This is the Season
and this is our wish—

A Merry Xmas
and
Prosperous and
Happy New Year

All exhibitors in Northern Illinois and Indiana are welcome to use the coupon below

Si Greiver,
Greiver Productions,
831 S. Wabash Ave.,
Chicago, Ill.

Please send me one of your leather shielded key pouches.

..... Owner

..... Theatre

..... Street

..... Town

MAIL TODAY

CHICAGO PERSONALITIES

By J. R. M.

THE Xmas spirit is in the air. The spirit of cooperation. Good fellowship and all that sort of thing. For instance out at the Bugg theatre the other night I found a First National sales manager helping Charlie Bugg out in the box office selling tickets, a Paramount salesman was ballyhooing for "The Spanish Dancer" in the lobby and a short subject film salesman was taking tickets. If enough salesmen would come around every night Mr. Bugg says he could cut down on his pay roll and make a little money.

A
Merry Christmas
and
Prosperous
New Year

NAT WOLF
JOHN MEDNIKOW

Celebrated Players
Film Corp.
810 So. Wabash Ave.
CHICAGO

J. E. WILLIS
The Trailer Man
Wishes Every One the
Merriest of
Christmases
and
Happiest of
New Years
746 So. Wabash Ave.
CHICAGO

LUDWIG SEIGEL, secretary of the Illinois Motion Picture Theatre Owners put on a little party for his fellow filmmen and exchangemen the other night but forgot to speak to the Commonwealth Edison Co., about it and they cut off his light about 2 a. m., so the party broke up early.

WATTERSON R. ROTHACKER wants to remind you to write that Rothacker slogan before you go out to celebrate New Year's. The contest closes Jan. 1. There are three prizes, $100, $50 and $25 in gold and in case of a tie each tying contestant will get full prize money. The judges are James R. Quirk, Martin J. Quigley and William A. Johnston.

CLEVE ADAMS, formerly with Universal at Indianapolis, is now assistant general sales manager for F. B. O. Mr. Adams' territory embraces Chicago, St. Louis, Kansas City, Oklahoma, Little Rock, New Orleans and Dallas. He was in town last week conferring with J. J. Sampson, local F. B. O. manager.

MATT CAVANAUGH, special representative for Fox, is back with us again, after severla months in the New England territory. Matt said he found it hard to exist down East without the HERALD, and as he couldn't find it on the news stands, he had to "mouch" it from the theatremen.

Our old college chum, WALT NEALAND, slips us the information that Frank W. Fischer has added the Parkway theatre,

A MERRY XMAS
and
PROSPEROUS NEW YEAR
To All Our Friends

MANAGER
Jerry Abrams

SALESMEN
J. O. Campbell Harry Phillips
N. Provencher

RENOWN PICTURES
INC.
806 South Wabash Avenue
CHICAGO

Madison, Wis., to his chain of twelve houses, and Walt is general manager of three houses in Madison. Walt has been everything in the movies from "heavy" in Paramount pictures to director, scenario writer, exploiteer, etc., but he likes the theatre end of it best.

The coupons for those Christmas presents Si Greiver is going to mail to his friends are piling up on Mr. Griever's desk, and if you want one of those key pouches shoot along the old address, Si will do the rest.

"Bob" Gary, Hodkinson exploiteer, has promised us a cartoon of Cecil Maberry, so order your Herald early and be sure to get it. It will appear in an early issue.

Edward Zorn is now selling Paramount pictures in the outlying Chicago territory.

Nathan Hirsh, of the Aywon Film Corp., New York, called on Morris Hellman last Friday. Mr. Hirsh was en route to New York, after making Minneapolis, Omaha, Kansas City, Milwaukee and St. Louis.

A. S. Aronson, general sales manager Truart Film Corp., was in town last week conferring with Jerry Abrams, local manager of Renown Pictures. Mr. Aronson has just returned from a tour of Europe, having sold his product in the United Kingdom and other European points. He was in Milwaukee the early part of the week and left Chicago for Indianapolis.

Salo Auerbach, who a number of years ago conducted an independent exchange in Chicago, and is part owner of the Biltmore, Strand, Oakley, Vision and Newberry theatres, was caught in the crash of Leo Koretz, the "Chicago Ponzi" and his oil scheme. Mr. Auerbach lost between $35,000 and $50,000, it is said.

Just got a line from our old friend Bill Danziger, former exploitation man in Chicago for Paramount and now located in Cincinnati. Bill has resigned so that he may take his wife to California for her health and henceforth will be located in Los Angeles. Here's wishing you a Merry Xmas and all kinds of success in the West, Bill.

The Princess and Star theatres, Beardstown, Ill., were sold last week by L. R. Goodell to James Douglas.

The Colonial theatre, Delevan, Ill., is being remodeled.

Al Sobler is in New York spending the holidays with his mother. The First National exploiteer will be back on the job New Year's day to help with the First National January drive.

Jack Schwartz, the First National go-getter, went over his quota of 20 towns in the "new town drive"—scoring 21. Phil Dunas was second in the race, with 15 towns, Bill Brimmer had 15 towns, Nelson 13 towns and Howland, who has been ill for some time, had 4 new town accounts.

Bob Cleary, manager of the Majestic Amusement Co., Kankakee, has resigned.

It looked like a Springfield convention of salesmen, at the Illinois capital city last week, with Johnny Mednikow, Jack Howland, W. W. Brumberg, Paul Bush, W. Hartman and others all making that town at once.

Joe Friedman has succeeded Cleve Adams as Universal manager, Indianapolis.

RAY FLORINE

Xmas Greetings

from

The Best Salesman On Earth or Any Other Place

Now With Selznick

The Season's Greetings

from

PARAMOUNT'S

CENTRAL WEST DISTRICT

We extend to all exhibitors and fellow film men our sincere wishes for a

Merry Christmas

and

A Joyous and Prosperous New Year

C. C. WALLACE
District Manager

CHICAGO EXCHANGE

NEIL F. AGNEW, Br. Mgr.

HERB HAYMAN
City Sales Superviser

ED. ROSECAN
Country Sales Superviser

City Representatives:
PAUL S. ALLISON
E. LOUIS GOLDBERG
H. A. O'BRIEN
E. A. PHELPS

Country Representatives:
JIMMIE SCOFIELD
H. L. ZINK
ED. ZORN
WM. H. HANN,
Booking Manager

MILWAUKEE EXCHANGE

O. J. WOODEN, Br. Mgr.

Representatives:
A. ESKIN
JACK HURSCHMAN
C. KOEHLER
E. S. SHARAF

PEORIA EXCHANGE

M. M. HIRSCH, Br. Mgr.

Representatives:
W. G. CARMICHEAL
N. M. DIXON
M. G. SINCLAIR
W. G. WASHBURN

Greetings

Friendship in business counts for much and we appreciate yours.

Let us wish you a Very Happy Christmas and a Prosperous New Year.

J. Sampson

Manager

L. G. Berman
J. Delson
John Dromey
J. M. Duskin
Harold Gollos
I. Gettelson
Sam Gorelick
Al. Hoffman
Ed. Johnson
P. L. Hickey
Charles Miller
A. G. Spencer

CHICAGO BRANCH

FILM BOOKING OFFICES OF AMERICA, Inc.

Heartiest good wishes for a Merry Christmas and a Happy and Prosperous New Year to all of you—

REELCRAFT FILM Exchange, Inc.

MORRIS HELLMAN, President

810 South Wabash Avenue, Chicago

DAVID HELLMAN
General Manager
of Exchange

E. A. SIPE, Manager
Indianapolis, Ind.
109 W. Maryland St.

—COMING—

The Season's Sensation

THE LONE WAGON

PATHE EXCHANGE, INC.

AND

ASSOCIATED EXHIBITORS

CHICAGO BRANCHES

JOIN IN EXTENDING ALL EXHIBITORS
IN THIS TERRITORY

A
Merry Christmas
and
A Happy and Prosperous New Year

CHICAGO CITY BRANCH

FRED C. AIKEN, Manager
R. V. NOLAN
T. G. MEYERS
C. N. KEPPLER
O. E. FLORINE
L. A. ULLRICH
HENRI BRUNET, Booker
C. E. MARSHALL, Traveling Auditor

ILLINOIS and INDIANA BRANCH

J. S. GILLICK, Manager
C. L. FILKINS
E. P. CASANAVE
W. M. RUTTER
R. P. MANNION
ROY PEARSON, Booker
C. W. HARTMAN, Cashier

ASSOCIATED EXHIBITORS

J. A. HARRIS, Manager
R. J. MORFA
J. M. ABRAMS
E. F. TARBELL
R. Y. LOCKETT

SEASON'S GREETING

METRO EXCHANGE

831 SO. WABASH AVE.

S. A. SHIRLEY, Dist. Mgr. L. A. ROZELLE, Mgr.

SALESMEN

F. P. Ishmael Edw. L. Brichetto F. C. Hensler
H. C. Brolaski J. S. Posner T. C. Baker
R. E. Boland R. L. Brentlinger B. Lyon
Wm. H. Tracy E. L. Merkley

A Merry Christmas
and
A Happy New Year

Lee Woodyatt
Bill Kahl
D. O. Reese
H. A. Washburn

A. J. Gallas
R. T. Smith
E. P. Pickler
Edwin Silverman

Film Classics of Illinois, Inc.

Distributors of Warner Brothers Classics of the Screen

We don't believe in slingin' phrases
High falutin' stuff's the bunk
Webster's book c'n go to blazes
On his stuff we always flunk

So we're sending from the shoulder
Our wishes for good luck and cheer
Here goes—'fore someone throws a boulder

Merry Christmas—Happy New Year

W. W. Brumberg
Philip Dunas
W. C. Brimmer
Jack Howland
Jack Schwartz
Roy Nelson

G. L. Sears
Ralph Bradford
William C. Cook
Earle Silverman
Joseph Stern

Ralph White
T. R. Gillam
Al Sobler

Associated First National Pictures of Illinois

R. C. Seery
District Manager

C. E. Bond
Manager

VITAGRAPH

Season's Greetings

JOHN A. STEINSON
Branch Manager

G. W. TAIF
Asst. Branch Manager

H. R. SMITH
South Side

C. O. ROBERTS
North Side

S. R. MOSES
West Side

J. L. DALY
Northern Ill.

CHAS. H. POWELL
Indiana

H. C. PHILLIPS
Cashier

S. T. MARKS
Loop

H. E. LAURIE
Wisconsin

H. E. BELFORD
Central. Ill.

F. E. MARTIN
Milwaukee

F. E. WILLIAMS
Booker

SAM'L LAMASKY
Shipper

VITAGRAPH
ALBERT E. SMITH PRESIDENT
Chicago Branch

SEASON'S GREETINGS

SELZNICK DISTRIBUTING CORPORATION
831 South Wabash Avenue
CHICAGO

H. W. WILLARD,
Manager
W. B. LYMAN,
Asst. Manager

Salesmen
HENRI ELLMAN
M. A. SALKIN
RAY FLORINE
G. G. GREGORY

Booker: OLGA BROOKHAUS

Start the New Year right!
—Book HODKINSON

The Season's Greeting To One and All

WE WISH YOU OVER AND OVER AND
OVER AND OVER AGAIN—
A JOYOUS CHRISTMAS, A PROSPEROUS
NEW YEAR OF INCREASING HAPPINESS

W. W. HODKINSON CORP.

730 South Wabash Avenue -- Chicago, Ill.

CECIL E. MABERRY, Manager

R. C. Gary, Director of Exploitation
H. D. James, Asst. Manager
Ben Weisenbach, Representative
Charles Lundgren, "
Thomas Greenwood, "
Clarence Phillips, "
H. L. Conway, "
Harold Ochs, Junior Salesman
James Hamilton, Booker

If you want pictures with money-making possibilities
—SEE MABERRY

The Season's Greeting

MAY This Christmas Be Your Merriest and the New Year Bring You All the Good Things Your Heart Desires.

Universal Film Exchanges, Inc.
CHICAGO

L. W. Alexander
Manager

Louis Laemmle		I. Leserman
Walter L. Hill		E. D. Saiter
Walter Hyland		Ted Schlanger
L. Astrachan		C. Leserman
B. Eisenberg		R. Funk
F. O. Neilson		Jack St. Clair
H. K. Mitchell		P. C. Havill
R. Mortenson		W. Wendell
C. M. Mahan	J. Smith	S. Decker

SEASON'S GREETINGS

Sidney Meyer, Manager

E. P. Grohe	E. H. Collins
Joe M. Lyon	M. P. Cavanaugh
C. W. Vidor	L. V. Kuttnauer
A. W. Parker	A. W. Mitchard
Louis Dreher	H. Loeb
A. M. Rosecan	J. Lorentz
F. J. Flaherty	W. Van Gelder

FOX FILM CORPORATION
CHICAGO BRANCH

Insist on prints on—

EASTMAN POSITIVE FILM

—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

PATHE NEWS

Something else just as good

Ever ask for Colgate's Tooth Paste and have the druggist hand you the Whatizzit brand with the motheaten statement, "It's just as good"? Or ask for Holeproof socks and get "Our own brand, just exactly as good"? A Stetson hat and be offered the Dobtown Dicer, "Not a bit inferior in any way"?

You have probably fought for self control and informed the dealer that *if you couldn't get what you have asked for you'd go somewhere else.*

The name Pathe News is synonymous with quality. It has benefited from the advertising of thirteen years. It is known wherever people know pictures. It is just as standard as sterling, as staple as salt. It is something your public knows, likes and wants.

When you give your public something else, they know that something is *not* "just as good."

Pathépicture

TRADE MARK

"It's a very good hat. I wear the same kind myself."

In This Issue: "Better Theatres" for January

EXHIBITORS HERALD

The Independent Film Trade Paper

New Year's Resolution Play

NAME THE MAN!

VICTOR SEASTROM'S *production*
from Sir HALL CAINE'S
"*The* MASTER *of* MAN"

A GOLDWYN PICTURE
JUNE MATHIS, Editorial Director
Screen Adaptation by Paul Bern

Goldwyn-Cosmopolitan

VOL. XVIII. No. 2 January 5, 1924

A Dazzling Story of the Younger Set!

COMING!

To Give Your Patrons
a New Thrill!

A Big Star, a Splendid Cast including Laura La Plante, and a Great Story!

A Production Well Worth Waiting For!

You'll Say It's an Audience Picture!

And a box office picture, too!

That's what we set out to make—a picture that would get the public into your theatre, any time, any place! And we have certainly hit the nail on the head this time; it's a knockout!

How your audiences are going to thunder their applause—they'll raise the roof as Hoot leaves them thrilled and breathless time and time again. You know what Hoot can do with a bucking bronco—but just wait until you see him with a roaring fire-truck! And speaking of box office receipts—why, that's just what we mean when we say it's his greatest picture!

CARL LAEMMLE presents

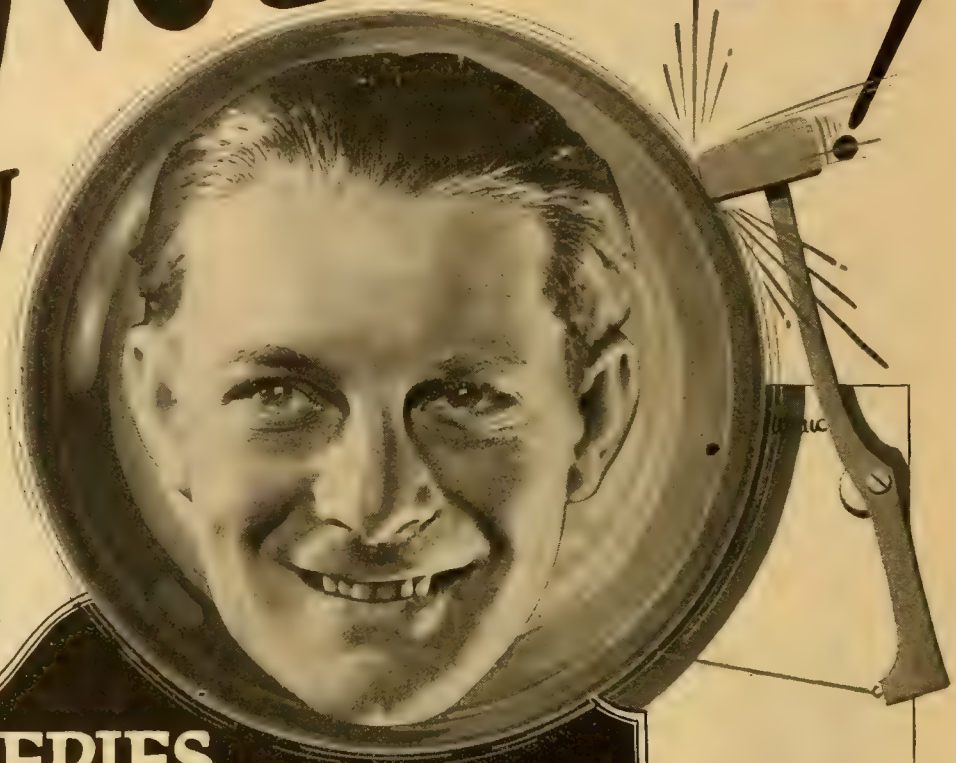
HOOT GIBSON

in his greatest action romance

HOOK and LADDER

UNIVERSAL GIBSON PRODUCTION ✦✦ Directed by EDWARD SEDGWICK

They've Started the New 4th SERIES



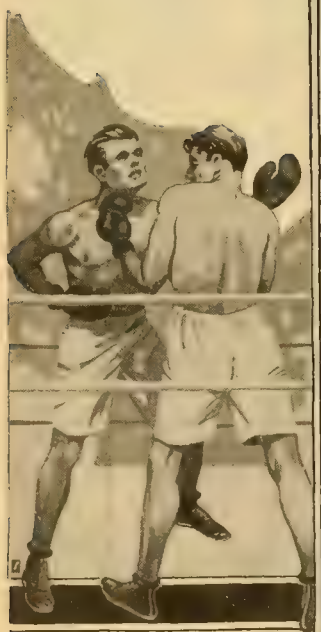
The Leather Pushers

Presented by CARL LAEMMLE
Starring
BILLY SULLIVAN

From the inimitable Collier's Weekly stories by
H. C. WITWER

Directed by
Edward Laemmle

Advertised in THE SATURDAY EVENING POST



HAVE YOU got your dates set for this big new FOURTH SERIES of the biggest money-making two reelers that ever flashed across the screen? Better get them in TODAY if you want to beat competition—and please the hundreds of fans in your town who saw the First, Second and Third Series and who are waiting for this one! NOW—at your Universal Exchange!

BY THE way — Hugo Riesenfeld, managing director of the RIALTO and RIVOLI Theatres, Broadway, New York, has booked the FOURTH SERIES—two of the finest first-run houses in the country!

UNIVERSAL JEWEL SERIES

A POPULAR book recently offered as a screen story was turned down by one director because it did not have enough material for six reels. Another director later took this same book and made the picture into eleven reels.
Such padded features will never build up sound business for your theatre. You MUST give your patrons ENTERTAINMENT —the kind that brought pictures to their present popularity.
Educational's nationally advertised Short Subjects always assure a Whole Evening's Entertainment.
E. W. Hammons
They Won't Just Laugh
They'll SHRIEK at
"NO LOAFING"
With "Poodles" Hanneford
when the famous clown does his tumbling on a piano far above the street
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President
Tuxedo Comedies
SIX TWO-REEL FUN FEATURES
Educational Pictures
THE SPICE OF THE PROGRAM

What could she do but turn

Forced out of her father's hous because she came home afte eleven, Bessie's only shelter wa in the home of Victor. Poo frightened girl, ignorant of lif untutored in love! What dra matic episodes awaited her!

Goldwyn Cos

We Nominate for the Hall of Fame

Sir Hall Caine

Because he is the most popular author writing today. Because his latest and most popular novel, "The Master of Man," has been made into the most thrilling motion picture of many years. It is entitled "Name the Man!"

Victor Seastrom

Because this great Scandinavian director is the supreme master of human sympathy in the motion picture drama.

Because he has just produced "Name the Man!", a picture that the years will not forget.

Beside this great picture all other ones fade into insignificance!

VICTOR SEASTROM

The Director

SIR HALL CAINE

The Author

Name The Man!

to him?

dapted for the screen by Paul Bern
UNE MATHIS, Editorial Director

eaturing CONRAD NAGEL
MAE BUSCH
PATSY RUTH MILLER
HOBART BOSWORTH
AILEEN PRINGLE
CREIGHTON HALE

mopolitan

A great "Movie" market *and* a great "Movie" medium

WITHIN Chicago and its famous forty-mile radius live seven hundred thousand families—four million people. Admittedly one of the world's greatest "movie" markets.

In Chicago there is a "movie" medium of such outstanding value that it publishes more motion picture advertising than any other daily newspaper in the city—

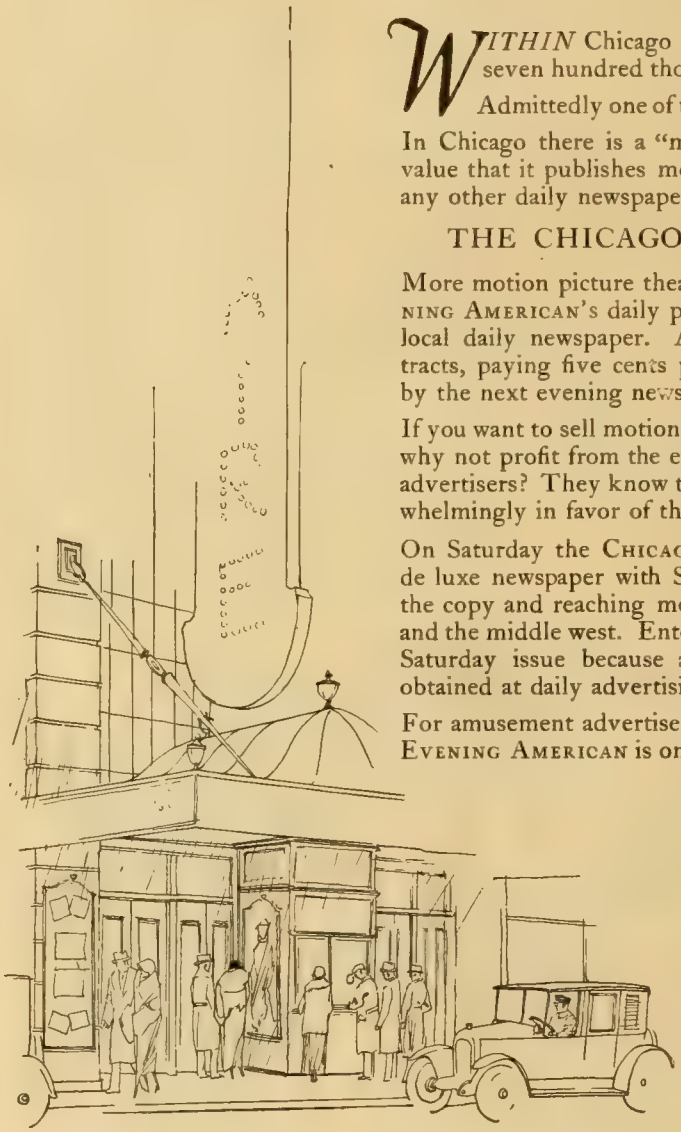
THE CHICAGO EVENING AMERICAN

More motion picture theatres advertise in the CHICAGO EVENING AMERICAN's daily photoplay calendar than in any other local daily newspaper. And they advertise on yearly contracts, paying five cents per line more than the rate charged by the next evening newspaper.

If you want to sell motion pictures to the great Chicago market, why not profit from the experience of Chicago motion picture advertisers? They know the situation and their verdict is overwhelmingly in favor of the CHICAGO EVENING AMERICAN.

On Saturday the CHICAGO EVENING AMERICAN publishes a de luxe newspaper with Sunday features, selling at five cents the copy and reaching more than 450,000 families in Chicago and the middle west. Entertainment advertising dominates the Saturday issue because a substantial circulation increase is obtained at daily advertising rates.

For amusement advertisers the Saturday issue of the CHICAGO EVENING AMERICAN is one of the greatest buys in the country.



CHICAGO EVENING AMERICAN

a good newspaper

"A WOMAN of PARIS"
A DRAMA OF FATE
featuring
Edna Purviance
Written and Directed by
CHARLES CHAPLIN
"Takes Its Place Among New Things Of Screen"
"Charles Chaplin in 'A Woman of Paris' proves beyond doubt that he can take a story of simplicity, usualness and human flavor, and make of it a film that easily takes its place among the new things of the screen. You laugh at the gentle comedy and you disguise a furtive tear at the pathos. It is logical. It is natural."
—Alan Dale, N. Y. American.
NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford Charles Chaplin
Douglas Fairbanks D. W. Griffith
Hiram Abrams, President

BAD MEN

The West has Some
Hard Two-gun guys-
but we aren't all
angels on the East-
Side in N.Y. Get
this Straight. It
is money talk for
YOU. "GRIT"

Hodkinson Pictures

A 100% PICTURE

ONCE in a season comes a 100% box-office knock-out, that is superbly written, supremely acted and directed—a landslide for the exhibitor.

"PLEASURE MAD" is a box-office avalanche that's sweeping everything before it. It's Reginald Barker's newest and biggest, presented by Louis B. Mayer through Metro. It's a smash-hit that has everything!

Tremendous heart interest, spectacular scenes that are eye-openers, a sure-fire cast headed by Mary Alden and Huntly Gordon, and a mighty love story of Divorce and the Jazz Age and a woman who fought against odds to save her home.

"PLEASURE MAD" took Frisco by storm when it struck Loew's Warfield like a thunderbolt. Audiences laughed, wept, and cheered! And the business it did for the Warfield in Frisco it will do for you, for every exhibitor anywhere. It will hold your audiences breathless to a staggering climax—but will send them away happier, and *send them away talking!*

They will smash your gate to see "PLEASURE MAD." It's the biggest buy the exhibitor ever had! Get behind it with everything you've got, and watch the dollars roll in.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director

A Metro Picture

REG. U.S. PAT. OFF.

Love that makes the world go round

Louis B. Mayer presents The Reginald Pleasu

With this Notable Cast

Huntly Gordon as the man
Mary Alden as his Wife
Norma Shearer as their daughter
William Collier Jr. as their son
Winifred Bryson as the other Woman
Ward Crane as the man's friend
Frederick Truesdell as the Waster
Joan Standing as Hulda

LOVE OF FATHER FOR DAUGHTER

LOVE THAT IS IMPULSIVE

LOVE OF MAN FOR WIFE

Makes this stirring love Drama

d Barker Production

re Mad

Adapted from the
BLANCHE UPRIGHT novel
The VALLEY of CONTENT
Scenario by
A.P. YOUNGER
Photography by NORBERT BRODIN

LOVE THAT IS LAWLESS

MOTHER LOVE FOR HER SON

It Hits Home in Every Home!

Millions of movie-goers are waiting for this picture, for a million American homes have been touched by the Jazz Age and the problems of modern life and modern love and divorce. The greatest universal emotion of the human heart is exalted in this story of an old-fashioned wife and her new-fashioned husband and children who drift away from her to a playground of passion.

"PLEASURE MAD" is a symphony of life, in crashing cymbals and muted strings. and *it plays a box-office tune all its own!*

Jury Imperial Pictures Ltd.
Exclusive Distributors thru
out Great Britain, Sir Wm
Jury Managing Director.

A Metro Picture

REG U S PAT OFF

TOOK FRISCO BY
World's Premier at Loew's Warfield
PLEASURE

Mayor Greets Mayer in Whirlw
Campaign that rocked Frisco

ayor Rolph presents
uis B. Mayer with
eys to City.

ouis B. Mayer,
orma Shearer,
nd Police Chief
an O'Brien.

How They Did It

The greatest publicity campaign ever put over in 'Frisco was opened by a reception at the station on the arrival of Louis B. Mayer's party by these notables:

Mayor Rolph of San Francisco.

Chief of Police Dan O'Brien.

Mrs. Blanche Upright, writer of "Pleasure Mad" and prominent club woman.

President and officials of the Chamber of Commerce.

Motorcycle police escort.

30th Infantry Band.

Jazz orchestra and chorus girls from the "Palais Royal."

A parade led by the 45-piece band, with 25 autos in the line, through the business section to the city hall, was followed by Mayor Rolph's presentation of the keys of the city to Louis B. Mayer in recognition of the world premiere of "Pleasure Mad" at Loew's Warfield.

Chorus girls greet Mayer party at station.

Metro Picture

STORM!
turns hundreds away

MAD

nd Exploitation

"PLEASURE MAD"
NIGHT-SUNDAY

PALAIS RO

Sensational Stunts

"Pleasure Mad" night was celebrated at the Palais Royal cabaret.

A siren-shrieking ambulance preceded a wrecked car towed through the streets, proving the driver was "Pleasure Mad."

Every yellow taxicab had pasted on the front and rear windows the slogan "Our Drivers Are Not 'Pleasure Mad'—They Drive With Care," and the name of the Warfield.

Special billboard teaser campaign got results.

You'll Get the Same Results

"Pleasure Mad" is a money-making title with endless possibilities for exploitation. The stunts that the Warfield did can be duplicated anywhere, and there are scores of others contained in the Metro press sheet that will help you put over "Pleasure Mad" to walloping receipts.

Louis B. Mayer and party welcomed by City Officials.

Street ballyhoo with teaser billboards in background.

Jury Imperial Pictures Ltd. Exclusive Distributors thru out Great Britain. Sir Wm. Jury, Managing Director.

A Metro Picture

REG. U.S. PAT. OFF.

"Success Insured Anywhere"—Moving Picture World

"Features pleasing settings and clothes to advantage. Jazz angle will interest. Younger fans will appreciate the gay parties and youthfulness of certain parts of the picture. Idea entertainingly treated by Reginald Barker."—*Moving Picture World.*

"Lavish scenes. Title suggests many exploitation ideas. Mother theme and beautiful settings sure to please your patrons."—*Exhibitor's Trade Review.*

"Mary Alden's understanding interpretation is outstanding feature. Huntly Gordon also well cast. William Collier, Jr.'s performance all that could be asked. When father announces wife simply doesn't belong in their new life, that they are going to be divorced and asks the children to decide which parent they prefer to live with, Collier, Jr., does splendid bit of acting."—*Exhibitor's Trade Review.*

"The scene between Mary Alden and a supposedly society leader who is trying to alienate the husband's affections, is so realistic we had our ire aroused against the entire clan of vamps. Mary would have won out, too, had not fond husband arrived to rebuke her for insulting such an innocent creature."—*Exhibitor's Trade Review.*

"Can be well recommended to women patrons. Character of the picture will insure its success anywhere. Sympathetic performance by Mary Alden."—Moving Picture World.

A Metro Picture

REG. U.S. PAT. OFF.

Jury Imperial Pictures Ltd.
Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Dir.

Paper With a Punch!

Billboard display means something when you have posters like these. One-sheets, three-sheets, a striking six-sheet, and a smashing twenty-four—every one of them has the punch that pulls!

There is a superb window card, four lavish lobby paintings, hanger, and a set of lobby cards that no passer-by could pass.

These Metro advertising aids make a 100% exploitation campaign possible, and 100% exploitation on "Pleasure Mad" means 100% profit.

Colorful and artistic, "Pleasure Mad" posters will make them stop and look—and buy your tickets!

Write for the Metro press sheet on "Pleasure Mad" and see what a wealth of publicity and exploitation aids you can use on one of the year's biggest pictures.

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain. Sir Wm. Jury Managing Dir.

A Metro Picture

REG U S PAT OFF

Put it over with the Press Sheet!

Snappy Ads
Splendid stories
Sure-fire stunts

Every thing to Clean Up Big!

Exploitation—Cont'd

Press Sheet

Metro Picture

Everything the Exhibitor Needs

JED MEADOR Director of Advertising Publicity and Exploitation

Metro Picture

CRASH IN ON BIG CASH WITH "PLEASURE MAD"

PHONOGRAPH DEALER TIE-UP

Practically every phonograph dealer is ke for unusual dignified advertising stunts a they have in your engagement of "Pleasu Mad" the desired opportunity for co

PUT OVER THIS TEASER CAMPAIGN

Here is a teaser billing campaign that will start your town talking Make a liber distribution of the three styles of teaser copy on all

A LIVE WIRE LOBBY BALLY

Here is a new twist to a familiar tele phone st

TOY STORE CO-OPERATION

The title "Pleasure Mad" in reality applies only to the kiddies from the str Reaction. They, and the

REVIEW STORIES

THIS PAGE CONTAINS—
1—An Array of Window Tie-ups.
2—Compelling Lobby Display.
3—Poor Children's Day.
4—Dance Contest.
5—Home Builder Co-operation.

OMPREHENSIVE WINDOW CAMPA

The title "Pleasure Mad" furnishes a tie-up angle th by to any number of merchants, if handled as sug A uniform slogan incorporated in

ACCESSORIES

FOR YOUR LOBBY

TIE UP WITH YOUR SONG SHOP

FOR YOUR SCREEN

FOR GENERAL EXPLOITATION

A STREET FLOAT WITH A PUNCH

The accompanying illustra tion depicts a mod street bally which with wonderful re bound to work up comment and inter ployed well

HOW "PLEASURE MAD" RECEIVED ITS TITLE

'How to "Sell" Stories

MARY ALDEN FINDS GOWNS GIVE POISE

PLANT THIS CARTOON

On the right is

THIS PAGE CONTAINS—
1—Music Dealer Tie-up.
2—Poster Cut-outs.
3—New Telephone Stunt

LET THE NEEDY CHILDREN HAVE ONE "PLEASURE MAD DAY"

Here is a publicity stunt that will put your engagement of the front running. Enlist the co-operation ther prominent fraternal society full power to handle this event

FOR YOUR BILLING

Plan Your Campaign!

Pleasure Mad" is a smashing box office title that

Special Magazine Page Feature

Mary Alden Discusses Pleasure-Madness, The High Expense of Sinning, and Success

Your Mail Campaign

REAL ESTATE DEALER TIE-UP

PLEASURE MAD DANCING NIGHT

A Brilliant Slide

THE TIME TO GO

FOR YOUR NEWSPAPERS

POSTER CUTOUTS WITH SELLING POWER

ADVANCE STORIES

BOOK STORE TIE-UP

PUT OVER A DANCE CONTEST

If you plant nothing else in the newspapers, show e popularity of Blanche

Publicity Stories For Your Newspapers

HUNTLY GORDON QUITS AS BROKER TO BE AN ACTOR

News Briefs Editors Want

Keep the Newspapers Supplied with a STHIS PAGE CONTAINS—
And Use The
1—Special Cartoon.
2—Book Store Tie-up.
3—Teaser Bill Campaign

DIRECTOR THINKS PHOTOPLAY WILL DOOM JAZZ FAD

Reginald Barker Sees Powerful Message in "Pleasure Mad"

NOVEL LOBBY DISPLAY

Illustrated here is a suggested lobby display which carries the message of "Pleasure Mad" to your public in a forceful way This idea can be elaborated according to size and construction of your lobby Any combination of contrasts through the exhibition

Teaser Paragraphs

particularly effective for your program, heralds and house your advertising

A Rat Phrases

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir William Jury Managing Director

Metro Picture

REG U S PAT OFF

they're coming bigger and bigger!

and

NOW—

GLORIA SWANSON

in

"The Humming Bird"

A Sidney Olcott Production

WE'VE seen it.

And this we know:

Millions of persons will cram thousands of theatres in order to see it.

Too free use of superlatives in trade advertising has weakened their use.

But superlatives are inadequate to describe the business possibilities of *Gloria Swanson in "The Humming Bird."*

If Gloria ever was a success in your theatre—and you know she has been—she'll triple any success she ever attained—in "The Humming Bird."

If Sidney Olcott ever showed his merit—and you know he has in "The Green Goddess" and "Little Old New York"—he has topped anything he ever did—in "The Humming Bird."

Strong statements, but true.

Adjectives, praise, promises—we could use a bushelfull on this picture.

But when all's said and done it means this:

Here's a bigger and greater picture if ever there was one. Gloria Swanson in "The Humming Bird" is going to do absolutely tremendous business for exhibitors without any question of doubt.

You'll be able to see for yourself soon.

It's a Paramount Picture

Mr. EXHIBITOR
AND
Mr. EXCHANGEMAN

WATCH
FOR
FUTURE EDITIONS EXHIBITORS HERALD

I AM
FIGURING TO BE WITH YOU THIS SEASON

BIGGER
AND
BETTER
THAN
EVER

Neal Hart

1247 FLORES ST., HOLLYWOOD, CALIF.

talk! talk! talk!

means nothing unless you can

deliver!

there's the secret of

FIRST NATIONAL'S—

consistent superiority—

nothing can stop us

That's no idle boast—It's the cold, actual experience of thousands of exhibitors whose opinions can be found expressed in "The Check-Up" section of the Motion Picture News.

Month after month these reports show First National Pictures leading all others in box office percentage value.

Bear in mind as well—the recent survey of the field, by the News, when 73% of more than 6000 exhibitors said First National Pictures made the biggest profits for them.

Get the tremendous significance

of that report—

7 out of every 10

exhibitors made more money with First National Pictures *than with those released by any other company!*

You can't dodge *such* facts!

First National leads the industry because it is delivering —week after week—the greatest series of money making pictures this business has ever seen or will see—

Look at what you are getting from First National right now—

—we promised YOU a box office sensation in

"PONJOLA"

and you certainly got it!

—we promised YOU a smashing financial success in

"FLAMING YOUTH"

—and it is bringing in unheard of profits

NOW—for December and January

we promise YOU — the greatest group of pictures ever released by one company — in two consecutive months—

here's where we make good *again!*

1st— **"BLACK OXEN"**

Offered by Frank Lloyd Productions, Inc., from Gertrude Atherton's great novel, featuring Corinne Griffith and Conway Tearle is, just as the Exhibitors' Herald says:—"A 'Best Seller'—made into a best seller. A cleanup for every exhibitor who plays it"

2nd— **"ANNA CHRISTIE"**

Thomas H. Ince's greatest picture adapted from the play by Eugene O'Neill, with Blanche Sweet in the title role, is—as the critics say—"The screen's greatest achievement."

3rd— **RICHARD BARTHELMESS in "21"** is a typical Barthelmess picture in every way and you know what that means. A John S. Robertson production.

4th— **"HER TEMPORARY HUSBAND"** by Edward A. Paulton is by far the greatest and funniest comedy farce ever made. Film Daily says: "One of the biggest laugh getters of the season. It's a sure-fire winner." Directed by John McDermott.

5th— **"BOY of MINE"**

by Booth Tarkington, with that wonderful youngster, BEN ALEXANDER, is just what the Moving Picture World calls it—"A gem among pictures. One of the finest of the year." Directed by William Beaudine.

6th— **NORMA TALMADGE in "The SONG of LOVE"** is another great Talmadge production and all exhibitors know that means big business. Directed by Frank Borzage.

7th— **GEORGE FITZMAURICE'S "The ETERNAL CITY"**

from the book by Sir Hall Caine, with Barbara La Marr, Bert Lytell, Lionel Barrymore, Richard Bennett and Montagu Love, is as "Danny" wonderfully described it in Film Daily—"What a box office! If you can't make money with this one there is something wrong—with you."

Presented by
Samuel Goldwyn
(Not now connected with Goldwyn Pictures)

8th— **"PAINTED PEOPLE"**

with that sensational star of "Flaming Youth"—COLLEEN MOORE—supported by a stupendous cast bids fair to be one of the season's best.

add to this great line-up—

—such sure-fire values as are represented here—

"TORMENT" - - - -	Here is Maurice Tourneur at his best. William Dudley Pelley's powerful story of crook life becomes a screen triumph.
"SAILORS WIVES" - -	Another smashing picture by Warner Fabian, anonymous author of "Flaming Youth."
NORMA TALMADGE in "SECRETS" - - - -	This great box office star in one of the biggest dramatic successes that was ever staged. It is bound to be a tremendous money getter. Directed by Frank Borzage.
"The GALLOPING FISH" - -	Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be funnier than "The Hottentot." From story by Frank R. Adams.
"FLOWING GOLD" - -	Richard Walton Tully's production of Rex Beach's gripping story of the Texas oil fields. Directed by Joseph de Grasse.
CORINNE GRIFFITH in "LILLIES of the FIELD" - -	A great star in a great picture adapted from the stage success of the same name and directed by John F. Dillon—who made "Flaming Youth."
RICHARD BARTHELMESS in "The ENCHANTED COTTAGE"	A John S. Robertson production which promises to be one of the finest Richard has ever made.
"SON of the SAHARA" - - -	A tremendous drama of Paris and the Great Sahara with Bert Lytell—Claire Windsor and a big cast. From the novel by Louise Gerard. Directed by Edwin Carewe.
"SUNDOWN" - - - -	The greatest production of the Old West the screen has ever seen—More than a quarter of a million head of cattle form the background of this tale of the passing of the cattle kings. Story by E. J. Hudson, directed by Lawrence Trimble.
GEORGE FITZMAURICE'S "CYTHEREA" - - -	Adapted from the sensational novel by Joseph Hergesheimer. Presented by Samuel Goldwyn (not now connected with Goldwyn Pictures).
"The WOMAN On The JURY"	This sensational stage success with its tense dramatic plot will be one of the most powerful pictures of the year.
"THE LOST WORLD"	That wonderfully fascinating tale by Sir Conan Doyle. A big special and the biggest novelty of the year.

—And to think

we haven't begun to talk about the two pictures the whole industry was anxious to obtain—the two pictures we predict will be the sensations of 1924—

FRANK LLOYD PRODUCTIONS, INC., OFFERS

"THE SEA HAWK"

This thrilling story by Raphael Sabatini is greater in picture values than his "Scaramouche"—A stupendous story of the pirate days of the Barbary coast.

RICHARD WALTON TULLY'S

"BIRD *of* PARADISE"

A screen adaptation of his tremendous stage success—Another that will make screen history.

We have claimed and proved our superiority for the seasons 1923-24.

—that's our story

—and we are going to stick to it.

And it's a story that carries conviction—a story which the keenest picture buyer in the world has to acknowledge, proves conclusively—

FIRST NATIONAL'S LEADERSHIP!

Nothing can stop us—because we build with brains—with a knowledge of public likes and dislikes—with the one thought in mind that WORK—INTELLIGENT WORK—is the thing that will enable us to keep delivering superior product now and forevermore.

Start the New Year right—Book First National First—FIRST NATIONAL MONTH and every month of the year.

Richard A. Rowland

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Martin J. Quigley—Publisher & Editor

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Vol. XVIII January 5, 1924 No. 2

The Coming Year

The motion picture industry has a weakness for alarms.

Every few months some alleged impending disaster gets itself talked about.

The statement evil is a big factor in this. Even when things are at their best, it seldom fails that some film man, great or small, develops a statement complex and, usually, having no real message to deliver he seeks to insure attention for his pronouncement by giving it a sensational twist.

And as bad news, whether right or wrong, travels fast and wide we regularly find tidings of gloom and disaster broadcast throughout the industry.

In the clamor and maze of these statements it is difficult for many to maintain a correct understanding of the facts. And there are many places where an entirely erroneous notion about the business has been created.

* * *

The plain, unvarnished truth is that this industry may and should face the coming year with assured confidence and satisfaction.

There is nothing and there never has been anything fundamentally wrong with the business. There is a greater and a more substantial interest on the part of the public toward motion pictures than ever before. According to the established habits of the American public the motion picture is an absolute necessity. The motion picture is as thoroughly entrenched as the daily newspaper—and to millions of people it means a great deal more than does the newspaper.

Theatre attendance is the one vital barometer as to the condition of the business. And the motion picture theatres of the country, generally speaking, have had a great year. New attendance records have been established for all classes of theatres. From every quarter reports have come of a steadier and more stable attendance than ever before experienced.

* * *

There are internal problems to be met and mastered—of course; but that is a condition from which, in the natural order, there is no escape. All of the problems of this time may be solved, but new ones which will seem just as menacing will appear. But for an industry which has met with such phenomenal success, which enjoys such a favorable position in the hearts and minds of the public—there should be no apprehension or alarm, even if its problems were ten times greater.

The motion picture industry does not need reconstruction or revolution; its existence is not threatened and its certain development and progress cannot even be questioned.

It needs only a courageous and determined spirit to do, to the best of its ability, the big job that is at hand.

It needs only the power of deep-rooted and intelligent confidence to make the coming year the greatest page in the history of this great industry.

by Martin J. Quigley

In This Issue

OF SPECIAL INTEREST

"Better Theatres" Section for January.. .....Opposite Page 82

Containing: "Better Lighting Treatments and Stage Settings," by Colby Harriman. . . . "Acoustics and Its Relation to a Successful Theatre," by Horace L. Smith, Jr. . . . "The Theatre of the Middle Ages," by Frank Cambria. . . . Details of Modern Combination House Adjoining Hotel. . . . "Theatre Projects listed for 1924 Total $35,343,000," by Harry E. Holquist. . . . Views of New Fox Theatre. . . . Are You a Small Town Showman With Poor Music? . . . Showman's Shop Window. . . . Balaban & Katz Make Public Partners in Enterprises. . . . Principals and Application of Mazda Lamp Projection. . . . Directory of Theatre Architect.

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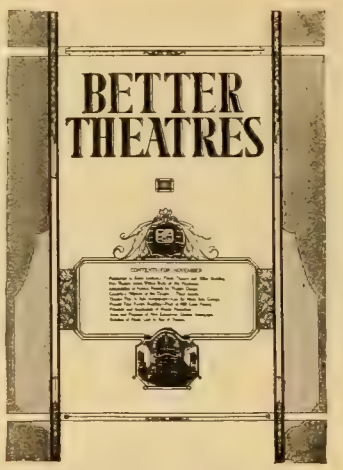


"Better Theatres," which already has been accorded such popular acclaim among the country's showmen promises to be an even greater economic force in successful theatre operation during the coming year. Many vital and important phases of the theatre are scheduled for discussion in its columns and for the first issue of the new year the department this week launches valuable series of exhibitor articles dealing with stage settings and presentation, prepared by Colby Harriman, technical director, McVickers theatre. "Better Theatres" for February will contain a story of much moment to the industry on the question of whether present day theatres have reached their practical size limit.

A Paper With the Theatre Angle

"We follow the HERALD reports very closely and we have never made contributions to any other trade paper.

"We appreciate the fact that the HERALD has the exhibitor's angle and we are glad to cooperate with it at all times.

"Extending the greetings of the season,

"Cordially yours,
"John W. Hawkins,
"Allen Charette, Inc.,
"New Bedford, Mass."

Re-Takes

WE Wish You All a Year of Good Things.

And right here we want to thank those good fellows in the trade who sent us Christmas cards and cigars and other useful gifts. No slump in the giving this year.

* * *

We're tired, we're broke, but we're happy. (This was written the day before Xmas.)

* * *

The HERALD staff sends greetings happy
To all friends both old and new,
Ring out wild bells and make it snappy
'Cause we mean it through and through.

* * *

Those Congressmen don't seem to take to Mellon's food, do they?

* * *

Relenting

The long haired reformers of Los Angeles are being affected by the Christmas spirit of giving, it would seem. They're going to give the actors and ladies who want to dance an hour longer in which to enjoy themselves. They gotta go home at 1 o'clock, though.

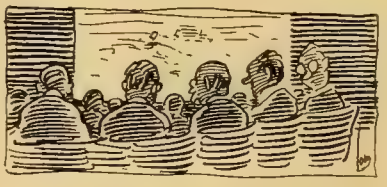
* * *

Hen vs. Bill

Bryan says Ford's aid is going to hurt President Coolidge. How does Bryan know? He was never president.

* * *

Congress will do a lot of playing with blocks after Christmas, I suppose.



The exhibitors were given the privilege of lookin' 'em over last year before buying pictures, but a lot of them looked so hard at the prices they forgot the plots.

* * *

Nothing to Celebrate With

The business of celebrating New Year's eve is becoming more and more difficult—the stuff is getting so scarce.

* * *

Tit for Tat

Now Coolidge will have to go out and buy a Ford and write Henry a testimonial.

* * *

Folks We Like to Meet

Virginia Valli, who stopped off in our sloppy city a day or two before Christmas, had her picture took, and left for New York, where she'll enjoy the holidays looking at Broadway attractions. A regular "lady of quality" is Virginia.

* * *

Awful Tiresome Stuff

Irving M. Lesser, of Principal Pictures, says there is to be no more "chocolate candy" in his pictures. By that he means jazz parties, elaborate ball room scenes, Vesuvius eruptions, big battle scenes and million dollar floods. Well, we're for him.—J. R. M.

Church Seeking Federal Control Of U. S. Screens

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—Another concerted effort to bring about federal control of the country's screens has been launched by the Presbyterian church, according to Dr. Charles Scanlon, secretary of the organization's department of moral welfare.

A meeting of religious and civic organizations will be called by the Presbyterian church to meet in Washington on February 13 and 14, as "the beginning of a definite and determined crusade the slogan of which will be 'clean up the movies.'"

Among the organizations which will be urged to participate in the campaign are: The Baptists, Disciples, Lutherans, Methodists, Reformed Church, and Episcopalians; the W. C. T. U., the Anti-Saloon league, the World Prohibition, and Reform federation, the National Temperance society, Salvation Army, Volunteers of America, Young Peoples' Society of Christian Endeavor, Knights of Columbus, Y. M. C. A., and Y. W. C. A., National League of Women Voters, National Motion Picture league, and the Red Cross.

Valentino to Make Two F. P.-L. Films Before Joining Ritz

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—Rudolph Valentine has agreed to return to Famous Players-Lasky Corporation soon after the holidays and resume the making of pictures, according to a joint statement just issued by Famous, Max D. Steuer, representing the film star, and Ritz Pictures Company, which also has the star under a contract.

It is understood that the agreement provides that Valentino will return to Paramount on February 1 and make two pictures, completing the second by the end of June. On July 1, according to the terms of the settlement, he will have completed his contract with Paramount and will then go on regular schedule for Ritz-Carlton Pictures.

Mr. Valentino's first picture on his return to the Paramount fold will be Booth Tarkington's "Monsieur Beaucaire," which will be directed by Sidney Olcott. By the terms of the settlement all litigation between Mr. Valentino and Famous Players will be dropped, upon completion of his contract.

Moeller Leaves Cohen Organization to Open Theatre Service Firm

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—A J. Moeller has resigned as general manager of the M. P. T. O. A., effective on January 1. The former Michigan business manager is severing his association with the exhibitor organization to launch the Moeller Theatre Service, Inc., 1650 Broadway.

This new company will render a comprehensive service to theatre owners. Some definite announcement of the plans of the company will be made shortly.

Sydney S. Cohen has not announced whether or not a new general manager will be appointed for the national league.

Lasky Plant Reopens Soon; Production Is Reorganized

February 1, Will Find Twelve Companies at Work at Coast Studio—Unnecessary Expense to Be Eliminated in Picture Making

(Special to Exhibitors Herald)

NEW YORK, December 26.—Paramount's temporary curtailment in production activities will end on January 7, when the Lasky studio in Hollywood reopens with Cecil B. DeMille's "Triumph" scheduled for production. By February 1, according to Jesse L. Lasky, first vice president who has just completed a reorganization of the production department, twelve companies will be at work.

Elimination of all unnecessary expense will mark resumption of production activities, the estimating department in each studio having been materially strengthened during the curtailment period.

Shutdown Has Insured Better Films, Says Lasky

Expressing unbounded optimism over the future of picture production, Mr. Lasky declared that the temporary closing of the Lasky studio had brought about the results expected—a system and mental attitude insuring the production of better pictures with less waste. He outlined the changes which he has accomplished in the producing forces and told just how the new production policy is to be executed.

"More authority will be given the managements of our studios," said Mr. Lasky, "and in the future no picture will be started until every item has been estimated. During the brief temporary closing of the Lasky studio our directors and scenario writers have been carefully going over the scripts of future productions. Each of these scenarios has been carefully studied with a view to the elimination of all unnecessary expense; casts have been carefully chosen, and more time and study have been placed on every step of production from the original selection of material up to the final approval before actual photography.

"In the formulation of this policy we have had the most enthusiastic support of directors and scenario writers; in fact, the most heartening development has been the attitude of helpfulness and willingness of everybody in the studio.

Makes Personal Changes

"One of the moves we have made is the strengthening of the estimating department in each studio. The purpose of these departments is to go over each script and estimate the cost of every scene in the picture before any photographing is done. These departments are composed of production experts, who are able to eliminate unnecessary scenes and suggest changes for the improvement of stories, besides accurately estimating their costs.

"Several changes have been made in the personnel of the production department. Robert T. Kane will continue in charge of general production activities, with E. C. King as studio manager of the Long Island plant Ralph Block has been appointed managing editor of the story department.

"Julian Johnson will be chief title writer at the Long Island studios. Henry Salisbury has been added to the production department, and Charles Eyton will continue as studio manager at the Lasky studio, with Victor H. Clarke as my West Coast assistant.

"Another change which will be effective with the reopening of the studio will be the resumption by Cecil B. DeMille of his duties as director-general. Mr. DeMille will give all of the technical departments the benefit of his advice and experience, to the end that these departments will be filled to the highest point of efficiency.

"Some of the most important productions of this season will get under way with the reopening of the Lasky studio. Cecil B. DeMille's picture, 'Triumph,' which will mark the reopening of the studio, will feature Leatrice Joy and Rod LaRocque.

New Productions Planned

"Herbert Brenon will begin with the reopening of the Lasky studio on 'The Breaking Point,' from Mary Roberts Rinehart's play.

"George Melford also will signalize the reopening of the studio by beginning 'The Glorious Tomorrow.' Sam Wood will produce Rita Weiman's well-known story 'Bluff.'

"James Cruze is now at Natchez, Miss., producing the river scenes for 'Magnolia,' his picturization of Booth Tarkington's play. Irvin Willat will begin shortly after the studio's reopening on Zane Grey's favorite story, 'Wanderer of the Wasteland,' featuring Jack Holt. This picture, for the first time in the history of our company, will be entirely in color.

New Vehicle for Negri

"Victor Fleming will begin on February 18, on 'The Code of the Sea.' Early in February Dimitri Buchowetzki will begin production of the next Pola Negri picture, 'Men.'

Goodman and Beecroft Will Join Cosmopolitan

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—The beginning of the new year will see a number of changes in the personnel of officialdom of Cosmopolitan Pictures. On that date Dr. Daniel Carson Goodman joins the organization as general manager of production, and Chester Beecroft returns to the Hearst company to take the general management of the three big studios now under construction.

George B. VanCleve will be general manager of the company.

A Book of Facts

Under that title the Special Committee of Motion Picture Theatre Owners, which is cooperating with the Motion Picture Producers and Distributors in a campaign to relieve exhibitors from the burden of the admission tax, has published a booklet presenting briefly and concisely arguments which the individual exhibitor may use in furthering this campaign. Because of the constructive content of this pamphlet, the "Herald" is publishing it herewith:

The Amusement Tax Should Be Repealed

Because

President Coolidge says: "The amusement and educational value of moving pictures ought not to be taxed."

Secretary of Treasury Mellon said: "Repeal the admission tax. It is paid by the great bulk of people whose main recreation is attending the movies in the neighborhood of their homes.

Because

The motion picture is a necessity and not a luxury.

No government ever should, or successfully can, tax the necessities of its people except in time of war.

The amusement tax is a special war measure and a very severe one. The war is over. This special burden should be lifted. The taxes on soda water, soft drinks, cosmetics, pullman car seats, etc., and other nuisance taxes have been repealed long ago. The tax on admissions, a really vital necessity, should be removed.

It is a levy principally on the very class of Americans who can least afford to pay it.

The repeal of the tax will make more accessible this truly American form of diversion and recreation.

Because

The lifting of the tax will enable the motion picture theatre owner to keep admission prices as they always should be—within the means of all.

It will enable the exhibitor to purchase and show their patrons better and better programs.

Because

Many theatre owners are now turning over in taxes more than they can retain as recompense for their labors, time and enterprise. This is economically wrong and has caused hundreds of communities to be without this universal form of entertainment.

With a seat tax, raised 100 per cent during the war, city and state license fees, music licenses, and other imposts in addition to every other tax paid by any other business the theatre owners are already overtaxed. This is unfair.

With proper reward for their work, theatre owners will have better houses, better programs and the public better entertainment.

Additional Facts

The recreation and education furnished by the motion picture theatre today is a recognized necessity and as such should not be a subject for taxation.

That recreation and education as furnished by the motion picture theatre is a necessity, we offer the statement of no less personage than Calvin Coolidge, President of the United States, who says:

"The Amusement and educational value of moving pictures ought not to be taxed."

Certainly when the Executive who presides over 110,000,000 people thus recognizes the importance and necessity of motion pictures and points it out to Congress in his message, thus declaring himself to the effect that there should be no surcharge upon those who seek diversion in this manner, there can be no question as to the necessity of this form of Recreation or no doubt as to the wisdom of the immediate removal of this tax.

Motion pictures are a part of the daily lives of our people. It is an American-born, American-developed industry. Upwards of 10,000,000 people daily seek diversion and recreation in the 15,000 theatres of the United States.

Its scope for public service has gone beyond the strictly amusement field.

In the motion picture theatre of today the wonders of all the world pass in review. Pictures are shown of foreign peoples and foreign lands, their customs and habits, their commercial enterprises. Scenes of famous landmarks and historical points are presented as well as romances of times gone by, and of our great present day industries, instructive to old and young.

Amusement is recreation and recreation is a necessity if our every day life is to be considered something more than a mere colorless and drab existence.

The amusement tax on motion picture theatres is a tax on the masses and comes out of the slender purse of those who can least afford to be so burdened.

City, state and federal authorities have before recognized the motion picture as a necessity. When there was a coal shortage, when fuel and light was allotted with utmost care only to those institutions which were necessities to the public welfare, motion picture theatres were placed in this preferred class. Why? Because the people needed them. Because they were recognized as a necessity, classified by the government as an essential industry and a medium of relief from the strain of unremitting toil and worry.

Motion pictures rendered very valuable service in time of war to awake the public to the fact that an emergency existed that demanded a response from every red blooded son of Washington and Lincoln. Indeed when the emergency existed the motion picture industry was not found wanting.

Inasmuch then as recreation is a necessity and it is the tenor of Congress to lift war taxes placed on necessities, the tax on motion picture theatre admissions, a necessity, should also be lifted.

This tax was never intended as a permanent tax. It was strictly a war measure made more severe because of that fact and should have passed with the emergency.

The tax on soda water no longer is imposed. The extra charge for Pullman seats is off. There is no levy on toilet articles for personal adornment. These are but a few of the examples that could be pointed out.

The extra charge has been taken off articles like the above, and still the masses, in search of a few leisure hours' entertainment and education, must pay ten per cent more because of a government tax.

This affects not a few, but every man, woman and child in the United States who seek to enjoy what President Coolidge so well terms: "The amusement and educational value of motion pictures."

That this fact is recognized is indicated again by Secretary of the Treasury Andrew W. Mellon's statement, who is proposing the repeal of the tax, had this to say:

"Repeal the Admission Tax. The greater part of this revenue is derived from the admissions charged by neighborhood motion picture theatres. The tax, therefore, is paid by the great bulk of people whose main source of recreation is attending the movies in the neighborhoods of their homes."

The President is right. The Secretary is right. The tax should be repealed.

While the greatest of our weeklies boasts of a circulation of 2,500,000, the movies reach 70,000,000 weekly.

Their great appeal always has been that they were within the reach of all. They must remain so. At the same time they must grow better and better.

Quoting a statement of a Congressman who is conversant with the situation (name on request and permission), "there are a lot of people who will pay 25 cents to see a moving picture but who will not in the world pay 28 cents and as a result the tax in this instance comes not out of the people but out of the pockets of the man who is giving them this particular form of recreation and education."

The above statement means that the theatre owner in fully half of the communities is virtually paying the tax and, not making a legitimate return for his investment, has had to resort to the buying and showing of cheaper pictures, or closing his theatre. And again the public pays in reduced standards of entertainment.

There are thousands of theatre owners who are turning over to the government in admission taxes alone, not counting other taxes, more money than they are able to retain as their remuneration for their whole enterprise.

New Ray Film To Be Issued To Exhibitors

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—Charles Ray's "The Courtship of Myles Standish" is to be issued directly to exhibitors instead of being roadshowed. December 30 is the official publication date.

This decision was announced yesterday by J. S. Woody, general manager of Associated Exhibitors. The only exceptions in the enforcement of this rule, he said, will be in the cases of New York, Chicago, Boston and a few other great centers, where local conditions make a departure virtually obligatory. Elsewhere throughout the entire country the regular motion picture exhibitor will be given an opportunity to reap the benefits of early showings of the production.

"This is squarely in line with Associated's policy of the open door and direct dealing with the exhibitor," Mr. Woody explained.

Neal Hart Preparing To Produce a Series Of State Right Films

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 26.—Neal Hart, star of many western feature films and a player who began his career with the old 101 Bison release at Universal City years ago, has been busy for several weeks with prominent authors preparing a new series of red blood stories.

Since completing the last two series for Wm. Steiner Productions, Hart has toured the north and southwest territories hunting new locations which have never been photographed. The localities selected will be new to the screen and allow much leeway for thrills, according to Neal.

At present Mr. Hart is negotiating with several producers and expects to begin his new series any day. They will be released on the states right market.

Warner Salesmen to Help Fight the Tax

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—With a view to bringing about repeal of the obnoxious admission law, salesmen handling Warner Brothers Pictures have been apprised of proceedings under way in this connection and have been requested to exert every influence they can to arouse the exhibitors they come in contact with to action.

"Unless exhibitors themselves, who should be most interested in this matter, evince the proper spirit the sought for legislation will certainly fall by the way," writes H. M. Warner in a letter to Warner salesmen.

Ask Film Suppressed

(Special to Exhibitors Herald)

KANSAS CITY, KAN., Dec. 26.—Charles B. Griffith, attorney-general of Kansas, has recieved a petition containing the names of 221 residents of Kansas City, Kan., requesting that the film, "The Birth of a Nation," recently passed by the Kansas censor board, be prohibited in Kansas. Those opposing the picture contend that it will tend to excite race riots in Kansas.

From Quigley's New Year's Message

"The plain, unvarnished truth is that this industry may and should face the coming year with assured confidence and satisfaction. . . . . .

"The motion picture industry does not need reconstruction or revolution; its existence is not threatened and its certain development and progress cannot even be questioned.

"It needs only a courageous and determined spirit to do, to the best of its ability, the big job that is at hand.

"It needs only the power of deep rooted and intelligent confidence to make the coming year the greatest page in the history of this great industry."

Published in full on page 21

Lessons of the Past Year Will Guide Industry in 1924

Leaders See Many New Developments and Changes In Distribution and Production During The Coming Twelve Months

Nineteen twenty-three has been a teacher.

Through the knowledge acquired during the last twelve months the motion picture industry in 1924 will experience new developments and will encourage revisions in the operative plans of various phases of the business.

Nineteen twenty-four will be a greater year for short subjects. Few big pictures will be made. Producers will endeavor to adopt a policy of retrenchment. The new year will show a continued steady growth of markets for film.

The forgoing is a composite of the predictions made by producers, distributors and exhibitors in New Year's statements.

Short Subject Given a Boost

Al Christie, a pioneer in the production of short subjects, is confident that "the predictions now being made by the various leaders of our industry point the way to the greater ascendancy of short subject during 1924."

"Probably one of the most encouraging things which has been said recently," said the comedy producer, "was Mr. Marcus Loew's statement that Metro would in the coming year concentrate on five and six-reel pictures.

"Mr. Loew, being one of the largest theatre owners in the United States, should know whereof he speaks and when he says that the theatre owners and the public are tired of long, padded pictures, and predicts that the passion for making eight, nine and ten reel so-called super-pictures will soon die out, he encourages every producer of short subjects which serve to round out a varied bill.

"The year is going to be a great one for all the people of the motion picture industry. We are getting down to essentials, which leads us to the primary purpose for which we are in business—to furnish good, wholesome entertainment for the millions scattered around the world."

Market for Film Will Increase

Approaching the subject from another angle is Albert E. Smith, president of Vitagraph, who has just returned from a tour of Europe.

Through the fact that Europe is being restored to normal, Mr. Smith predicts that "1924 will show a continued steady growth of markets for film."

"Our own country," says the Vitagraph chief, "is soon to be relieved of some of the burdens the war laid upon it. Our industry will share directly in this relief, but the public at large will be the chief beneficiary. This means increased attendance and the building of new theatres.

"Vitagraph wishes to all the industry all prosperity for 1924."

Don't Cry "Panic" Says League Head

A. M. Eisner, president of the Kansas City division of the M. P. T. O. A., in a message to its members, said:

"Of woes we need not be told. Much too frequently have they been analyzed already. Rumbling threateningly about us are rumors of business depression in our industry, individually magnified many fold. Our accomplishments we too quickly are inclined to forget. Yet, before exhibitors of our organization are condemned to an existence in charitable institutions, before the motion picture industry drops through the bottom of the world, let us look about, as a last effort, and ascertain the true status of the situation. Since Noah let the first sparrow out of the ark, has there ever been a winter tucked under the blankets of history that persons in some industries did not yell panic'? Let us not join that group until we have just reason."

R. G. Liggett, president of the M. P. T. O., Kansas, phrased his message as follows: "The coming year will mark an epoch of one of the most elaborate and constructive programs ever attempted by this organization. We are thankful for the business that exhibitors have enjoyed during the past year and that the public appreciates the sincere desire of theatre owners to offer high class productions in modern, up-to-date theatres. Let us not forget our most unfortunate brothers who have suffered financial loss during the past year."

1924 Program Is Pretentious

With 1923 drawing to a close, the producers and distributors are rounding out their winter programs, which comprise many pretentious productions. These programs in themselves are a forecast of the prosperity which producers and distributors are confident will be experienced through 1924.

W. W. Hodkinson Corporation has just announced its publications for the first quarter of the new year.

For January the Hodkinson program calls for the distribution of "Grit," starring Glenn Hunter, and Whitman Bennett's production of Edward Eggleston's Mid-Western classic, "The Hoosier Schoolmaster."

In February Hodkinson will release the first of the James Kirkwood-Lila Lee co-star productions, "The Inner Sight," and in the same month Harry Carey makes his film debut under the Hodkinson banner in "High Dawn."

Tentatively scheduled for March is "Painted Women," the second of the series co-starring James Kirkwood and Lila Lee, and possibly the second of the Harry Carey productions.

Attractions Are Added to Schedule

Several new additions to Metro's 1923-1924 schedule of major productions have made necessary important changes in its releasing schedule, according to an announcement from W. E. Atkinson, general manager. The following new sched-

Sees No Shift to East by Producers

Schulberg Says Los Angeles Will Remain the Center of Production

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 26.—Despite the announcement that construction on additional studios in the east is soon to be started, B. P. Schulberg of Preferred Pictures states that he does not think the day is yet here when the centre of production will shift from Los Angeles to New York.

Climate a Big Factor

"A general migration to the east," says Mr. Schulberg, "has often been contemplated before but in the end the project has always been abandoned in deference to the advantages offered by California, which first took producers there.

"No other spot in America affords better climatic conditions than Los Angeles. This has, of course, been its defense for a long time but I repeat it as the most perfect argument in favor of California as a permanent production centre. Climate is a consideration far outweighing any other in importance. Those producers who have already built studios in the east know this—that as soon as the cold weather sets in, the cost of maintaining these production plants becomes exorbitant and they are forced either to abandon work or move to some spot where milder weather conditions prevail.

Locations in Easy Distance

"Moreover, Los Angeles is so situated that it gives producers a wider variety of 'locations' than any spot in the world. Where but in California could one find such perfect tropical backgrounds and yet reach snow covered mountains in the course of only a few hours.

"Millions of dollars are invested there in studio equipment. It would take years of building and the investment of additional fortunes to parallel the facilities that are now in existence in the California studios."

Hadley Will Exploit T. O. D. C. Films

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—Carl Anderson has completed arrangements with Hopp Hadley whereby he will exploit "After the Ball" and other Theatre Owners Distributing Corporation productions.

Will H. Hays Says in His New Year's Greeting—

© International
Will H. Hays

"There has been and is an increasing reocgnition, on the part of those who make pictures and those who show them, of the importance of the film and the screen in the everyday life of the American people.

"There has been and is an increasing appreciation, on the people's part, of the finer type of pictures which we are trying whole-heartedly to produce and display for them. Such genuine efforts for service, with such encouragement, cannot fail of success, with the accompanying rewards of success.

"This is the record of 1923. 1924 must and shall bring still further endeavor and still greater success.

"To all those men and women of the industry who are giving their best in this great service, I extend the fullest gratitude, and the hope that the New Year may bring to them the amplest measure of attainment and satisfaction."

ule is effective between January and April of 1924:

There will be three releases in January. The first will be "Half-a-Dollar Bill," which Max Graf recently completed. Then will follow Viola Dana's newest Metro starring picture, "The Good Bad Girl." January also will see one other release, either the new Fred Niblo production, "Thy Name Is Woman," a Metro-Louis B. Mayer attraction, or "The Fool's Awakening," the Metro picturization of William J. Locke's novel, "The Tale of Triona," which Harold Shaw is now completing on the Coast.

"Thy Name Is Woman" may be released either late in January or early in February. The other releases in February will be "The Uninvited Guest" and "Happiness," Laurette Taylor's picturization for Metro of her stage success.

There will be three releases in March. One of these will be a new Buster Keaton feature length comedy as yet untitled, and another will be a new Reginald Barker production, while a third will be a new Jackie Coogan picture to follow "Long Live the King," which was recently released.

Metro will release four pictures in April. Mae Murray will have a new starring picture under the title of "Mademoiselle Midnight." There will be a new picture starring Viola Dana, and a new Rex Ingram production for which the noted director is now in Europe gathering important data.

Some Predictions from Joe Brandt

Joe Brandt, president of C. B. C. Film Sales Corporation, foresees but few big pictures in 1924, with a policy of retrenchment being adopted by producers.

"A mental resume of the year just closing," says the independent distributor, "results in one unmistakable outstanding feature which, in my opinion, has been the craze on the part of the producers to make big pictures.

"The year 1923 has seen more pictures at $2 top on Broadway than ever before in the history of the industry, and it has given the producers and the public a false appetite.

"Producers have reached the point during this year where the million dollar picture acted as a boomerang because there are not enough key spots in the United States to absorb the tremendous cost.

"The producers have apparently lost sight of the fact that the motion picture industry was originally based on entertainment for the masses, and they have changed the policy so that they cater to the limousine trade and highbrows, instead of being content to foster the patronage of the very people who made the industry what it is today.

"My prediction for 1924 is that there will be very few big pictures made next year. That producers will endeavor to adopt a policy of retrenchment in every branch of the industry, starting with lower production costs, intensified selling and fewer pictures.

"I predict that the independents in 1924 will have a standard of production that will compete with the national organizations and that the independents will be able to manufacture at a cost which will make it possible for the exhibitor to get back to the point where he is actually making a profit instead of spending his money foolishly in building up an unsteady patronage of special pictures costing him a tremendous price and bringing him in not even a fair return at the box office."

Arbitration Is Great Forward Step

(Special to Exhibitors Herald)

MILWAUKEE, WIS., DEC. 26.—With 1923 closing as one of the best years in the motion picture industry, in Wisconsin, exhibitors and exchange men are confident that 1924 will see even greater strides in theatre building, patronage, legislation, organization and harmony between the various movie branches.

Looking over the results of the last twelve months, leaders of the industry in the state are convinced that the greatest step forward was the establishment of a joint arbitration board which already has adjusted countless disputes between exchange men and exhibitors to the satisfaction of those concerned.

Among other outstanding developments of the last year were:

Reorganization of the F-I-L-M Club into the Milwaukee Film Board of Trade, which boasts almost 100 per cent membership and which has done a great deal to bring about a feeling of harmony between exhibitors and exchange men.

Strengthening of the Motion Picture Theatre Owners of Wisconsin, with the result that a $3,000 deficit has been wiped out since August, mainly because of income derived from a motion picture directory published by the organization.

Beginning of a building program never before equalled in the history of the state.

Perfection of a theatre insurance plan which in 1924 is expected to result in a great saving to members of the Motion Picture Theatre Owners of Wisconsin.

Establishment of the uniform contract which has resulted in a saving to both exchanges and exhibitors because overbuying has been eliminated to a great extent.

The building boom alone is being pointed to by motion picture men as a sign of the optimism pervading the entire industry in the state. Virtually every large city in Wisconsin boasts a new theatre.

Leaders in the industry are unanimous in expressing the belief that with harmony prevailing between exhibitors and exchange men prosperity should reign in 1924.

"There are more really great pictures on the market for 1924 than during any other year and the public has come to realize this," declared George Levine, head of the Universal office in Milwaukee. "With new theatres being built and with harmony in our own ranks, 1924 should be the greatest year in the history of our industry."

Speaking for the Motion Picture Theatre Owners of Wisconsin, Fred Seegert, president, declared:

"I am more than satisfied with the accomplishments of our organization during the last year and am confident that 1924 will be a banner year for us. We have succeeded in wiping out our deficit and therefore start the year with a clean slate ready to tackle big problems in a big way. Exhibitors are beginning to realize more and more the need for an organization such as ours and are rallying to our support accordingly. With the fight for repeal of the admisison tax virtually won, we will be able to turn our attention to other matters affecting the industry, such as non-theatrical competition and a fight to win the confidence of the public."

Denies Coast Trip Was To Aid L. J. Selznick

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—Commenting on the published report to the effect that he had gone to California in behalf of L. J. Selznick's re-entrance into the Selznick company, Arthur S. Friend issued the following statement:

"My recent trip to the Coast was made in the sole interest of Distinctive Pictures Corporation. I did not go there in behalf of L. J. Selznick or of anyone else. I did not go to see Motley Flint, nor did I see him during my brief stay in California. Furthermore, I saw no one connected with the Selznick interests."

Old St. Nick Visits Studioland

"Christmas Day is here," says Leatrice Joy, featured player in Paramount's "Ten Commandments." "Did I forget anyone."

How would you like "America's Sweetheart" smiling through your Christmas wreath? Mary Pickford is happy at the reception given her latest picture, "Rosita."

It sure was a bountiful Christmas for Gloria Swanson, star of the Paramount attraction, "Zaza." Boxes filled with beautiful gifts.

They say that it is the giver who is the happiest. So you see Bebe Daniels, one of Famous Players' stellar lights, assisted Santa Claus in filling empty stockings. And no one will deny she is in a happy frame of mind.

It was a glorious Christmas for Colleen Moore. The clever little star who is enjoying heaps of praise following her success in First National's "Flaming Youth," spent Christmas at home in Hollywood following her honeymoon.

Studios Announce Big Plans for New Year

Many Independent Productions Scheduled and Note of Optimism Pervades Hollywood

By HARRY HAMMOND BEALL

HOLLYWOOD, December 26.—With the Lasky studio scheduled to re-open the first week in January and such big men of the industry as Marcus Loew and Joseph M. Schenck predicting that nineteen twenty-four will be the banner year in the history of films, a general note of intensive optimism is now pervading Hollywood and its sister film centre, Culver City.

The independents are stepping out as well, as is evidenced by the start of Finis Fox on a series of pictures beginning with "The Woman Who Sinned" with an all-star cast, the formation of the Oakland film company, which will make features starring Betty Compson and using Jack Boyle stories, and the incorporation of a new producing organization headed by Frank E. Woods, the veteran author-supervisor.

ARTHUR L. SAWYER announces elaborate production plans starting with "The Shooting of Dan McGrew" immediately after the Christmas holidays with Barbara La Marr as "the lady that's known as Lou". Douglas Fairbanks is putting the finishing touches on his "Thief of Bagdad" doing all the trick stuff in which he alone is the principal player.

Clarence Brown, whose "The Acquittal" has been swamped with complimentary press notices, is bringing to a close production activities on "The Signal Tower" which he hopes will surpass in melodramatic momentum his earlier success.

Returning to Lasky, James Cruze has already started to Natchez, Miss:, to film exteriors for his next big production "Magnolia" by Booth Tarkington, that will take the place of "North of 36" the Emerson Hough novel he was originally slated to shoot. Cecil B. DeMille will on January 7 begin the filming of "Triumph", his first picture since "The Ten Commandments." Sam Wood just completed "The Next Corner" starring Lon Chaney, so that all in all, with the maximum of gloomy forebodings, the Lasky studio will only have ceased actual production for a period of two weeks.

And to review the remarks of Messrs. Loew and Schenck:

Mr. Loew, who is in touch with the national situation relative to the film supply and demand, is in Hollywood on an inspection trip which has taken him into practically every industrial center of the United States.

"Film production for many weeks," he said, "has not been sufficient to supply the demands of exhibitors. The surplus of pictures now in the vaults here and in New York will be exhausted by early spring and, in spite of the revival of productions activity, which will begin the first week in January, there will be a shortage of new films from late February until April, for the new productions cannot be ready much before that date.

"In a sense this picture shortage of many big producers will be a good thing for the industry in general, for it means that some of the distributing organizations will have to buy or handle the best of the products of the smaller independents who have not had releasing channels arranged for. This will liquidate the frozen capital now tied up in independent productions."

After subscribing heartily to the views of Mr. Loew, Mr. Schenck issued the following statement.

"I intend to keep right on producing motion pictures in Hollywood, and so do the big producers. This talk of moving the studios elsewhere is nonsensical and ill-advised. The industry will become more and more centralized.

"There are only two places where pictures can be made under any practical program—New York and Los Angeles. Great studios cannot be in suburban localities. We must be located where we can be in quick touch with business houses of all kinds. In Los Angeles, for instance, a thirty-acre studio can be accessible to the business center. In New York no such areas can be had, even if the excessive values of large New York tracts would not involve prohibitive investments and staggering overhead interest charges."

* * *

For the information of those who crave to know just who, why and where are these thirteen so-called "Baby Stars" that the Western Motion Picture Advertisers, technically known as "Wampas" chose to sponsor at their 1924 frolic, it may be said that they were chosen after mature deliberation at which nearly seventy-five names were considered and an almost hundred per cent of the membership voted.

Blanche Mahaffey is a former Follies girl, the same as "Jackie" Logan, imported by Hal Roach who sees stellar possibilities in her.

Carmelita Geraghty is the fair daughter of good old Tom Geraghty once a publicity man himself, who rose to the ranks of production supervisor. His daughter is looked upon as a real "find" in the films.

Julanne Johnston, once a stage dancer, has achieved her latest laurels as "Doug" Fairbanks leading lady in "The Thief of Bagdad."

Margaret Morris is a budding Universal serial leading woman.

Dorothy Mackaill is a Lasky protege, already endowed with some fame.

Alberta Vaughn is R-C's latest feminine contractual addition.

Hazel Keener, won oodles of beauty contests, and has been featured by Ince. She is now under contract to Joe Brown in his super-westerns.

Marian Nixon is Buck Jones' leading woman at Fox.

Gloria Grey is a Finis Fox "find," the daughter of a San Francisco banker, now working at R-C with Emory Johnson.

Elinor Fair was the crippled girl in the "Miracle Man" and has since played leads in such well known productions as "Driven", "Kismet" and Edward Sloman's "The Eagle's Feather" for Metro.

Ruth Hiatt is a Hamilton-White leading woman for Educational.

Clara Bow is a Schulberg discovery, and one of the most beautiful of the girls chosen.

* * *

A signal honor was conferred upon Dorothy Davenport Reid, widow of Wallace Reid, upon her return here from an extended lecture tour through Canada. Europe has asked the popular actress-crusader to lead a tremendous anti-narcotic campaign throughout the continent.

England and France have been negotiating for the services of Mrs. Reid for some time it appears but it was not until her return to this city that the offers took definite shape. The foreigners want Mrs. Reid to visit Europe this spring for a gigantic campaign against the drug evil.

In speaking of her Canadian trip recently, Mrs. Reid said: "The Dominion has an acute narcotic problem, particularly along the Atlantic seaboard. A great many of the secrets of the drug handling operations have been brought to light in the current scandal involving members of the Royal Northwest Mounted Police and girls who allege they were made drug addicts by these officers.

"Canada is really alive to her problem and I found women everywhere through the dominion intensely interested in the movement. Steps are now being taken toward a tremendous crusade."

* * *

As mentioned before, articles of incorporation have been filed with the secretary of state by the Frank Woods Productions of Los Angeles, with a capital stock of $1,500,000. The new film organization which maintains offices on Hollywood Boulevard, has at its head Frank E. Woods, well known member of the local film colony.

Others included in the incorporation papers are E. D. Moore, Nancy Woods, Frank S. Miller, Thomas F. Cantwell and Harry Hayes, all of this city.

The new concern plans to begin actual production in the near future.

* * *

JAMES KYRLE MACCURDY, well known playwright and scenarist, passed away at his home in this city last Monday. The cause of his death was accidental asphyxiation, according to the police. MacCurdy, during his brief residence in this city has prepared scenarios for various producing concerns here and was rated as one of the successful writers of the film colony.

* * *

Hollywood cinema stars will "see Europe first" this summer according to a recent announcement in a local paper. Mary Pickford, Douglas Fairbanks, Harold Lloyd and others have declared their intention of visiting the old country during the months of June, July and August. However this is not an indication of the exodus of the film industry from Hollywood.

* * *

The California mountains have lured POLA NEGRI away from the studios. The scintillating emotional artiste will rest until after Christmas and will visit New York immediately after her return here. Tentative plans for her next picture are now under way and will occupy her attention during her Eastern trip.

* * *

ADELE ROWLAND, wife of Conway Tearle, and well known vaudeville star, is recovering from an automobile accident suffered when a car in which she was riding collided with another machine. The affair had left the actress in a serious nervous condition and she was severely cut by flying glass.

NEW HODKINSON OFFICIALS: Top to bottom: W. W. Hodkinson, chairman of board; F. C. Munroe, president; Paul C. Mooney, vice president in charge of sales, and John C. Flinn, vice president in charge of advertising.

Mooney and Flinn Are Given High Posts With Hodkinson

Pioneer Distributor Elected Chairman of Board of Directors Under Reorganization Plan; Munroe Named President; Company to Expand

(Special to Exhibitors Herald)

NEW YORK, December 26.—A reorganization of W. W. Hodkinson Corporation, founded by W. W. Hodkinson, a pioneer in the distribution field, has just been effected with the election of F. C. Munroe to the presidency; Paul C. Mooney to the vice-presidency in charge of sales, and John C. Flinn to the vice-presidency in charge of advertising, exploitation and publicity.

Under the reorganization plan, Mr. Hodkinson becomes chairman of the board of directors.

Hold Special Meeting of Stockholders

The changes in the executive personnel of the distributing company were announced following a special meeting of the stockholders last Thursday for the purpose of electing a board of directors. Following the stockholders' meeting, members of the board convened and elected a new president and other officials.

Rapid expansion in the distributing field, as a result of the reorganization, is planned by the company.

The personnel of the reorganized company is:
President: F. C. Munroe.
First Vice-President and Treasurer: Raymond Pawley.
Vice-president: Paul C. Mooney.
Vice-president: John C. Flinn.
Secretary: Harry A. Richards.
Assistant Secretary: Mary A. Bell.
Board of Directors: W. W. Hodkinson, chairman; Raymond Pawley, Oscar M. Bate, Harry A. Richards.

Mr. Munroe has been vice president of the corporation for the past two years.

Formerly With Mayer

Mr. Mooney, one of the best known and most popular men in the film industry, was elected vice president with complete charge over the sales and sales policy of the organization. He has had long and varied experiences in the film industry and for the past four years has been general manager of Louis B. Mayer Productions.

Mr. Flinn, for the past nine years with Paramount and generally considered almost as much of a fixture with that organization as is Adolph Zukor, as one of the vice presidents of Hodkinson will have charge of advertising, exploitation and publicity. Both Mr. Mooney and Mr. Flinn will join the Hodkinson corporation on January 1.

Mr. Munroe, the new president, has been with the organization since July, 1921, in the capacity of vice president. A native of Salem, Mass., he was graduated from Harvard and spent a number of years as an official of the New England Telephone Company. When the World War broke out, Mr. Munroe joined the American Red Cross and following some months of active service in Boston, went to Washington, D. C., as assistant to the general manager of the organization. Later, he was named general manager of the Red Cross, in which capacity he served for two years. During the interim, Mr. Munroe went to Europe where he spent five months in helping rearrange the affairs of the organization abroad.

Munroe Announces Policy

In commenting on the policy of the reorganized company, Mr. Munroe said:

"The policy of the W. W. Hodkinson corporation is simply stated. It is to secure and distribute pictures that will meet the wishes of the exhibitors and furnish entertainment value to the public. The corporation has already announced its preliminary program for 1924, which includes the release of six Harry Carey pictures, and four pictures featuring James Kirkwood and Lila Lee. In addition, we will distribute in January a Film Guild production, entitled 'Grit,' starring Glenn Hunter, and 'The Hoosier Schoolmaster,' featuring Henry Hull and Jane Thomas. We are also now closing a contract with the Christie brothers for a series of feature comedies. Aside from this, the corporation has no further production announcement to make at this time, but shortly after the first of the year further important announcements will be made.

"In securing the services of Mr. Paul Mooney and Mr. John C. Flinn as vice presidents, the Hodkinson corporation feels that it is giving sufficient evidence of its intention of carrying out a constructive businesslike policy. We consider ourselves very fortunate in having them with us."

Plans to Serve Hot Dogs and Java

(Special to Exhibitors Herald)

ALBANY, N. Y., Dec. 24.—There is an exhibitor by the name of Martin, in New York state, who resides in the village named Voorheesville, who is planning a distinct innovation for his patrons some cold night in January. Mr. Martin contemplates serving frankfurters and coffee along with his regular evening show, and believes that the stunt will not only attract added patronage, but that it will cost him but little and give him the benefit of advertising in his section.

100 Stars to Attend Annual Wampus Frolic

(Special to Exhibitors Herald)

SAN FRANCISCO, CAL., Dec. 26.—Screen stars to the number of about 100 are coming to San Francisco for the annual frolic of the Western Motion Picture Advertisers, to be held here January 19.

A special train will bring the luminaries as well as government officials to the affair.

An Acknowledgment—

"Exhibitors Herald" acknowledges the co-operation of the whole industry which enabled the publication, last week, of our annual Holiday Number, which was acclaimed enthusiastically throughout the trade.

We want particularly to express our appreciation to the hundreds of exhibitors throughout America who contributed in such an important way to the interesting and valuable contents of the issue.

We also thank the industry generally—producers, distributors, artists and others—for the splendid advertising support which made it possible for the HERALD to print more than 40 pages of advertising more than its nearest contemporary (Motion Picture News) and nearly as many pages of advertising as the total printed by its nearest contemporary and the third paper in the field *combined*.

Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

Issue of January 5

Stories Told by the Camera

Belva French, a Hollywood beauty who is hailed as a comer in film circles. She is a "find" of Victor Hugo Halperin and appeared in the cast of his latest attraction, "Souvenir," which will be distributed by Associated Exhibitors.

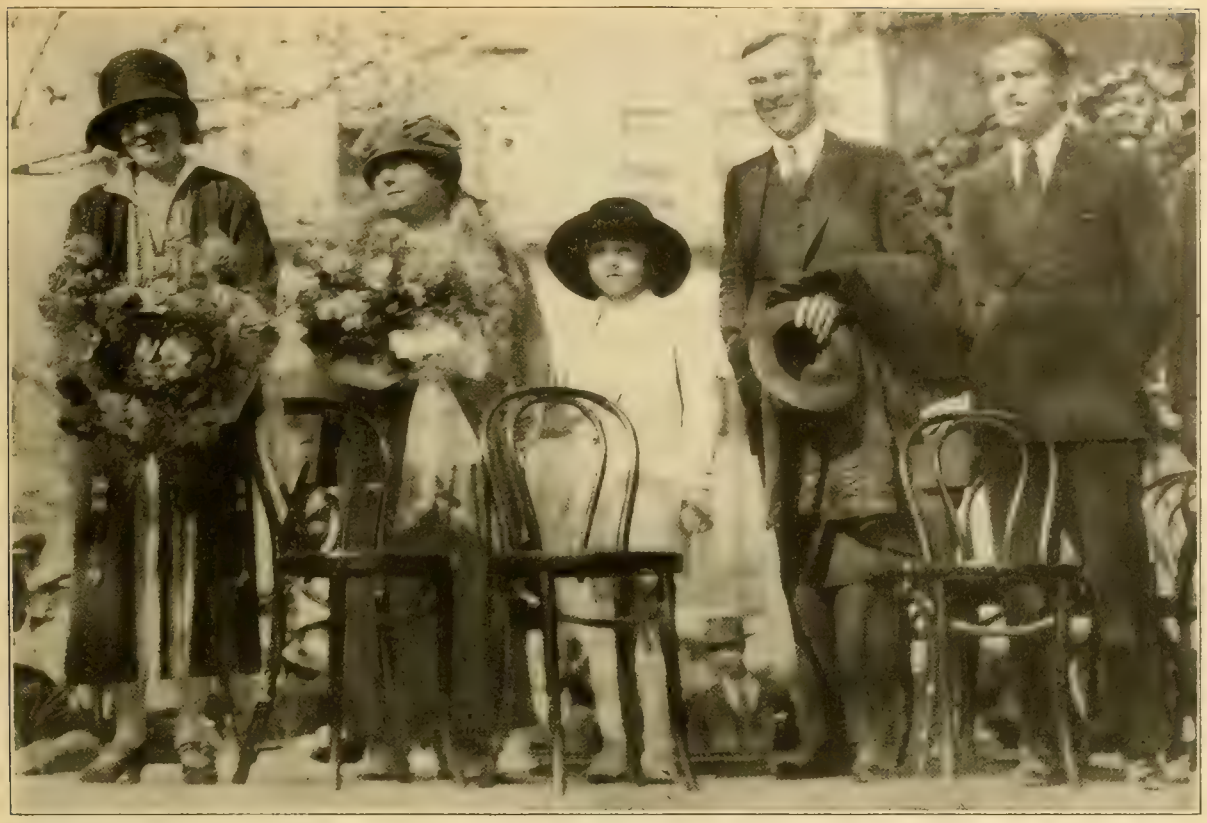
Milton Sills as he appears in the title role of "The Sea Hawk," by Rafael Sabatini, author of "Scaramouche." Frank Lloyd, who is producing this feature for First National, selected Sills for the title role only after thirty prominent players had been considered.

Internationalize motion pictures and you will have eliminated much of the waste in production and thereby reduced production costs. That is one of the pointed paragraphs contained in a statement issued by J. D. Williams, president of Ritz Pictures, on his return from seven weeks stay in Europe. Below: Mr. and Mrs. Williams aboard the Majestic as it entered New York harbor. Mr. Williams' statement was published in the "Herald" last week.

A producer and comedy players who are contributing to Educational's outstanding program. Top to bottom: Dorothy Devore, Ruth Hiatt, Jimmie Adams, Tom Hicks and Louis Tolhurst, producer of the series of "Secrets of Life."

The director and featured players who will appear in Preferred Pictures "Poisoned Paradise," a forthcoming B. P. Schulberg special. Top to bottom: Estelle Taylor, Clara Bow, Kenneth Harlan, Raymond Griffith and Louis Gasnier, the director.

After Mae Busch had identified herself and explained that she donned boy's clothes and wore them in public to win a bet from Helene Chadwick, Victor Seastrom, prominent Continental director, congratulated her on her impersonation. Miss Busch has a leading role in "Name the Man," Seastrom's first Goldwyn picture.



Great crowds participated in the celebration by Los Angeles of "Mary Pickford Day." In the picture above are, left to right: Mary Pickford, Mrs. Charlotte Pickford, "Little Mary," the star's niece, Mayor George E. Cryer and Douglas Fairbanks.

Undoubtedly there is no theatre company in the country that is expanding with as rapid strides as West Coast Theatres, Inc., the Lesser-Gore-Ramish combine. Below is a night view of the Cabrillo, the company's new house at San Pedro, Cal., which has just been added to the large circuit. Frank L. Browne is managing director.

After receiving an enthusiastic ovation as leader of the Armistice Day parade in San Antonio, J. Barney Sherry (left), who portrays General Robert E. Lee in Fox's "The Warrens of Virginia," is greeted by General Brown in front of The Alamo from where they reviewed the parade together.

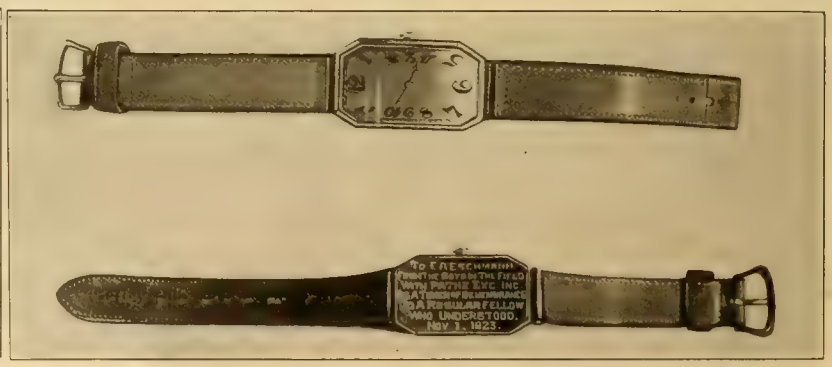
Perhaps some of our future Jack Dempseys are in this group. Who knows? Teddy Hayes, trainer for the heavyweight champion, puts a group of Goldwyn players through a series of exercises. Left to right: Patsy Ruth Miller, Kathleen Key, Eleanor Boardman, Carmel Meyers, Helen Ferguson and Ina Anson. They soon will be in condition to dethrone the champion.

H. W. (King) Fisher has just joined the sales force of Warner Pictures, Inc. He is taking care of the Warner interests at Atlanta, Ga.

Sam, cook in the house of La Marr gets a few tips from beautiful Barbara who evidently has borrowed the dope book from Mrs. Coolidge. Miss La Marr will star under S-L banner for First National.

Will Rogers a la Kerrigan is telling Bill Rogers a la Torrence that he ought to swear off chewing tobacco for the new year. Bill alias Ernest, however, is giving the suggestion a decisive cold shoulder. "Uncensored Movies" is Rogers latest short subject for distribution through Pathe Exchange, Inc.

Josephine Crowell plays an important role in "Flowing Gold," Richard Walton Tully's screen adaptation of the Rex Beach story of the oil fields. First National will distribute this attraction.



The appreciation of the Pathe sales force followed E. A. Eschmann to First National after he had left Pathe on July 15. The presentation of the watch pictured above in appreciation of "a regular fellow who understood," took place on November 1. Mr. Eschmann is now in charge of sales of the First National organization. On January 1 he will launch an intensive drive on a number of the company's big productions.

Baby Peggy, star of "The Darling of New York," her first Universal Jewel attraction, was such a good little girl and such a good little actress all year that Santa Claus couldn't forget her. And we might add: Who could? We all wish Baby Peggy a Happy New Year.

Little Farina radioed from Station SHAPIRO to Santa Claus to repeat on his customary gift. And Santa did. And when the little player in "Our Gang" comedies finished the load of melons there was nothing left but seeds for next year's crop. Pathe distributes "Our Gang" pictures.

Harry Langdon and Alberta Vaughn agreed that the beach at Venice was the ideal place to enjoy the Xmas holidays. We mean, of course, Venice, Calif. Langdon has just been signed by Mack Sennett and will star, under a long term contract, in comedies for distribution through Pathe Exchange, Inc.

"Ten Commandments" Given Big Reception in New York

Many Notables Attend Opening at Cohan Theatre Friday Griffith and Chambers Swap Jobs

By JOHN S. SPARGO

NEW YORK, December 26.—A first-night audience which in point of enthusiasm and brilliancy of personnel has seldom been equalled in the theatrical history of New York, attended the opening of Cecil B. DeMille's Paramount production, "The Ten Commandments," at the George M. Cohan Theatre last Friday night.

It was a proud occasion for the producer, for Jeanie Macpherson, who wrote the film story for Adolph Zukor, and Jesse L. Lasky who sponsored the production in the name of Paramount, and for Hugo Riesenfeld, who planned the faultless presentation, wrote the musical accompaniment and conducted the orchestra. For the consensus of opinion was that the performance marked the very pinnacle of achievement in screencraft.

For hours preceding the start of the performance crowds of people eager to obtain seats had jammed the lobby of the theatre and overflowed out into the street so that it was difficult for those fortunate enough to have secured reservations to make their way to the doors.

IT was shortly after 8:30 when the huge tablets which formed the scenic background for the presentation slowly opened outward and the introductory title was revealed on the screen. From that moment until the end, three hours later, there was not one second's abatement of interest, while the applause and cheering at times was deafening. Waves of handclapping and shouting swept over the theater in crescendo with the pursuit of the Children of Israel by the Egyptian charioteers, the opening and closing of the sea, the pronouncement of the commandments and with the amazing climax of the modern story, and at the conclusion the calls from all parts of the house for the producer were inevitable.

After five minutes of insistent applause Mr. DeMille walked upon the stage, and it was several minutes more before he could speak. "We will feel indeed grateful," he said, "if our effort shall lead to a reawakening of interest in the world's greatest book. It is difficult to tell whose work this picture really is. Mr. Zukor and Mr. Lasky, with their enthusiastic interest—the inspired pen of Miss Macpherson—the cast, cameramen, camel drivers, draughtsmen, assistant directors, wardrobe assistants—all worked with the light of a great purpose. Each believed that he was doing his bit toward the consummation which, after all, all of us are striving for—the Brotherhood of Man."

Among those seen in the audience were Will H. Hays, Adolph Zukor, Jesse L. Lasky, Mr. and Mrs. Cecil B. DeMille, S. R. Kent, E. J. Ludvigh, Jeanie Macpherson, Richard Dix, Rod La Rocque, Lewis Stone, Thomas Meighan, Gloria Swanson, Dorothy Dalton, Richard Barthelmess, Lois Wilson, J. E. Brulatour, Hope Hampton, Ricardo Cortez, Mr. and Mrs. William Randolph Hearst, Ben Ames Williams, John McCormack, Allan Dwan, Sidney Olcott, Bert Levy, Daniel Frohman, George Fitzmaurice, William de Mille, Rita Weiman, Clara Beranger, Anne Morgan, Otto H. Kahn, Felix Kahn, Job Hedges, Gilbert Miller, Dr. A. H. Giannini, J. D. Williams, Joseph Plunkett, Jules Mastbaum, Mischa Elman, Conrad Nagel, William Brandt, Herbert Brenon, Arthur Train.

* * *

CECIL B. DE MILLE, whose epic of "The Ten Commandments" was shown at the George M. Cohan theatre last Friday evening, sees a change in the public's attitude to the producers and a corresponding effort by the picture-makers to effect real improvement. The Paramount director general, now in New York for a Christmas visit, touched on the changing conditions in a talk he made to the Associated Motion Picture Advertisers at a Cafe Boulevard luncheon Thursday.

"The modern picture producer," said Mr. De Mille, "is rising to the new opportunities placed before him. Never in the history of a new art has there been such rapid improvement, such earnest and definite striving to more worth-while things.

"We were blocked in these efforts rather by the misunderstanding or prejudice of persons outside the industry than by any forces within. But misunderstanding and prejudice are vanishing, and soon I look for an America every State of which is solidly behind and in sympathy with the better films we of the picture industry are trying to give the public."

The theme of De Mille's address was "The Responsibility of the Motion Picture Producer." "Judged by the public weal," said the speaker, "his is a greater responsibility than that of the banker who handles your money or even of the engineer who pilots you at sixty miles an hour over the route of a fast Limited. For, we who make films, talk to the world's largest audience. We have the opportunity to entertain, educate and uplift at the same time. And we reach millions who ordinarily would not be touched by either educative or moral influences."

* * *

ARTHUR FRIEND does not like rumors, especially when they are unfounded and get into print.

Commenting on the published report in a New York publication to the effect that he had gone to California in behalf of L. J. Selznick's re-entrance into the Selznick Company, Mr. Friend got peeved and issued the following statement:

"My recent trip to the Coast was made in the sole interest of Distinctive Pictures Corporation. I did not go there in behalf of L. J. Selznick or anyone else. I did not go to see Motley Flint, nor did I see him during my brief stay in California. Furthermore, I saw no one connected with the Selznick interests."

* * *

Here's a novel Christmas gift!

D. W. Griffith, motion picture director, is giving Robert W. Chambers, novelist, the chance to direct a scene in "America," and Chambers is returning the gift by letting Griffith write five hundred words of his forthcoming novel, which will tell in type the story of "America."

It came about when Chambers, a regular visitor to the Griffith studios at Mamaroneck, N. Y., remarked to Griffith: "Look here, writing a novel is a terrible grind of a business, but this directing a picture seems to be an easy sort of a job."

Griffith remarked that at least one other of America's most popular novelists had become accustomed to turning out a best seller in the lighter moments of vacationing from directing.

Whereupon the two men selected by the Daughters of the American Revolution to place the War of American Independence in type and on the screen agreed to make each other this unique Christmas gift.

They spent all Christmas Day at it. So with some hundreds of actors, actresses, technicians and camera men Christmas Day was only December 25 to the entire bunch.

Get Refund from Seed Wheat Day Association

(Special to Exhibitors Herald)

KANSAS CITY, KAN., Dec. 26.—Kansas exhibitors will receive an unexpected Christmas present this year. Last October 9, members of the M. P. T. O. Kansas, contributed a day's box office receipts to the Central Seed Wheat Association of Kansas to aid farmers who were hard hit by a bad year of crops. As the goal set by the seed wheat association was exceeded by $50,000, the amount contributed by Kansas exhibitors will be refunded.

An excerpt from a letter of J. C. Mohler, president of the seed wheat association reads: "This is certainly most commendable on the part of the movie men of Kansas and indicates their public spiritedness."

Goldwyn Names Walsh For Role of "Ben Hur"

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 26.—The secret as to who is to play the title role in Goldwyn's picturization of General Lew Wallace's "Ben Hur" has been set at rest by F. J. Godsol, president of the Goldwyn. George Walsh has been assigned to play the part.

Mr. Godsol announced two other players for the cast in addition to Mr. Walsh. Gertrude Olmsted will play Esther, the leading feminine role, and Kathleen Key has been cast for the part of Tizrah, sister of Ben Hur.

Correction

In the December 22 issue of THE HERALD we referred to the color photography in "Maytime," the Preferred film, as "Prizma." We are advised that this was Technicolor process and not Prizma, and hasten to make correction.

Meeting of F. B. O. District Managers Held at Home Office

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—District sales managers of Film Booking Offices, from the territories east of the Rocky Mountains, held their first "get-together meeting" at the home office last week, at which plans were outlined for a mammoth sales and advertising campaign on F. B. O.'s forthcoming "big four" pictures, which include "The Mailman," "By Divine Right," "The Lullaby" and "Judgment of the Storm."

The meeting was presided over by H. M. Berman, general manager. Those who attended were: Nat G. Rothstein, advertising and publicity director; Lee Marcus and Al Boasberg, of the home office; "Cleve" Adams, middle west division manager; Max Weisfeldt, Minneapolis and district manager in the northwest; J. Safron, Philadelphia; A. R. Cherry, Pittsburgh, and C. E. Penrod, Indianapolis.

At the same time another "get-acquainted" convention was being held in San Francisco, attended by all the branch managers in the inter-mountain territory.

Oakland Also Seeks Producers, Letter to Louis Mayer Reveals

(Special to Exhibitors Herald)

OAKLAND, CAL., Dec. 26.—The welcome sign to motion picture producers to bring their activities to this city is hanging over the portals of Oakland. Mayor John L. Davie, in a letter to Louis B. Mayer, invites him and the industry in general to come to Oakland should they decide to leave Los Angeles.

Mayor Davie makes specific reference to a tract of land of more than 3,000 acres known as the "Stone" property which he points out is ideal for picture making purposes. This land has a frontage of more than four miles on San Francisco Bay.

He also expresses the opinion that no other city in America is better situated to become the center of motion picture production than Oakland.

No Changes Planned In Selznick Policy

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—According to a statement issued by W. C. J. Doolittle, president of Selznick Distributing Corporation, there are no changes pending in the policy or personnel of the company.

"We have never seriously discussed with any producer any proposition other than the handling of their product upon the same basis under which all our agreements are made with independent producers," Mr. Doolittle declares. "Any rumors to the contrary are absolutely without foundation."

Rumor Paramount to Buy Newman Theatre

(Special to Exhibitors Herald)

KANSAS CITY, MO., Dec. 26.—Rumors are current here to the effect that Famous Players-Lasky is negotiating for the purchase or the lease of the Newman theatre in this city, a $2,000,000 house.

Frank L. Newman, owner, is in New York at the present time.

Organization Is Formed to Stabilize Independent Field

Chadwick Is Named President of New Distributors and Producers Association; Hope to Eliminate "Fly-by-Night" Film Companies

(Special to Exhibitors Herald)

NEW YORK, December 26.—Independent producers and distributors have organized a national association for the purpose of stabilizing the independent market through the elimination of "fly-by-night" concerns, "kiting" methods, "contract jumpers" and professional promoters.

Organization was perfected last Thursday following a series of preliminary meetings at which the need of closer association between the independents was discussed.

Independents Consider It Most Constructive Step

Organization of the Independent Producers & Distributors' Association is considered by its members as the most constructive step ever taken by the independents. A comprehensive program has been outlined by executives, who plan to have the organization functioning immediately.

The following officers were named at the organization meeting:

President: I. E. Chadwick, Chadwick Pictures Corporation.
Executive secretary: Charles B. Hoy, Hoy Reporting Service.
First vice president: Oscar A. Price, Tri-Stone Pictures.
Second vice president: Joseph Brandt, C. B. C.
Treasurer: Robert North, Weber & North.

Executive committee: W. E. Shallenberger, Arrow, chairman; Louis Auberbach, Export & Import; Louis Baum, Equity; Whitman Bennet, Whitman Bennett Productions; Jack Cohn, C. B. C.; Robert North, Weber & North; Oscar A. Price, Tri-Stone, and I. E. Chadwick, ex-officio.

Headquarters in New York

Headquarters of the organization, which will have representation in every key city, will be at 1650 Broadway, New York.

Briefly the aims and purposes of the organization might be stated as follows:

Compilation of essential and informative data concerning independent distribution.

Closer cooperation between producer and distributor, distributor and exchange, and exchange and exhibitor.

Establishment and perfection of a credit bureau affiliated with Hoy Reporting Service.

Establishment of a uniform territorial percentage table.

Campaign to encourage entry into the independent field of new blood.

Establishment of state right exchanges and owner managed exchanges in various key cities where such exchanges are now insufficient for the purpose of rendering adequate service to independent producers and exhibitors.

Elimination of "fly-by-night" and irresponsible "shoe string operatives."

Elimination of "kiting" methods of exchange maintenance.

Elimination of "contract jumpers."

Elimination of professional promoters in all branches of the independent market where stock selling schemes are questionable and cast reflection upon the market in general.

Membership Totals 25

Mr. Hoy and Frederick H. Elliott, former executive secretary of the N. A. M. P. I., and now associated with Mr. Hoy, have labored for several months in their effort to bring the independents into a workable organization. As a result of their efforts the organization has a membership of twenty-five companies, among them being:

Chadwick Pictures Corporation, 729 Seventh avenue; Equity Pictures Corporation, 723 Seventh avenue; Arrow Film Corporation, 220 West 42nd street; Aywon Film Corporation, 729 Seventh avenue; Agnes Egan Cobb, 220 West 42nd street; Weber & North, 1600 Broadway; C. B. C. Film Sales Corporation, 1600 Broadway; Blaze Trails Productions, Inc., Gloversville, N. Y.; Whitman Bennett Productions, Yonkers, N. Y.; Export & Import Film Corporation, 729 Seventh avenue, and Lee-Bradford Corporation, Columbia Theatre Building.

Preceding the meeting a luncheon was held. Chairman Chadwick of the organization committee, presided and submitted the scope and plan for the association. The report was accepted unanimously and the following membership committee elected:

Charles B. Hoy, chairman, Nathan Hirsh, Jack Cohn, I. E. Chadwick, ex-officio. Mr. Hoy also was elected chairman of the publicity committee.

Xmas Ball Nets Soldiers $15,000

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—The Cosmopolitan ball for the Marion Davies fund for disabled veterans of the world war, held at the Hotel Plaza here resulted in $15,000 being taken in for the boys in the hospitals. The fund will be distributed under General Hines, director of the Veterans Bureau.

Marion Davies, as chairman of the executive committee, was one of the untiring workers in making the affair a great success.

Children Under 16 Are Barred at Amateurs

(Special to Exhibitors Herald)

WATERTOWN, N. Y., Dec. 26.—Any further attempt on the part of theatre managers in Watertown to feature children under the age of 16 years in amateur performances, either with or without an accompanying motion picture program, will meet with the strict enforcement of the law, according to Judge Harold F. Porter of that city.

Judge Porter promises that the managers of the theatre will be severely punished. The seven children who were before Judge Porter last week, charged with appearing on the stage without the consent of the authorities, were allowed to go.

Deplores Strife Within Ranks of Exhibitor Organizations

Efforts of Cohen League Branded "Weak and Useless" By Pacific Coast Publisher

EXHIBITOR opinion on the Pacific Coast on the activities of the M. P. T. O. A. is mirrored in an editorial by Thomas D. Van Osten, publisher of "The Pacific Coast Independent Exhibitor", which brands as "weak and useless" the organization's activities and urges exhibitors to "Get a man who by past experience is capable of meeting Will H. Hays on the common ills of the industry." Mr. Van Osten's editorial in full follows:

"WHEN giants fight, it is time for pygmies to skedaddle to cover to save their hides and purses.

"The battle royal that is going on among factions to effect a workable motion picture theatre owner's organization is pitiful to the extreme. The middle west, the southeast and the bailiwick of the remnant of the M. P. T. O. A. in New Jersey, Penna., and N. Y., each refusing to meet the other fellow, comprising as it does the leaders of the exhibitor fraternity—consequently, carries little assurance, to the rank and file or small exhibitor, of his worth while contributory support.

* * *

"The momentary activity of these various factions relative to bringing strength toward the repeal of the admission tax, sounds as if a lot of monkey wrenches were being thrown in the works.

"Since Secretary of the Treasury Mellon's announcement that he would recommend repeal of admission taxes, the M. P. T. O. A.'s custom of grabbing the gravy has been broadcasted in the usual circular letter, stating that the Secretary's decision is 'reflected in the visit of a few exhibitors to the Treasury Department.'

"This has been followed by a call of the M. P. T. O. A. president for a meeting of exhibitors in Washington, D. C., November 30th. The wires were hot last week with telegrams to exhibitors to report at Washington regardless.

"In the southeast, Jake Wells, Harry Crandall of Washington and a number of others have an exhibitor organization in the making, under a zoning plan.

"The Central States, with Al Steffes the northwest exhibitor president, have asked Will H. Hays to lead a campaign for the repeal of admission tax.

"Topping all this chaotic movement, Hon. Clarence MacGregor, Representative from New York, who introduced the admission tax repeal bill in the last session of Congress, and which didn't receive scarcely a thank you—now warns exhibitors against appearing at the Capitol in December on a lobby pilgrimage.

"Representative MacGregor states in his warning, that any attempt now, to inject exhibitor unwieldly committee influence upon politicians would be extremely disastrous.

* * *

"The only wholesome thing that we can pick out of this basket of rotten eggs, is Congressman MacGregor's advice that exhibitors stay home, and that the Central States proposition to get Will H. Hays to lead a campaign be definitely decided upon at the earliest possible moment.

"For the information of a number of the Allied Amusement Industries of California, who had received telegrams to report at Washington, November 30th, we wired several exhibitor leaders in the east, including Harry Crandall, to ascertain if the proposed meeting was to eliminate factional strife in the efforts of tax repeal. In each instance, replies stated they knew nothing of a meeting called by President Cohen.

"It is such weak and useless organization activity as this that has kept the northern California exhibitor organization from co-operating to the fullest extent.

"Once more, 'Pacific Coast Independent Exhibitor' asks in the spirit of deepest interest and concern for the industry, if these men of the factional territorial sections—who are the acknowledged leaders of the exhibitor fraternity—are not big enough to lay down their petty differences, and hire a nurse.

"For the love o' Mike, exhibitors, discontinue these frequent sectional meetings. They're the seed of half the disease of the industry.

* * *

"Get a man who by past experience is capable of meeting Will H. Hays, the president of the M. P. P. & D. of A., on the common ills of the industry. The very serious complaints would soon be corrected.

"Every one of you employ a house business manager for your individual theatres, and if he did not keep it clean, morally, physically and deliver a profit on your investment, you'd fire him quick.

"Then for God's sake, why not follow the same policy in building the bigger house of organization."

Use American Exploitation Methods

(Special to Exhibitors Herald)

NEW YORK, Dec. 26.—Gus Schlesinger, foreign manager of Warner Brothers, has returned Friday from London, bringing back enthusiastic accounts of the new ways in which English exhibitors are exploiting American-made pictures, and of their increasing receptivity to American methods of putting pictures across.

One of his exploitation achievements while abroad consisted in setting the pace in English cinema advertising by inducing fifty theatres to run a co-operative advertisement in the London papers notifying the movie public of the showing in their theatres of the first Warner Brothers Screen Classic published in England. This was "Heroes of the Street," starring Wesley Barry.

Famous Players Pays $392,073 for Allen Theatres in Canada

(Special to Exhibitors Herald)

TORONTO, ONT., Dec. 26.—Famous Players Canadian Corporation, Limited, Toronto, paid a total of $392,073 in cash and stock for the assets of Allen Theatres, Limited, in the purchase of Allen theatres throughout Canada from G. T. Clarkson, Toronto, the receiver, which had been valued at $3,327,000. This information was announced at the annual general meeting of the Famous Players Corporation at Toronto on December 14 by N. L. Nathanson of Toronto, managing director of the corporation, in making a report of the acquisition of the Allen chain of theatres in Canada.

As a result of this purchase, the control of 20 Allen houses was secured, bringing the total number of theatres operated by Famous Players in Canada up to 64. The interest acquired in the Allen theatre at Vancouver, B. C., was sold by Famous Players for $25,000, this amount reducing the outlay for the entire deal. The price paid for the Allen assets was less than 12 per cent of the receiver's valuation of the theatres.

Announcement was also made by Mr. Nathanson regarding the acquiring of Loew's Montreal theatre.

The chairman of the annual meeting was Vice President J. P. Bickell of Toronto who, in commenting on the annual report, declared that he looked for still greater improvement in business during the fiscal year 1923-24.

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By ROY L. DOWLING
(Ozark Theatre, Ozark, Ala.)

There are several towns within a radius of 15 miles of here. On special pictures we mail the drug store a few circulars and they distribute them. Then, for their trouble, we give them a community ticket or two. This helps out and each time we mail out circulars we have several visitors from each of the towns.

By DON H. PHILLIPS
(Film Theatre, Craigmont, Idaho)

Wednesday night is a weak night with me, or was, but now I get large crowds, owing to the fact that I make every Wednesday night Family Night, the whole family admitted for fifty cents. This brings me in more money and I have the satisfaction of showing to a packed house.

THE THEATRE
A Department of Practical Showmanship

Relies Upon Newspapers; Policy Pays

Box office yield values of the various advertising mediums have been tested out over an extended period by W. J. Sullivan, manager of the Jensen & Von Herberg theatres at Butte, Mont., and newspaper space has won out.

Amplifying his previously published remarks on the subject, Mr. Sullivan this week writes:

THEATRE EDITOR, EXHIBITORS HERALD.—Enclosed find a continuation of our belief in the daily newspaper as the proper medium for theatre advertising.

Heralds, ballyhoos, and oddities in exploitation, no matter to what extent indulged in, don't seem to bring the desired result on any picture; hence, when we have something to shout about we don't hesitate to climb on the well-known housetop of the daily news channels and roar with all our might.—W. J. SULLIVAN, Mgr. Jensen & Von Herberg theatres, Butte, Mont.

This Stunt Not Recommended

For the first time, an exhibitor writes of a stunt he does not recommend to other exhibitors. E. E. Bair is the exhibitor. His letter:

THEATRE EDITOR, EXHIBITORS HERALD.—A simple publicity stunt I recently pulled here almost started a revolution—a sincere revolution, not a press agent revolution.

Associated Exhibitors distributed a set of teaser cards on Leah Baird in "The Destroying Angel" (copies enclosed). All that is necessary to put it over is to pick about a hundred names from the "eighty per cent" element and things are setting pretty.

Some women went hysterical. Some men laid off work. Some applied for police protection. Others for permits to carry guns. It was the topic of conversation at a labor meeting and everyone was talking, giving the sender the "razz." Whether it is good advertising or bad, it sure advertised "The Destroying Angel," and, to add "flame to the fire," it got front page in three newspapers.

As a matter of fact, "cold feet" prevented me sending the last two cards, so you can judge for yourself that it was effective, and now everyone wants to see the picture.

I will not recommend this stunt to any exhibitor, as it created more comment than anticipated, but nevertheless it was lots of fun.—E. E. BAIR, State theatre, Uhrichsville, O.

Chicago Theatres Entertain Kiddies

ON Monday, Dec. 24, Lubliner & Trinz entertained the poor children of Chicago with special parties at their three principal neighborhood theatres, the Pantheon, Senate and Michigan. A tree was installed at each and candy, fruit, nuts, etc., were distributed. Ten thousand tickets were distributed, admission to subsequent performances being granted those unable to attend the parties.

McVickers theatre gave morning shows all week to the children holding tickets distributed by the Good Fellows department of *The Chicago Tribune*.

The Balaban and Katz Christmas plan was described in last week's HERALD.

Wants More Letters From Small Towns

S. G. Ihde, Photoplay theatre, Ashland, Kan., whose campaign for "Human Wreckage" was an outstanding feature of a recent issue, writes:

THEATRE EDITOR, EXHIBITORS HERALD.—Thanks for the space allowed me in the HERALD for December 8 concerning my exploitation campaign on "Human Wreckage." I have received a number of letters from exchanges and others interested in how I got the picture over.

I wish some of the other small town boys would give us some of their stunts, so some of the others could copy after them. Most of the ideas given in the exploitation campaigns are for cities and cannot be used to great advantage by the small town, or at least I find it that way with me.

I am working on a few more stunts not ordinarily used in the small town, and if they put the pictures over for me I'll tell you about them later.—S. G. IHDE, Photoplay theatre, Ashland, Kan.

Next Week

O. D. CLOAKEY, Regent theatre, Ottawa, Can., whose campaign of 33 units for "Strangers of the Night" was a recent feature of this department, tells in a letter to be published next week of his 51-unit campaign for "Little Old New York."

Edits, Owns Newspaper's Film Section

Appleton newspapers failing to provide an adequate amusement section, H. C. Holah, manager of Fisher's Appleton theatres, calmly buys a page and publishes his own amusement section.

Contributing a specimen of the same, he writes:

THEATRE EDITOR, EXHIBITORS HERALD.—No doubt somewhere in the country exhibitors are up against the same proposition we are in Appleton. There being only one newspaper in the city and that one lax in giving proper space to the amusement field, we have been compelled to handle our own.

The attached pages speak for themselves. We purchase the entire page space and make up our own layout. This arrangement has proven very satisfactory.—H. C. HOLAH, Fischer's Appleton theatres, Appleton, Wis.

Keaton Teasers Get Business

The "K. K. K." teaser stunt first applied to the exploitation of "Three Ages" was adapted with variations by Len S. Brown for "Our Hospitality" with gratifying results. Mr. Brown's letter, illustrated on subsequent pages, follows:

THEATRE EDITOR, EXHIBITORS HERALD.—Following, find a few of the high lights on our campaign for Buster Keaton's "Our Hospitality."

One of the best bets on a Keaton feature length comedy is the use of the K. K. K. (Keaton's Kolossal Komedy) campaign. I used it on everything.

First thing, one clear week in advance, 1,000 special one-sheets bearing wording, "Prepare, K. K. K. Is Coming," were sniped all over the city. Simultaneously, 10,000 of the enclosed small cards were distributed downtown. This campaign was more especially of value owing to the fact that some party or parties unknown (?) had recently been in the habit of burning huge wooden crosses in different outlying sections of the city. Great prominence was given these occurrences in the dailies.

Our K. K. K. campaign created a world of comment. The billposter was instructed to tell anyone who got curious that he had simply been paid by a stranger to post the paper, that was all he knew about it. The same applied to the man who distributed the cards downtown.

On the opening day the neighbors awoke to find every K. K. K. one-sheet had another one alongside it reading, "It's Here. Kea-

LETTERS TO "THE THEATRE"

tor's Kolossal Komedy, Our Hospitality, Astor, Now Playing."

Another 10,000 small cards with the same wording were distributed downtown. Extra newspaper space carried the glad tidings, too, and all there was to do was to wait for the folks to come—and they came! Great business.

A valuable tie-up with the picture is the three generations of the Keaton tribe, together with Mrs. Buster. We let 'em know that, too. Am mailing under separate cover a still of the lobby front on the picture.

Playing Griffith's "The White Rose" this week. Am laying off stunting for this week and concentrating solely in newspapers.—LEN S. BROWN, Astor theatre, St. Paul, Minn.

Personal Appeal Registers

The personal element was retained by Frank H. Burns, Beacham theatre, Orlando, Fla., for his campaign on "Human Wreckage," and big business was enjoyed. Mr. Burns writes:

THEATRE EDITOR, EXHIBITORS HERALD.—Three weeks in advance special personal letters were sent out to all the prominent people of this city and also numerous others throughout the state whose names are contained on the inside front page of the press book. These people on the Honor Roll all answered quickly and heartily endorsed the picture, and along with the city endorsements I had some twenty letters to put in front of the theatre.

A week in advance I sent out 500 personal letters from the management asking for the patronage of the people and telling them about the picture. It brought wonderful results.

The usual heavy amount of cards and heralds were used and in addition we posted paper like a circus and covered all the neighboring country for a radius of twenty miles around.

Our Thanksgiving opening was big, the second day we feared opposition in a circus but had a good business, and the third day, Saturday, was also big.

"Human Wreckage," if advertised on the personal letter appeal angle and properly endorsed by all the societies and organizations, can be put over to good business in any town.—FRANK H. BURNS, Beacham theatre, Orlando, Fla.

Doubles Yield Of Banner

Advertising two pictures on a single banner, Leo G. Garner, Columbia theatre, Bristol, Tenn., doubled the field of his space and produced a record week. He writes:

THEATRE EDITOR, EXHIBITORS HERALD.—Enclosed photograph is of a banner stretched, 20x12, advertising "St Elmo" and "The Virginian." We ran each of these pictures three days and, inasmuch as both are widely read books, we conceived an idea to advertise them as shown in the picture.

This banner was the talk of the town and, as the location is the best in Bristol, we were more than satisfied with the results obtained. We incidentally broke all receipt records for the Columbia theatre for the week ending December 1.—LEO G. GARNER, Columbia theatre, Bristol, Tenn.

Penny Stunt Goes Big

How a simple penny stunt which anyone can adapt to his own purposes increased business 60 per cent is told by Crosby & Schwierske, Rex theatre, Colby, Wis., as follows:

THEATRE EDITOR, EXHIBITORS HERALD.—Here is a stunt which is not new to a great many, but it made us some money, so we will pass it along to some who may not have heard of it.

We booked Harold Lloyd in "A Sailor Made Man" and Buster Keaton in "Cops," four reels and two reels, and advertised it about three weeks in advance as a big comedy show. Then, two weeks before showing, we put an ad in the local papers something like this: "Extra! Extra! Reported that pennies made in 1900 worth 15 cents each. Watch this space next week for further particulars."

The next week we ran an ad advising that pennies made in 1900 would be worth 15 cents each and to ask management of theatre about particulars, and advised all the kids to get as many 1900 pennies as they could find. The week we ran the pictures we announced in our ad and on paper that we put out, that all children under 12 years of age having a 1900 penny would be admitted to the big comedy show for one cent, and you should have seen the 1900 pennies. We didn't think there were so many coined in that year as came in during the three-day run.

The kids pestered the life out of the business people looking for pennies, but, believe me, that was good advertising. The result was that we showed to about 60 per cent more people than we had all year, and the 1900 pennies brought out adults that hadn't been there before nor since.—CROSBY & SCHWIERSKE, Rex theatre, Colby, Wis.

Bucking Bronco Draws Passerby

A bucking broncho front for "The Ramblin' Kid" proved highly effective during the run of that picture at the American theatre, Columbus, Ga. Hugh G. Martin, inventor of the automaton, describes it in the following letter, one of the photos mentioned having failed to arrive up to press time. The other is given on another page.

THEATRE EDITOR, EXHIBITORS HERALD.—I am mailing under separate cover two photos of the display on "The Bucking Broncho," an idea gotten up by my operators and myself to use in conjunction with the Universal picture, "The Ramblin' Kid," featuring Hoot Gibson.

I had this subject booked for two days at my theatre and, as the days were Friday and Saturday, I realized that we must have action to draw the Christmas shoppers' attention to my lobby, thereby selling my picture to the thousands that were on the streets. The result was more than I could ask for, as we played to capacity the last day and did well the first.

I knew that the wild broncho played a prominent part in the picture, so I finally fount a bucking broncho that I could use for a cut out and cut Gibson's head from another poster and posted it in position to fit the occasion. The two photos, one of my lobby and the last showing the simplicity of the mechanism of the affair, explain more than I can put in words, only that there were not many that passed my place in the two days' run that did not stop in their tracks to watch the bucking horse, as well as the curious ones who tried to figure out how it worked.

The whole affair only cost me $2.50 besides a little carpenter work on my part, and the majority of the cost was for the cut out, which cost $1.50 of the amount.

The motor attached to the mechanism is the variable speed type, therefore I could make the horse gallop at any speed I wished, and the noise effected by its operation sounded very much like real horse's hoofs hitting the ground, which helped to attract attention.

The stunt attracted many new faces to my theatre and the picture, being an extra good one, made them come out smiling. Many patrons complimented the picture as well as the novelty stunt.—HUGH G. MARTIN, American theatre, Columbus, Ga.

Adams Provides Specimen Card

Roy W. Adams this week provides a specimen of the card output of the small printing press recently purchased and described in a letter to this departmnt. He writes:

THEATRE EDITOR, EXHIBITORS HERALD. I wrote a few weeks ago telling you about a small printing press I bought recently and its great aid in publicity. I am enclosing herewith a specimen of one of my first jobs, one of 1,300 cards I put out on "The Mark of Zorro," which brought me three days' pretty fair business.

I also use the press in making advertising slides, by printing on gelatine, much neater than a typewritten slide and with a greater variety of type faces.

The cards were also addressed on the press.—ROY W. ADAMS, Pastime theatre, Mason, Mich.

"IF WINTER COMES" is assuredly not a drag-'em-in title, but that's just what the picture's doing, that and making the writers of drag-'em-in titles look ridiculous.

TITLES are a study in themselves. The cry is for short ones, and "Douglas Fairbanks in Robin Hood" picks up all the glory in sight.

SUBTITLES are different. Lots of room for improvement there, as G. J. Ritter pointed out in the report department recently.

PUNCTUATION isn't expensive, nor is English, and certainly the films can afford both.

WHY ruin a $300,000 picture with $.30 grammar?

Rodgers Visits Exchanges

NEW YORK.—W. F. Rodgers, sales manager for Goldwyn Cosmopolitan for the western division of the United States, has left for a trip to the distributing corporation's exchanges in the Southwest.

ILLUSTRATING THE LETTERS

ABOVE: Lobby of the Beacham theatre, Orlando, Fla., as decorated by Frank H. Burns for the run of "Ashes of Vengeance," First National attraction featuring Norma Talmadge. A newspaper ad used for the picture is reproduced upon the following page.

RIGHT: Mr. Burns' lobby display for "Human Wreckage," F. B. O., also shown at the Beacham. Mr. Burns' letter on a preceding page gives full details of the campaign for this production.

BELOW: Leo G. Garner, Columbia theatre, Bristol, Tenn., combined "St. Elmo," Fox, and "The Virginian," Preferred, in the due-banner shown in the illustration. His letter, in this issue, states that the pictures, running three days each, broke the house record for that period.

COLBY HARRIMAN, technical director of McVickers theatre, Chicago, and responsible for many of the features staged by that playhouse and reported in these pages, begins in this issue of "Better Theatres," a series of articles which should be missed by no exhibitor interested in motion picture presentation.

ILLUSTRATING THE LETTERS

FIRST WARNING!

'This danger card means I'll get you in the dark. You can't escape! When you receive a white card you'll know the day is near. BEWARE!

+ The Des Ang

SECOND WARNING!

Don't kid yourself. This white card means get ready to settle I'm coming sure as death. When you get a red card LOOK OUT! It will be in the dark!'

++ The Des Ang

LAST WARNING!

This is the red card. Nobody can stop me. I've notified the police and newspapers. They can't help you. I'll come in the dark.

+++ The Destroying Angel

Prepare!

K

K

K

Is Coming

It's Here!

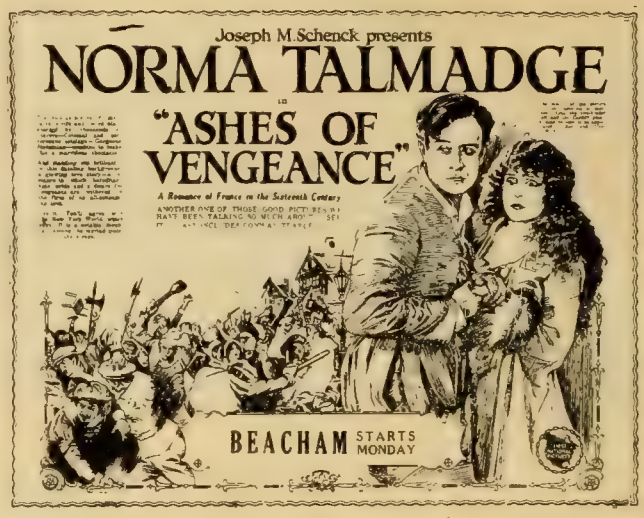
Keaton's

Kolossal

Komedy

"Our Hospitality"

ASTOR Theatre NOW



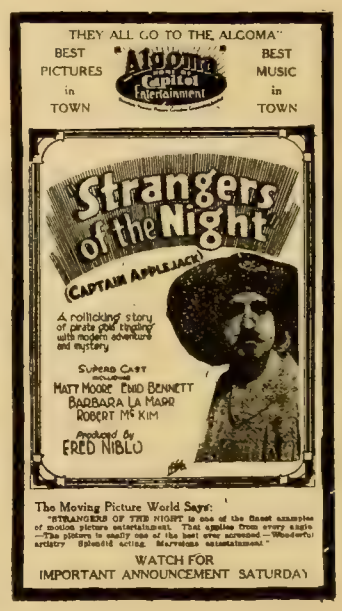
ABOVE: Display ad for First National's "Ashes of Vengeance," by Frank H. Burns, Beacham theatre, Orlando, Fla. Letter in this issue.

ABOVE, LEFT: Teaser cards for Associated Exhibitors' "The Destroying Angel," subject of E. E. Bair, State, Uhrichsville, O., in letter this week.

BELOW: Card on "The Mark of Zorro," United Artists, printed by Roy W. Adams, Pastime, Mason, Mich. Letter herewith.

BELOW, LEFT: Teasers on "Our Hospitality," Metro, by Len S. Brown, Astor, St. Paul, discussed in his letter.

RIGHT: Display ad on Metro's "Strangers of the Night," by Thomas S. Daley, now directing the Algoma, Sault Ste. Marie, Ont.



Mason, Mich., Dec. 3, 1923

Dear Friend:-

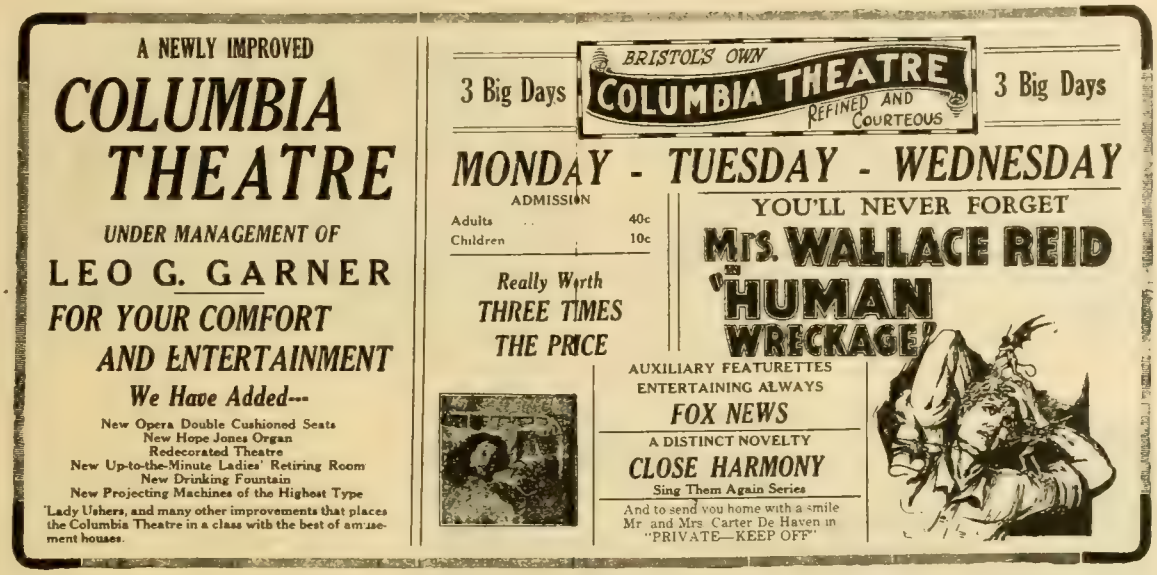
When you see Douglas Fairbanks in "THE MARK OF ZORRO" at the Pastime Theatre this week you will see one of his finest pictures; a splendid story, in a romantic setting, of youth's intolerance of oppression and wrong, with everything you like in a play -- rich comedy, melodrama, emotional interest, and dominating the whole picture, the eternal spirit of youth, the dazzling action, and the athletic feats possible only to Douglas Fairbanks.

See it Thursday, Friday or Saturday. I'll guarantee you two hours of clean entertainment. Admission, 30 cents each evening, Saturday matinee 25 cents, 15 cents for children.

Cordially yours,

ROY W. ADAMS, MANAGER.

ILLUSTRATING THE LETTERS



ABOVE: Page wide display ad by Leo G. Garner, Columbia theatre, Bristol, Tenn., on "Human Wreckage," F. B. O., incorporating house copy at left announcing improvements and policy. Mr. Garner has a letter in this issue.

RIGHT: Display ad for "Thundering Dawn," Universal, by W. J. Sullivan, manager of Jensen and Von Herberg theatres in Butte, Mont. Another of Mr. Sullivan's ads, for the Fox Production, "Soft Boiled," is reproduced below at left. Mr. Sullivan writes of his faith in newspaper advertising in a letter presented on the first page of this department this week.

BELOW, CENTER: Amusement section of "The Appleton Post-Crescent," Appleton, Wis., which is not an amusement section at all but a page ad for the Fischer theatres made up and edited by H. C. Holah, who writes of the same in his letter published this week. Preferred's "The Virginian" dominated the specimen page reproduced.

ILLUSTRATING THE LETTERS

CHRISTMAS programs staged by leading Chicago theatres will be reported in detail for those who read this department next week, the programs marking the holiday period being opened too late for review in this issue. There is promise of much material worthy of preservation for another year's reference.

ABOVE: Interior and exterior views of the Liberty theatre, Long Beach, Cal., on the occasion of Frank L. Browne's annual Thanksgiving party for the children of the city. "Going Up," Associated Exhibitors feature starring Douglas MacLean, was the principal screen attraction. Philip Rand, who was present, described the event in one of his "California or Bust" articles recently published.

LEFT: Frontal display for "The Ramblin' Kid," Universal feature starring Hoot Gibson, by Hugh G. Martin, American theatre, Columbus, Ga., whose letter on the subject is published in this issue.

BELOW: Lobby display for "Our Hospitality," Metro feature starring Buster Keaton, by Len S. Brown, Astor theatre, St. Paul, Minn. Mr. Brown's letter in this issue gives full details of the campaign. Other illustrations are given on the second page preceding.

SHORT SUBJECTS

Pathe Series Real Test of Public Taste

"They howl for educational pictures, and when we put them on they don't come." With but minor variation, this protest appears weekly in the columns of "What the Picture Did for Me," yet exhibitors, properly confident that the element represented by "they" can be won to support of the screen, are commendably persistent in the attempt to interest the same. And now Pathe has provided in the Chronicles of America Series, a product ideally qualified to effect that desirable conquest.

These pictures can be put before this up-stage segment of a given clientele with utmost assurance of satisfaction. They bear the imprint of the Yale University Press, adequate badge of authority, and the circumstances of their production afford a wealth of advertising capital. It should not be at all difficult to attract the desired class of patronage, and it is practically a foregone conclusion that this same class will especially appreciate the entertainment offered.

Here, at last, is a golden opportunity to learn the truth about the screen interest of the so-called upper tenth. If these pictures do not capture that interest, it may as well be assumed that it is mainly fictitious.

And Now It's Milwaukee

And now it's Milwaukee that's buying Baby Peggy dolls. No doubt the Christmas trees of that city bore many an effigy of the popular Century Comedies' star. The photograph reproduced on this page tells half the story.

The window display shown is that of the Shuster department store, where the dolls were on sale. The Merrill theatre lobby display, unphotographed, tied up with the window display. Together, they added vastly to the number of those who saw the starlet's Universal comedy,

"Nobody's Darling," at that playhouse.

"Shorter and Funnier"

It is told of a certain national character whose after-dinner speeches are not solely accountable for his fame that upon such an occasion his halting and neither riotous nor resonant discourse was interrupted by a bass voice well down the table intoning the imprecation, "Louder, Judge. Louder, and funnier."

Which scales down rather patly to the current public demand of the comedy.

Burlesque That Entertains

It may or may not be form to discuss Buster Keaton's feature picture, "Three Ages," in a short subject forum, but the feature is burlesque and as burlesque has had the serious attention of the short subject field for some time it seems permissible to do so.

This burlesque is successful. You may or may not like the picture, but your reaction will be independent of the burlesque element. This for the simple reason that the burlesque angle is incidental, not the burden of the subject.

You need not have seen "Intolerance" to enjoy "Three Ages," yet if you have seen it you will enjoy it more. That seems to be the key to successful burlesque, and with it producers may be able to open the door to this admittedly great and but lightly tapped storehouse of entertainment.

NEWSPICTURES

FOX NEWS No. 21: Twentieth Century Wrecked—Longest Concrete Bridge Opened in Minneapolis—Karlstrom Expert Stone Cutter—Japan Rises from Ruins—New York Stages Cat Show—Girl, 15, Perfect Physically—Greek Marines Train—First Locomotive Still Runs—Motor Hill Climb Run—American Women Penetrate Tibet.

FOX NEWS No. 22: G. O. P. to Meet at Cleveland—Passion Players Here—Polish General at West Point—Obregon Mobilizes Army—Former U. S. Ace Now French Farmer—Caterpiller Tractor Explores Canada—Fur Styles Shown—Boys Race Yachts at Los Angeles—Cat Always Falls on Feet—Hershey Visits Boys at School

INTERNATIONAL NEWS No. 103: Sen. Copeland Keeps Lawmakers Fit—Twentieth Anniversary of Birth of Aviation—Snow Falls in New York—Philanthropist Cares for Aged—Tallest Boy in Film Debut—Motor Cops Train—Flood Wipes Out Italian Villages—Territorial Specials.

INTERNATIONAL NEWS No. 104: Greek King Exiled—Lioness Has Cubs in Baltimore Zoo—Floods Menace Rome—"International Film Review of 1923"—Territorial Specials.

KINOGRAMS No. 2312: Thousands Homeless in Mexican Flood—Automatons Enact Last Supper—Lawrence Sperry Lost—New Cuban Envoy Visits Coolidge—Yankee Locomotive for Fastest Train—Hunts Criminals With Microscope—Urges Philippine Independence—Athletic Star at Six Months—Undesirables Deported.

KINOGRAMS No. 2313: Honor Wrights on Anniversary of First Flight—Greek King Exiled—Society Plays Mah Jong—Mrs. Caruso Marries—New York Stages Cat Show—Mrs. Valentino Sails—English Crews Begin Training—Machine Measures Muscular Energy—Hold Barbecue at Sacramento.

PATHE NEWS No. 101: Dogs Race at Manitoba—Republicans to Meet at Cleveland—German Women at Manual Labor—Australians at Queen's University—Santiago Society Folk Volunteer Firemen—Colors Mingle in New York Nursery—Passion Players Here—Obregon Prepares for Election Troubles.

PATHE NEWS No. 102: Sen. Copeland Trains Legislators—National Christmas Tree Sent Coolidge—600 Drown in Italian Floods—Army Planes Fly Over Washington—Philippinos Urge Recall of Wood—Make Headway at Muscle Shoals—Siberian Fire Department Answers Call—Yuletide Shopping Heavy—Territorial Specials.

PATHE NEWS No. 103: Spanish King Visits Barcelona—Athletic Marvel at Six Months—Greek King Exiled—Former Mrs. Caruso Here—G. O. P. to Convene at Cleveland—Floods Sweep Italy—"A Decade of Reel History"—Territorial Specials.

DIGEST of PICTURES of the WEEK

THERE is food for thought in this little editorial taken from the *Kinematograph Weekly*. It is called "Giving the Public a Square Deal," and applies not only to England and America, but everywhere honest showmen exist.

"Sometimes—only sometimes, of course—an exhibitor gets a bad picture. He looks painfully round the gaps where the audience should be, and goes to town and books a super on which he probably packs his house and comes out on the wrong side in his balance-sheet. Sometimes—only sometimes—he does otherwise. But he rarely does what an exhibitor at Hull did last week. He had booked a bad picture—it is not for us here and now to go into the reasons why he did not know what the picture was like when he booked it. But when he got it he discovered that it was of no use to his theatre; that it was not up to the standard of his house. So he advertised widely that the picture he had already advertised would not be shown because it was not what he had advertised it to be. And he put on another and presumably better picture in its place. The result undoubtedly is a large accession of confidence on the part of his patrons and bigger audiences for some time than he would have got if he had shown the picture hoping to get by with it. Of course, the real point is that he should never have booked it, but somewhere in the story there is a moral. Several, in fact."

"RENO" (Goldwyn Cosmopolitan) written and directed by Rupert Hughes, tells an interesting story based on a mighty big theme. It concerns the various divorce laws of the U. S. A. and the complications that arise through their application. There is a thrilling climax to the tale and it is well acted by a typical Goldwyn cast.

"BOY OF MINE" (First National) adapted from one of Booth Tarkington's delightful stories is one of the most enjoyable films of the season. It is a big, human story all about a real boy and most excellently portrayed upon the screen by that greatest of juvenile actors—Ben Alexander. William Beaudine directed. Don't miss it.

"FASHIONABLE FAKIRS" (F. B. O.) is a light little comedy-drama starring Johnnie Walker, ably supported by Mildred June, George Cowl, and J. Farrell MacDonald. A whimsical little love story well directed and very well photographed.

"THE WHISPERED NAME" (Universal) is a slender tale about a country girl who goes to the city, gets mixed up in a scandal and is saved by the editor of a newspaper. It is not to be taken seriously but furnishes first-class amusement of the program variety. Niles Welch, Ruth Clifford, Hayden Stevenson, Charles Clary and other excellent players are in it. King Baggot directed.

"CUPID'S FIREMAN" (Fox) an adapted Richard Harding Davis story about a fireman and his love affair. Charles Jones is the hero. and Marian Nixon, a very pretty girl is the heroine. It is a satisfactory hour's entertainment with an excellent rescue scene and several unique scenes showing how they make fire fighters out of laymen.

"THE MAN LIFE PASSED BY" (Metro) is a melodramatic tale of an inventor who is robbed of his patent by a grasping mill owner, and the ultimate regeneration of the poor man after he has sunk to the gutter. Percy Marmont, Hobart Bosworth, Jane and Eva Novak have the principal roles. All are excellent. Victor Schertzinger directed.

"THE SONG OF LOVE" (First National) is another story of the desert country, with Norma Talmadge in the leading role. She plays the part of a native dancing girl, who falls in love with a detective, thinking he is a native. Joseph Shildkraut is the detective. Arthur Edmund Carew has an important role in this trite tale. Frances Marion and Chester Franklin directed and scenically it is a colorful and fascinating picture. —J. R. M.

Ben Alexander, Rockliffe Fellowes, Henry B. Walthall and Irene Rich in two scenes from "Boy of Mine," the First National attraction adapted from Booth Tarkington's story.

REVIEWS

Another Juvenile Story Well Acted

"BOY OF MINE," a First National production, with Ben Alexander and an all-star cast. Written by Booth Tarkington. Directed by William Beaudine. Seven reels.

Don't know which to praise the most—author, director or players—in "Boy of Mine." All are deserving of equal encomiums. No writer of this or any other time can quite equal Tarkington's whimsical and thoroughly delightful tales of boy life. He understands boys, their boyish moods and what is most important can transfer these to the printed page.

Those who played "Penrod and Sam" know the possibilities of this type of story and we can state without fear of contradiction from the author that "Boy of Mine" is even better than that wonderfully clever tale of boyish pranks.

Director Beaudine has assembled a remarkable cast to interpret the various roles, headed by Ben Alexander, as the boy. Ben acts the part to perfection. He is a regular boy, doing the things you expect a boy would do, without exaggeration. A fine little actor and one who deserves the highest praise. Irene Rich scores also as the mother who understands. Henry B. Walthall as the father was excellent aside from one scene where the sentiment was laid on most too thick. Rockliffe Fellowes as the bachelor doctor and friend of the family, was thoroughly likeable and plays an important part in the whole scheme.

It is a portrait of a real boy is "Boy of Mine," with a severe father and a kind and loving mother to guide him. Misunderstanding results in separation, but in the end it all ends happily.

The Cast: Bill Latimer, Ben Alexander; Dr. Robert Mason, Rockliffe Fellowes; William Latimer, Henry B. Walthall; Ruth Laurence, Irene Rich; Mrs. Pettis, Dot Farley; Junior Pettis, Lawrence Licalzi.

Davis Story Makes Satisfactory Film

"CUPID'S FIREMAN," a Fox production, adapted from story by Richard Harding Davis. Directed by William Wellman. Five reels.

Are all of our Western screen stars deserting their saddles and sombreros for sofas and firemen's helmets? It would seem so. Last week we caught Hoot Gibson doing it, now it's "Buck" Jones. And the peculiar thing about "Cupid's Fireman" is the same fire house and testing tower is used as the one in the Universal film.

However, the stories are somewhat different. This one is about a fireman who watches back stage in the theatre, falls in love with an actress, not knowing she already has a husband, rescues her from a burning boarding house and nearly loses his life while saving the worthless husband. The fire stuff is very well done, especially the floor gives way with the heroine and his burden.

Charles Jones makes an appealing figure as Andy McGee and Marian Nixon is a charming and beautiful heroine. Keep your eye on Marian.

The Cast: Andy McGee, Charles Jones; Agnes Evans, Marian Nixon; Bill, Brooks Benedict; Elizabeth Stevens, Eileen O'Malley; Mother, Lucy Beaumont; Fire Chief, Al Freemont; Old Man Turner, Charles McHugh; Molly Turner, Mary Warren; Veteran, L. H. King.

Hughes Film Made For B. O.

"RENO," a Rupert Hughes production for Goldwn from an original story by the author, which he also directed. Seven reels.

Here is a production that has such excellent angles of exploitation for the progressive showman that we predict it is going to make a lot money and a name for itself as an outstanding attraction.

It is decidedly novel in theme, dealing with the inconsistencies of American divorce laws in the various states. Being based on existing conditions, the author has deftly taken real situations and woven them into a highly interesting story. The fact that so many complex situations could be drawn from the subject, with all, apparently, citing actual instances of the laws in force, is a revelation in itself. Mr. Hughes must have had some legal assistance in figuring out the various intricate laws connected with couples being divorced in one state, which made them married folk in another and bigamists in a third. At any rate the story is very clever and its originality is refreshing.

"Reno" was the attraction at the Chicago theatre last week and from all indication it made a decided hit.

The action starts out in a light and carefree vein, and things go along at a lively pace. The situations in which the various divorce laws involve the various characters are ludicrous at times, but there is also introduced the human and more sincere phases of the hardships brought about by the ease with which divorces are obtained. These emotional moments are ably blended with the swifter action and in the end the picture works up to a melodramatic climax in the picturesque regions of Yellowstone Park that is most both novel as well as gripping, with a happy ending culminating in an unusual triangle.

"Reno" offers unlimited exploitation possibilities for the theatre and the picture will intrigue and please most every type of audience.

The Cast: Helene Chadwick, Lew Cody, George Walsh, Carmel Myers, Dale Fuller, Hedda Hopper, Kathleen Key, Rush Hughes, Marjorie Bonner, Evelyn Sherman and little Robert De Gibliss and Virginia Loomis.

Well Acted Melodramatic Story

"THE MAN LIFE PASSED BY," a Metro production, written by Winifred Davis, directed by Victor Schertzinger. Seven reels.

Here's an extremely well balanced all-star cast in a story that grips in spite of its conventional theme. It is a plot that has served many times upon the screen but was never more beautifully acted and directed than here.

Percy Marmont and Hobart Bosworth share honors in the leading roles and both give excellent portrayals. Marmont as the inventor and dreamer, who is cheated of his success, wins one's sympathy from the first. Bosworth playing the wealthy steel mill owner, is equally effective, as the domineering, hard-hearted man. Jane and Eva Novak have sister roles, while Cullen Landis has a minor role, as secretary to the steel man. There is an interesting and elaborate garden fete and several excellent shots of an underground dive. All in all a very satisfactory picture with well written titles and much beautiful photography.

The story is of the familiar pattern. A wealthy mill owner appropriates for his own use, the invention of one of his men, and when his daughter is recognized by the half-crazed inventor, while on a slumming trip, he is tempted to seek vengeance. However, he is swayed from his purpose by her sister and all ends happily with the wealthy man making restitution.

The Cast: Percy Marmont, Hobart Bosworth, Cullen Landis, Jane Novak, Eva Novak, Lydia Knott, Lincoln Stedman.

Some Funny Stuff In Turpin's Latest

"PITFALLS OF A BIG CITY," a Mack Sennett comedy with Ben Turpin, being distributed by Pathe. Two reels.

Ben Turpin as the honest "lad of the soil" who falls for a city-bred vampire, extracts a few laughs from this well known situation. Dot Farley appears as his cross-eyed mother, who eventually takes Ben over her knee and weans him away from the siren. Madeline Hurlock is the vamp who digs the pitfalls and Mack Swain is her big, burley husband. Jim Finlayson is Ben's father, who also becomes enmeshed in the city gal's toils. It was directed by J. A. Waldron and supervised by F. Richard Jones. The subtitles are well written and it's good, clean slapstick throughout with the usual chase at the finish.

Slender Story But Interesting

"THE WHISPERED NAME," Universal production, with all star cast, written by Rita Weiman and adapted by Raymond Schrock. Directed by King Baggot. Five reels.

Adapted from Rita Weiman's story "The Co-respondent" this is a slender and rather trite little tale about a pretty country girl who runs away from the shelter of her severe aunt's home, with a philandering salesman. In the big city she is befriended by a wealthy man, estranged from his wife, gets mixed up in a blackmailing scheme to ruin the wealthy man but finds happiness eventually by marrying the editor of a newspaper upon which she is employed as society editor.

Quite preposterous as regards serious details, but because of sincere performances of a few of the cast it holds your attention and will prove a fairly good attraction for most audiences.

Ruth Clifford is the heroine and is quite satisfactory if you can bring yourself to believe that a country girl can become editor of a society column in the short space of time that it takes in "The Whispered Name." Hayden Stevenson is the blackmailing villain of the piece and gives one of the best interpretations in it. Niles Welch is the editor. Not so convincing. Charles Clary as the wealthy man did not distinguish himself, which was disappointing, for we like Mr. Clary's work as a rule. Mary Merch as his wife, and John Merkyl, as her lawyer friend were adequate. Emily Fitzroy in the brief footage allotted to her was the most convincing of all. There is some melodrama to heighten the interest and a fight between Niles Welch and Hayden Stevenson in which the latter is bested.

The Cast: Anne Gray, Ruth Clifford; John Manning, Niles Welch; Fred Calvin, Hayden Stevenson; Landon Van Kreel, Charles Clary; Marcia Van Kreel, Mary Mersch; Craig Stevenson, John Merkyl; Amanda Stone, Emily Fitzroy; Mrs. Billie Spotwell, Jane Starr; Judge James Morrell, Herbert Fortier; Mahoney, Arthur Howard; Granger, Joe North; Z. Todd, Carl Stocksdale; Herbert Gordon, William E. Lawrence.

Light Story Well Produced

"FASHIONABLE FAKIRS," F. B. O. production starring Johnnie Walker. Written by Frederick Stowers. Directed by William Worthington. Six reels.

This is a light little story depending for its success upon the natural and thoroughly convincing performances of Johnnie Walker and the balance of the cast. Mildred June appears to advantage opposite Walker and she makes a charming heroine for this clean, wholesome little story. Director Worthington got all there was out of the tale and had to resort to some padding to make it into feature length. However, the interest is well sustained, the photography especially good and it has a neat little lesson tucked away in it, for those who like lessons.

The story concerns a youth who is employed by a fake antique furniture dealer. He is in love with a pretty girl of the village but meets opposition from her mother. He buys a wishing rug and eventually they are brought together with mother giving her blessing.

The Cast: Thaddeus Plummer, Johnnie Walker; Clara Ridder, Mildred June; Creel, George Cowl; Pat O'Donnell, alias Abdul Ishmid, J. Farrell MacDonald; Mrs. Ridder, Lillian Lawrence; Mr. Carter, Robert Balder; A. Turk, George Rigas.

Will Rogers At His Best

"UNCENSORED MOVIES," a Pathe two reeler, directed by Roy Clements.

Will Rogers, Marie Mosquini and "Big Boy" Williams put over this clever bit of nonsense in a most satisfactory way. It is excellent satire on some of our screen idols and the ever-present uplift societies known in Rogers' film as "Cleaner Screen League."

What could be more delightful than his Bill Hart stuff, where he comes home to his poor, old mother and she accuses him of "killin' men again." As Tom Mix he rides a swift broncho, overtaking rabbits en route and steering the posse to death over a cliff. Then as Rodolph Valentino he inspects three beauties of the desert, turns them all down for a fourth in riding habit and orders his slave to drown the other three. A comedy you won't want to miss.

Norma Talmadge in Trite Desert Tale

"THE SONG OF LOVE," a First National production starring Norma Talmadge, an adaptation of Margaret Peterson's novel, "Dust of Desire." Directed by Chester Franklin and Frances Marion. Length, 7,800 feet.

This Talmadge feature takes us back to the Sahara desert with its passionate chieftains, French soldiers, and swarthly lovers. It is a colorful romance dealing with various plots and intrigues between the Arabians and the French soldiers in charge.

Miss Talmadge enacts with sincerity the role of a native dancing girl, Noormahal, and strange to say the story does not take the usual turn near the end and show her to be the child of English parents. She remains the brown girl of the desert to the finish. As always Miss Talmadge puts over the part by her personality and beauty. Arthur Edmond Carew gives a splendid performance as the impetuous Chieftain Ramlika. Joseph Shildkraut was miscast as the detective, Valverde.

There were many unusual sets and the shots of the night-riding raiders across the desert, the work of Antonio Gaudio, were especially pleasing and picturesque. It is not a big picture, however, or one worthy of the beauty and talents of Miss Talmadge.

It tells of a dancing girl whose hand is sought by a desert chieftain. She falls in love with a stranger who is sent to Arabia to discover who is the instigator of certain plots against the government and unwittingly discloses her people's plans. A dramatic finish saves the story.

The Cast: Noormahal, Norma Talmadge; Raymon Valverde, Joseph Schildkraut; Ramlika, Arthur Edmund Carew; Dick Jones, Laurence Wheat; Maureen Desmard, Maude Wayne; Commissionaire Desmard, Earl Schenck.

Scene from "The Song of Love," a story of the Arabian desert adapted from Margaret Peterson's absorbing story starring Norma Talmadge. (First National.)

THE FILM MART

Goldwyn

THE "BLOOD AND GOLD" company under the direction of Albert Parker left for Canada, December 27, where this new feature for Distinctive Pictures Corporation will be filmed. Conrad Nagel, Alma Rubens and Wyndham Standing have important roles.....Little Old New York" with Marion Davies was held over for four weeks at Seattle, Washington, where it played at the Blue Mouse theatre.

✦ ✦ ✦

"NAME THE MAN," Victor Seastrom's first Goldwyn picture, from Sir Hall Caine's "The Master of Man" was given a preview at the Karlton theatre, Philadelphia, the audience consisting of invited guests from Philadelphia and exhibitors of in the territory.....Rupert Hughes is in the midst of photography on his next photoplay "True as Steel". Aileen Pringle, Eleanor Boardman, William Haines, Huntley Gordon and others are in the cast.

Universal

HOBART HENLEY has completed production of "The Turmoil," by Booth Tarkington. George Hackathorne, Emmett Corrigan, Eleanor Boardman, Pauline Garon and Eileen Percy portray the principal roles in a story which is considered by book reviewers as better than Tarkington's "The Flirt."

✦ ✦ ✦

"YAKIME" CANUTT, winner of the Roosevelt trophy at the Pendleton Rodeo last year, appears with William Desmond and Eileen Sedgwick in "The Riddle Rider." . . . Clyde De Vinna, veteran camera man, is a victim of Kleig eyes. He received the burns while shooting the latest chapter of "The Leather Pushers," starring Billy Sullivan.

Century

CHARLES LAMONT, who recently completed several comedies for Grand-Asher has been appointed co-director of pictures Noel Smith will make for Century. He is working on "Putting It Over" starring Pal, the dog.

✦ ✦ ✦

JACK EARLE and Harry McCoy are portraying brothers-in-law in their latest Century comedy which bears the name of "Brothers-in-Law" and which is now nearing completion under the direction of Bob Kerr. The story is the joint composition of Earle, McCoy and Director Kerr.

W. W. Hodkinson

A FEMININE version of the great fight scene in "The Spoilers" is a feature of "The Old Fool," the Outlook picture which Hodkinson will publish on December 31. Participating in the fight are Miss Francisco and Ben Hendricks, Jr.

✦ ✦ ✦

TEN THOUSAND exhibitors will receive questionnaires from Hodkinson as an aid to the company in selecting vehicles for Harry Carey, who will make a series of six Westerns for Hodkinson publication. . . . E. D. Venturini, who directed "The Headless Horseman" and "The Old Fool," is preparing to make "The Man Who Knew Women," by Charles Beahan. . . . "Grit," the new Glenn Hunter picture by F. Scott Fitzgerald, will be published on January 7. . . . Reviewers of newspapers and trade publications are selecting "Down to the Sea in Ships" as one of the best productions of 1923.

Principal Pictures

HOBART BOSWORTH, Lincoln Stedman, Irene Rich, Harry T. Morey and Emmett King have been selected for the cast of Baby Peggy's first Principal picture, "Captain January," which was scenarioized by John Grey and Eve Unsell. Edward F. Cline will direct.

✦ ✦ ✦

HARRY T. MOREY, one of the screen's pioneers, is to make his first picture on the West Coast. "When I was in Los Angeles on a visit ten years ago," said Morey, "Hollywood was an orange grove that you looked at and admired on your way to Pasadena." Today, Morey is playing the heavy role in "Captain January."

Truart

FILM REVIEWERS continue to praise Elaine Hammerstein's Truart production, "Broadway Gold." The reviewer of the *Akron (O.) Times* said of this picture during its presentation at the Strand theatre: "'Broadway Gold' may be labelled as a high class production.".....Miss Hammerstein's next attraction, "Drums of Jeopardy," by Harold MacGrath, will be published early in January.

✦ ✦ ✦

FOUR PRODUCTIONS, "Women Men Marry," "The Empty Cradle," "Are the Children to Blame" and "Paris After Dark," have been sold to Reyes & Reyes, Manila, P. I., for the Philippine Islands.

Grand-Asher

HARRY CHANDLEE'S "The Fear Maker" has been purchased by Grand-Asher as the first stellar vehicle for Florence O'Denishawn, premier danseuse of Broadway musical shows. R. William Neill likely will direct. This will be the first Grand-Asher picture produced in the East.

✦ ✦ ✦

IMPORTANT announcements are expected following General Manager Samuel Bischoff's return to the Coast studio after conferences in New York with Samuel V. Grand, Harry Asher and F. Heath Cobb, director of exploitation. . . . Reports indicate that "The Satin Girl," starring Mabel Forrest, is having highly successful engagements throughout the country.

Warner Brothers

A REVIEW OF "Tiger Rose," starring Lenore Ulric, appearing in the "Christian Science Monitor," declared that this production "is one of the best pictures of the year." "It is plausible, persuasive melodrama of the best kind, close knit and coherent," the review continues.

✦ ✦ ✦

WARNER OFFICIALS state that Wesley Barry's "The Country Kid" was used extensively throughout the United States as a Christmas week attraction. . . . Jack Warner has returned to the Coast and launched production on four new pictures. The first in work were "How to Educate a Wife" and "Broadway After Dark." "Babbitt" and "Lovers' Lane" are the other two.

Preferred Pictures

PREFERRED is doing its utmost to capitalize the popularity of the music score of "Maytime" for the benefit of exhibitors booking the Gasnier-Schulberg special. Arrangements have been made for cooperation between Victor Talking Machine agents and theatres presenting the offering.

✦ ✦ ✦

OFFICIALS of Preferred state that from present indications the company's screen version of Owen Wister's "The Virginian" bids fair to be one of the biggest money getters of the current season. The Columbia theatre, Bristol, Tenn., reports that on Thanksgiving all existing records were smashed in spite of a downpour of rain. Like reports of record business have been received from other theatres.

Paramount

WITH A CAST of twenty-four principals and fifteen children in important roles, Thomas Meighan's latest Paramount picture, "Pied Piper Malone," comes near setting a record for large motion picture casts. The picture presents a story of New England life by Booth Tarkington.

✦ ✦ ✦

GABY RAVINE, who scored a success as the French girl in "The Mountebank" last season on Broadway, has been added to the cast of Gloria Swanson's "The Humming Bird".....With the possible exception of "The Miracle Man," Paramount considers its new Allan Dwan picture, "Big Brother," as the best crook drama the company has ever presented.

Selznick

"WOMAN TO WOMAN," Betty Compson's new starring vehicle which Selznick is distributing, is in the opinion of Rex Ingram, "one of the best and most sincere films I ever saw in my life. They have never produced in America a better film than 'Woman to Woman'."

C. C. Burr

PAULINE GARON is playing the leading role in the latest C. C. Burr production "The Average Woman" which has just been started at the Glendale studios. This is a picturization of *The Saturday Evening Post* story by Dorothy De Jargers. William Christy Cabanne is directing with Harrison Ford, David Powell, De Sacia Mooers, Burr McIntosh, Coit Albertson, William Tucker and Russell Griffin in the cast.

Technicolor's Laboratory at Boston

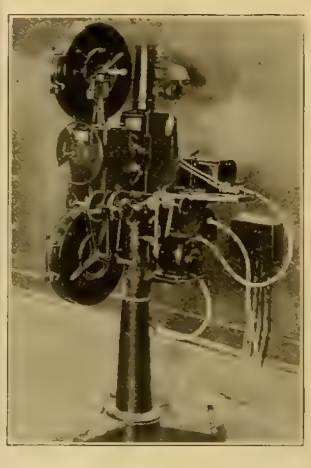
Daniel F. Comstock

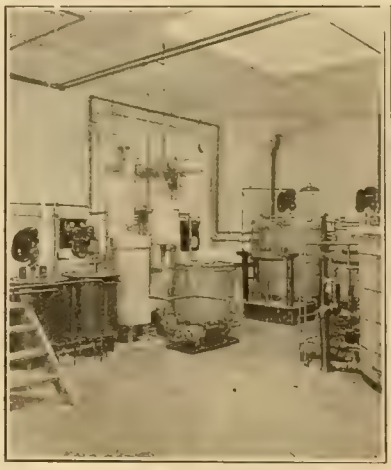
J. Melvin Andrews

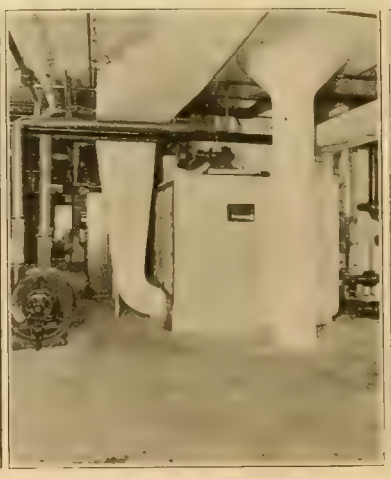
Leonard T. Troland

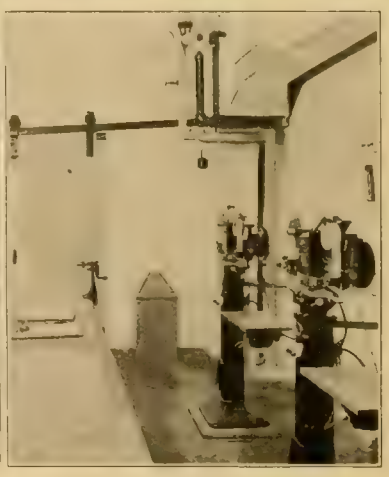
Men prominent in the development of the Technicolor process of color photography, and exterior and interior views of the company's modern plant. A descriptive article on Technicolor begins on the next page.

Eastman A. Weaver









General Use of Color Photoplays Seen in New Development

Technicolor, Inc., After Years of Experimenting, Is Ready to Bring Process Into National Use in Picture Making

ON January 14 at its West Coast studios, Famous Players-Lasky will begin the making of Zane Grey's "The Wanderer of the Waste Lands," all in technicolor. Irving Willatt will direct it.

This is the first picture to be made in technicolor. Of course "The Toll of the Sea" was made in all technicolor a year or two ago, but this was simply an experiment.

A portion of "The Ten Commandments" was made in technicolor and the first "ad" of the company will likely be based on this.

The significance of this undertaking is interesting in view of the claims of Technicolor, Inc., that it has solved the problem of motion pictures in natural color. The company is said to have large orders from prominent producers and has opened a large laboratory in Boston and is now organized to actively bring its developments into universal use in picture making.

* * *

The company is now controlled by William Travers Jerome and his associates, through a holding company, Technicolor, Inc., the board of directors of which is:

Eversley Childs, President, Bon Ami Company; Wm. Hamlin Childs, Member of Board, Loew's, Inc.; James C. Colgate, of James B. Colgate & Co. and Trustee of N. Y. Trust company; Wm. H. Coolidge, of Coolidge & Hight, Lawyers; Job E. Hedges, Receiver of New York Railways Co.; A. W. Erickson, President, The Erickson Company; Alfred Fritzsche, General Sales Manager, Grinnell Co., Inc.; Wm. Travers Jerome, of Guthrie, Jerome, Rand & Kresel, Lawyers; Herbert T. Kalmus, President, Kalmus, Comstock & Wescott, Inc.; Marcus Loew, President, Loew's, Inc.; N. T. Pulsifer, Chairman Board, Valentine & Co.; Nicholas Schenck, Vice-President & General Manager, Loew's, Inc.; Thomas W. Slocum, Trustee, Equitable Life Assurance Society of the U. S.

The Technicolor development was originally financed by a syndicate of Boston men headed by William H. Coolidge. In 1920 William Travers Jerome, former district attorney of New York, who was at that time a stockholder, began to take an increasingly active interest in the development. Soon thereafter three leaders of the motion picture industry became associated with the enterprise, namely, Marcus Loew, Nicholas Schenck and Joseph Schenck, the first two becoming directors of the company.

The early history of Technicolor ran parallel to that of other great developments. The difficulties were enormous and were not alone scientific but also engineering—practical and financial. The Boston firm of engineers, Kalmus, Comstock & Wescott, Inc., have from the start been employed as engineers by the Technicolor Company and its process has been entirely developed by them.

* * *

The senior members of this firm have been the two principal leaders of the Technicolor development, namely, Herbert T. Kalmus, Ph.D., and Daniel F. Comstock, Ph.D. Mr. Kalmus is now president of the Technicolor Company. Mr. Comstock has been the principal inventor and has directed the scientific work from the start.

C. A. Willat, well-known in the picture industry, was the first motion picture man to realize the importance of the Technicolor development. He became associated with the development in 1914 and has been intimately involved with it ever since. He is now the company's California manager.

In carrying out the long and difficult development the following members of the firm of Kalmus, Comstock & Wescott, Inc., have rendered invaluable service:

Leonard T. Troland, Ph.D.; Eastman A. Weaver, one of the foremost color experts in this country; Joseph Ball, director of photography; J. M. Andrews, Technicolor Positive Plant manager; and W. B. Wescott, a mechanical engineer.

* * *

At the beginning of the development prior to 1914 it was realized by the engineers that perhaps the greatest single problem standing in the way of production of motion pictures in natural color was that of getting in the camera two images of the scene from accurately the same point of view at accurately the same time.

It is necessary in taking all color pictures at the present time to take two component pictures of the scene, one through a red glass and one through a green glass, and these must be superimposed either on the screen or on the film itself. The principal trouble with the earlier component pictures was that the red picture and green picture were taken one after the other in alternation and therefore the object photographed had a chance to move between the taking of the two pictures and consequently they could not be made to superimpose accurately on the screen. The engineers discovered a method whereby light could be admitted through a single camera lens and then split up without distorting or blurring the images so that the two components could be simultaneously impressed on the film side by side. Under these circumstances the two pictures are taken through the same lens at accurately the same instant. The distressing "fringes" are therefore completely eliminated, it is said.

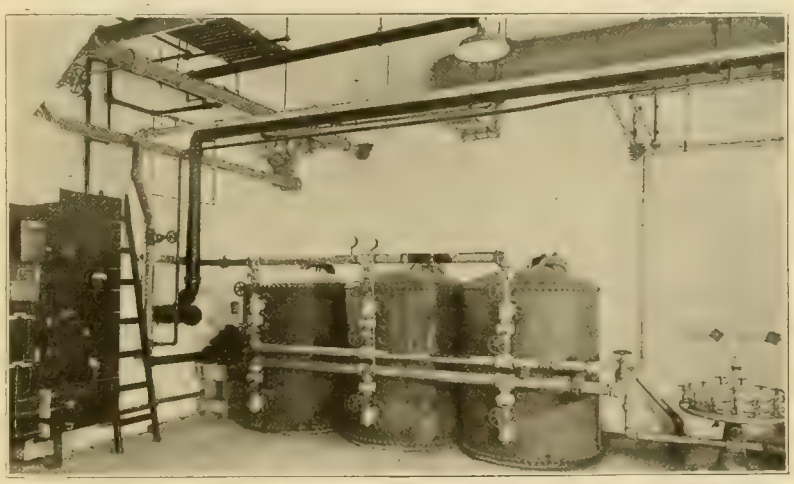
* * *

Having made this discovery the engineers built a camera along these lines and attempted to take pictures with it, but very soon they ran into the second difficult problem, namely, that no film could be found on the market which was sensitive enough to give a good picture except in the brightest sunlight. For example, if a girl wore a sunbonnet, the bonnet itself would appear clearly and perfectly on the screen but her face in the shadow was entirely unrecorded and the audience saw in its place a blank area without detail.

The problem was undertaken in the face of wide-spread expert opinion both in this country and Europe that such a film was impossible to make. The engineers, however, were not discouraged and at the end of many months of work they finally succeeded in developing an entirely new principle in the preparing of film many times more sensitive. By the use of this film the girl's face under the sunbonnet came out clearly and, it is stated, had the same appearance as when viewed directly by the eye.

* * *

Another problem which had to be met was the problem of superimposing with the necessary accuracy the two component pictures in a way which could be commercially carried out by machines handling thousands of feet of film. The Technicolor engineers finally succeeded in developing a new method for obtaining registration which is automatic.



In the meantime a special projector had been developed which would project on the screen the two component pictures in register and it was decided to take a photoplay to try out the process at this stage of its development. There were doubts in the minds of many people whether natural color motion pictures would be pleasing to the public even if they were very good. It was recognized that any play taken at this time would have to be shown through the special projector and could not therefore be shipped around the country in cans to be projected anywhere like ordinary black and white film. The play chosen was called "The Gulf Between" and was taken in Florida under the supervision of C. A. Willat. The play was shown at Aeolian Hall, New York, and Technicolor officials

(Continued on page 82)

"Lights Out" Smashing Records

FILM PUBLISHED UNHERALDED IS BOX OFFICE BET

Many Theatre Men are Extending Runs on "Freak" Offering

FILM Booking Offices was content to call Al Santell's novel comedy, "Lights Out," good. Officials just mentioned the picture as being one of their new publications, making no predictions concerning its salability to the public.

The public, however, according to F. B. O., declared "Lights Out" to be great, and the public is the final judge. So in every batch of new contracts received in the home office, hundreds call for "Lights Out." Its success is especially remarkable, say F. B. O. officials, as it was released without any shouting and no unusual startling claims by either the producer or the distributor.

"Lights Out" is smashing house records wherever it is presented, but the most remarkable thing about this feature's record, according to F. B. O., are the number of extended runs it is playing. Exhibitors who booked the production for two or three days are playing it a week or ten days.

"Lights Out" is one of the freak films of the industry, for released unheralded, it looks as though it will be one of F. B. O.'s outstanding box-office winners.

* * *

"Lights Out" Studio Comedy

Film at Pantages Truly Enjoyable Story of Hollywood

The foregoing caption was used on the *Los Angeles Examiner's* criticism of Pantages offering for the week of Monday, December 9. It is unusual for a newspaper critic to single out a cinema production as of more importance than the vaudeville part of the entertainment, and more unusual for a picture, either presented in a picture theatre or vaudeville house to re-

Says F. B. O. of Santell Novelty

ceive the glowing mention accorded "Lights Out."

The *Examiner* reviewer, in the body of his story, said: "There is no fake scenery in 'Lights Out,' the mystery comedy that captures the honors this week at Pantages. There are no sand dune Saharas or other scenic substitutes. Eucalyptus, palm and cypress proudly proclaim that this is Hollywood, for 'Lights Out' is a studio picture, and proud of it.

* * *

"Yes, you can see the studio right there in the picture, and the cameraman, electricians, directors, assistant directors, producers, actors and two villains—count 'em, two—for besides being a mystery play and a crook melodrama, 'Lights Out' is also a comedy of errors.

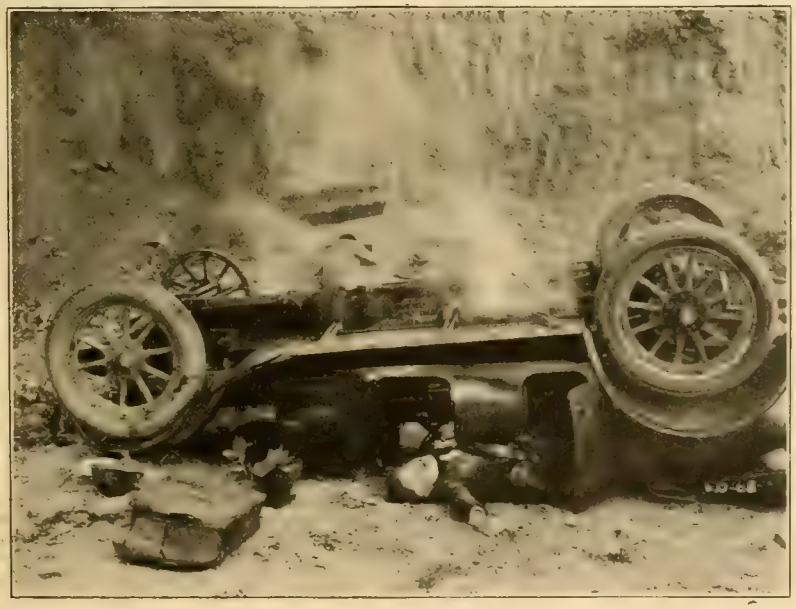
"This sounds like flippant treatment of a picture that is GREAT, but why be serious over something that must have kept everybody in the cast laughing from the time the bank president buys a fake burglar alarm in the first flash, to the last closeup, where Walter McGrail puts a hairpin engagement ring on the hand of Ruth Stonehouse.

"There is a long cast that includes many well known players—Theodore von Eltz as a scenario writer with a trunk full of scripts; Max Asher as a 'producer' who is losing money every minute; Marie Astaire as a spoiled beauty and others—all giving performances that are a credit to themselves and to Al Santell, who directed 'Lights Out' for F. B. O."

* * *

The *Los Angeles Times* also gave the heading to "Lights Out" and stated in the review that: "The picture is one of the most interesting crook plays brought to Los Angeles this year and is as thrilling and fun-producing as the stage presentation itself—every part of the story is full of action and is well interpreted by a cast headed by Ruth Stonehouse."

Alexander Pantages also stepped out on "Lights Out," featuring the picture in the Saturday and Sunday layouts with six photographic reproductions. He gave a more than generous portion of his advertising space to the picture as well as posting over one hundred three sheets devoted exclusively to the announcement of "Lights Out," and a three sheet insert and the heaviest line on the twenty-four sheet stands. The result was that "Lights Out" was the most talked about picture of the week.



THE FILM MART

F. B. O.

"JUDGMENT OF THE STORM," the Palmer Photoplay Corporation production, from a story by Mrs. Ethel Styles Middleton, a Pittsburgh woman, has been booked over the entire Keith Circuit in New York. The deal was closed by Charles Rosenzweig, manager of the F. B. O. New York exchange. This picture is slated for January publication by F. B. O.

✦ ✦ ✦

ARTHUR RANKIN has been engaged to play in the new H. C. Witwer "Fighting Phone Girl" series which has bene started at the Robertson-Cole studios. . . . Emory Johnson and his company featuring Mary Carr and Johnnie Walker, have started production of the next Johnson picture for F. B. O. The theme and the title of the new film is being kept under cover at present.

✦ ✦ ✦

CHESTER BENNETT'S latest drama, "The Lullaby," starring Jane Novak, was given a preview at the Glendale theatre, Glendale, Calif., where it aroused enthusiastic comment, according to word from F. B. O. In the supporting cast are Robert Anderson, Peter Burke, Marion Brock, Otis Harlan and others. It is scheduled for early publication.

Associated Exhibitors

CHARLES RAY in "The Courtship of Myles Standish" will start its New York premiere run at the Central theatre on December 30. J. S. Woody, general manager of Associated Exhibitors, has closed a contract with Sam S. & Lee Shubert, Inc., for the taking over by Associated of the house for eight weeks.

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FOLLOWING THE three weeks' run on Broadway of "David Copperfield", it is announced by Associated Exhibitors that the adaptation of the Dickens classic has been booked over the B. F. Keith houses in New York.

✦ ✦ ✦

DOUGLAS MACLEAN'S first independent starring production "Going Up" is listed in "Exceptional Photoplays" published by the National Board of Review as "A picture worth watching for." . . . . . Two Associated Exhibitors pictures had first runs at Cincinnati the week of December 10 with "Going Up" at the Strand and Leah Baird in "The Destroyng Angel" at the Palace.

Cosmopolitan

COSMOPOLITAN'S picturization of Jack Boyle's "Boston Blackie" story, "The Daughter of Mother McGinn," will be presented under the title "Through the Dark." This production features Colleen Moore and an all star cast.

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"THE GREAT WHITE WAY," a new Cosmopolitan production based on H. C. Witwer's "Cain and Mabel," will have its world premiere at the Cosmopolitan theatre, New York, December 31. Anita Stewart and T. Roy Barnes head a cast of notable players.

Metro

KATHRYN McGUIRE has been selected by Buster Keaton for his leading woman in his next feature length comedy for Metro. . . . . H. B. Vincent, Beacham theatre, Orlando, Fla., in a wire to Metro says: "'Long Live the King' gives Jackie excellent start under his new contract. Keep up the good work."

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FOUR ST. LOUIS theatres, Delmonte, New Grand Central, West End Lyric and Capitol, for what is said to be the first time in the history of St. Louis, ran a production day and date with records broken by all engagements. The picture presented was Jackie Coogan's "Long Live the King."

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AN INTENSIVE campaign has been mapped out for the Metro sales force to set up new records with "Fashion Row," Mae Murray's latest attraction, for the greatest number of bookings in the shortest possible time. . . . . Ray Grombacher, Liberty theatre, Spokane, Wash., recently canvassed his patrons and found that Metro pictures come first in their favor. Their favorite stars, the canvass showed, are Jackie Coogan, Mae Murray, Viola Dana and Buster Keaton.

Fox

EDMUND LOWE has been chosen by Fox to play the leading role of Daniel Gilchrist in the Fox screen version of Channing Pollock's stage success "The Fool." Lowe has arrived in the east and production is ready to start under the direction of Harry Millarde. . . . December 22 saw the publication by Fox of "Gentle Julia," screen version of Booth Tarkington's popular novel in which Bessie Love essays the title role.

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"IF WINTER COMES" has started out early to break records. The picture is reported as having played 65 Chicago theatres day and date recently. . . . John Gilbert is working on "Just Off Broadway," a story written for him by Fred and Fanny Hatton. . . . Shirley Mason is making "The Morocco Box" in which her sister, Edna Flugarth, plays with her in a sister role. . . . Frank Mayo, Evelyn Brent, Tom Santschi and Peggy Shaw will be seen in "The Plunderer," a Fox production.

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CHARLES JONES has finished making "Not a Drum Was Heard" for Fox. . . "Imperial Comedies," first issued last August, have met with great success Fox reports. The last of the first series "Monks a La Mode," was published December 23. . . . Lupino Lane is coming here from England to make another series of comedies for Fox. . . . "The Shadow of the East," by E. M. Hull, with Frank Mayo, Mildred Harris, Norman Kerry and Evelyn Brent in the cast, has been completed at the Fox West Coast studios.

First National

ITS THIRD STRONGHEART picture will be presented by First National in February. It is titled "The Love Master" and was produced by Laurence Trimble and Jane Murfin. Most of it was made at Banff in the Canadian Rockies. . . . John M. Stahl has completed the picturization of Avery Hopwood's stage success "Why Men Leave Home." In the cast are Lewis S. Stone in the leading role, Helene Chadwick, William V. Mong, Alma Bennett and others.

✦ ✦ ✦

COLLEEN MOORE'S First National picture following "Flaming Youth," which was filmed under the title "The Swamp Angel," will be issued as "Painted People." It is a comedy drama with Miss Moore in a Tomboy role. Clarence Badger directed.

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"THE GOLDFISH" is the name of a picture on which Constance Talmadge has started work. It is an adaptation of a French play. Jack Mulhall is the leading man. . . . "Cytherea," Joseph Hergesheimer's novel, will be put into production in the next two weeks and it is said that the company will probably go to Havana and Paris for the making of exterior scenes. Nine important parts are to be assigned for this production.

Vitagraph

VITAGRAPH OFFICIALS are confident that in "Let Not Man Put Asunder," co-starring Pauline Frederick and Lou Tellegen, J. Stuart Blackton has passed his previous pictures. These officials declare that the picture is the most sensational and emotional exposition of the pitfalls of marriage and divorce that has ever been screened.

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RUDOLPH VALENTINO, Douglas Fairbanks, J. Warren Kerrigan and Dustin Farnum, in the order named, are the actors selected by motion picture editors of newspapers for the role of Peter Blood in Rafael Sabatini's "Captain Blood."

United Artists

THE REVIEWER of the "San Francisco Chronicle" had this to say about Charlie Chaplin's "A Woman of Paris" during its day and date run at the California and Granada theatres: "A satisfying picture; a different picture; a new picture built along entirely new lines, a picture for which we should all be thankful."

✦ ✦ ✦

AS A RESULT of a poll taken by the "China Mail," "Douglas Fairbanks in Robin Hood" was voted the best motion picture shown in China during 1923. Two other Fairbanks' pictures, "The Three Musketeers" and "The Mark of Zorro," captured second and fourth place. . . . The Rev. J. O'Boyle of St. Louis university, a Catholic theological school, has written United Artists that "Douglas Fairbanks in Robin Hood" stands out very prominently among the best films made."

PUBLIC RELATIONS

It's the Little Things That Count—Try 'em

Public relations activities to be successful need not involve the expenditure of large sums of money or the employment of a staff to handle this work. Every exhibitor, no matter how small his house or how small the community in which he operates, can function in this work as effectively as the theatre owners in the metropolitan cities.

To illustrate this, the "Public Relations" department of the "Herald" has collected brief reviews of the work being done by various exhibitors and exchange men throughout the country.

Every theatre owner should remember that "It's the little things that count." Read the following. And try those that may be applied to your community.

* * *

An Effective Ticket Plan

If you have citizens in your town who are adverse to motion pictures, how would a plan like this work?

In Gillett, Ark., through the influence of exhibitors, an "Educational Movie Club" has been organized. A membership card entitles the holder to a reserve seat and is issued upon the signing of the contract, which provides that the holder shall pay for the card at the rate of 75 cents every four weeks for adults and 35 cents for children. So successful has the plan worked that it is being extended to Dewitt, Ark., and Almyra, Ark., nearby towns. Persons heretofore opposed to motion pictures are catered to and most of them have been "won over."

* * *

Exhibitors Aid Anti-Cancer Drive

As a first step towards the plan of the public service bureau of the M. P. T. O. Kansas, exhibitors of Kansas City, Kan., recently contributed the use of their screens for the showing of a special film in the interest of the National Anti-Cancer campaign. The United States department of health is distributing these films through Dr. L. B. Gloyne, health commissioner of Kansas City, Kan.

* * *

Exchanges Make Orphans Happy

A committee has been appointed by Sydney Samson, president of the Film Board of Trade of Buffalo, to see that all charitable institutions that have motion picture equipment are supplied with complete shows for the entertainment of their charges.

Orphan asylums, hospitals, old folks' homes and other institutions find that motion pictures appeal strongly to the unfortunates who have to be maintained in their institutions. The film exchanges of Buffalo, anxious to co-operate in every way with so worthy a charity, have placed at the disposal of these institutions all subjects that can entertain or bring enlightenment into the wards of these charitable organizations.

Some of the organizations being supplied by the Buffalo exchanges are St. Vincent's Orphan Asylum, Le Couteulx St. Mary's Institution for the Deaf, Erie County Home and Hospital, The Providence Retreat, St. Agnes Training School for Girls and Father Baker's Orphan Asylum."

* * *

A Campaign for Tax Repeal

Petitions being circulated throughout Kansas by the M. P. T. O. Kansas, urging a repeal of the federal admission tax, are meeting with marked success, according to reports. Slides informing patrons of theatres that petitions await their signatures at corner drug stores and other public places are being shown on the screens of Kansas. Exhibitors also are making an appeal to patrons for them to make known their sentiment to their respective congressmen and senators.

* * *

From Forests To Films

William R. Fraser, whose initiative and judgment has been instrumental in giving the Harold Lloyd Corporation a flying start on its independent producing venture, while a comparative newcomer to the motion picture industry is today one of its best versed executives. In the two years he has been associated with Harold Lloyd as his general manager, Mr. Fraser has grasped the many intracacies of the business end of the industry, and is thoroughly conversant with the problems that are met every day in the production field.

In addition to supervising the affairs of the Harold Lloyd productions, Fraser has also handled the investments of the comedian. He has acquired valuable real estate holdings in and around Los Angeles for Lloyd, and recently purchased a forty acre tract in Westwood which will be used by Lloyd as a studio site.

Screen Message No. 138

"When you see or hear of a motion picture that is good, clean entertainment get behind it and make it worth while for the fellows who produced it and for the man who exhibits it. We hear all sorts of condemnation of bad pictures. That's all right when they deserve it, but the thing for us to do is to encourage people who put out the good stuff."—James E. West, chief national scout executive of the Boy Scouts.

Public Opinions, an Analysis by Patrons

By VIVIAN MEEHAN

(Patron, Palace theatre, Hamilton, O.)

"THE SPANISH DANCER," as a classical play presented in the Palace Way is even better, in my opinion, than "The Three Musketeers." From the very beginning it holds the audience spellbound with its magnificent scenery and wonderful costumes and, above all, the excellent acting. Antonio Moreno, as the young nobleman, ... is a wonderful actor, and holds the sympathy of all through his various escapades. Pola Negri, the carefree gypsy, fights for the man she loves and is happy in the knowledge that her love is returned. Wallace Beery as the king who sacrifices everything for pleasure and who unknowingly consents to the marriage of Antonio and Pola so that he may woo her as a noblewoman, is liked because of his strong sense of humor.

By KATHERINE BRINKMAN

(Patron, Palace theatre, Hamilton, O.)

"THE LOVE PIKER": To begin I do want to say, I am not much of a critic for I take the good out of any picture and don't complain if not satisfactory. But I felt as though I wanted to write in regard to Anita Stewart's "Love Piker." I was very much taken up with the true saying of Peter Van Huisen when he was riding home with Hope (Anita). His expressions were so real, and when he said when the children were small they hurt your fingers and when large your heart. How true. How many parents have denied themselves many things to give to their children and when they were old the children forgot them. Anita was very sweet where she came for the father to make him happy. It would be nice if all cases would end so, but do they? I saw "Robin Hood" for the second time and enjoyed it as much as the first. I saw "Lost and Found" and "To the Last Man" and they were very good. Baby Peggy certainly is a wonder. I enjoyed the Style Show and I do think music is half the play. I enjoy hearing the old time songs played.

By LEROY WALKE

(Palace Theatre, Hamilton, O.)

"LAWFUL LARCENY": Truly the Palace has the "pick o' the plays." This month the best proof of that statement has been the picture, "Lawful Larceny." This wonderful production with its beautiful settings and novel plot, is one of the most appealing pictures that I have seen. I am sure that all who saw this picture fell in love with Con Nagel and Hope Hampton, laughed at Lew Cody, and hated Nita Naldi. Another proof of my first statement is this: In my opinion there were no bad pictures. To "Ruggles of Red Gap" I give second place. This was a very good picture, especially so with Ernest Torrence as the "old timer" in society. On the whole, the pictures this month were very good.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Good Prints Bring Business

SOLDIER, KANSAS.—To the EDITOR: Independent or state rights films are probably all right for cities at or near exchanges where films may be inspected, then taken directly to the play house. Then probably you will get what you paid for. Of course this does not apply to all independents, but it also applies to some of the national producers.

A small town ordinarily has no chance to get good and complete films from many exchanges, independent or the so-called big producers. The releases are two or three years old, the price is relatively low, and you don't get any more than you pay for, frequently less. How annoying it is to get dark films, titles half gone, films scratched and badly cut so that the story is lost. Independents, state rights and some of the others one could name, make cheap pictures, the others lack ability and the photography is poor.

On the other hand big companies overdo it. Many pictures are very artificial and devoid of all entertaining qualities. The best artists and stories are spoiled by a director who thinks his artistic temperament and directing ability are the last word. But this is only imagination of a disorganized brain made so by the fact of long dwelling on one thing (I am a great director).

Any person or organization who deliberately sends out damaged films and is repeatedly guilty should be put out of business by the exhibitor.

An exchange manager is expected to get business for his company, and if he doesn't, no doubt, the general manager back in little old New York is on his neck. He is harrassed and brow-beaten so that a former decent chap is soon made into a crook, by a conscienceless and get-business-by-any-means organization. We do not play independent, state rights and some big productions because we have been badly stung, and life is too short to worry.

Some of the big producers send their bad films to the small towns, because we have no monetary comeback, but fortunately there are a few reliable companies. We are a village of 385, playing only once weekly with an occasional mid-week show at 10-20, no more and no less. Nothing wonderful for a producer to cater to, but there are many of us in this good old U. S. A. and for the benefit of other small towns I want to say that after one year's experience with Paramount I am pleased to relate: Wonderful service, absolutely films in good condition, always arrive on time in spite of very poor railroad service, so what is the use to experiment and bargain around when you are getting exactly what you want? Some other producers have given us good service in the last year, but as the pictures were few, we do not know how a long contract would turn out.

Please do not take this as a free advertisement for Paramount, but only as a good word for a producer who treats a small town right.

If an exchange has films in poor physical condition and cannot afford to get new ones, why don't they come right out and tell the exhibitor, so if you buy you know you will be getting damaged goods and you will not have been cheated? If we only had a blue sky law relating to rotten cut and otherwise mutilated films, wouldn't it be great?—MANAGER, M. W. A. theatre, Soldier, Kansas.

Gets Free Trailers

MONTOUR FALLS, N. Y.—To the EDITOR: I noticed in this week's HERALD a letter from FRANK FERA of Rossiter, Pa., who complains about the charge on trailers. The exhibitors in this section of New York state receive the films from Buffalo and any exchange in that city is more than willing to send us trailers on pictures to be run a week or ten days before play date provided we pay the transportation charges both ways which is certainly fair.

I have received trailers from Metro, Paramount, Vitagraph and many others. The Buffalo exchanges are very glad to help the New York state exhibitors and I am sure if Mr. Fera would write to his exchanges he would receive the same service.—GEO. C. STARKEY, Montour Falls, N. Y.

Moderate Priced Films Needed

TILDEN, ILL.—To the EDITOR: I see where the producers are in a mad rush to produce "bigger and better" pictures. Has he given us small town exhibitors a thought? We who are running a house seating from 250 to 500. What chance have we to play a picture costing from two hundred thousand to a million dollars? Yes, the small town theatre needs good pictures, inexpensively produced, a picture that can be sold for moderate price, prices that enable the little exhibitor to do more than merely exist.

I have used *some* of the so-called big productions and when I balanced up for the days I use them sometimes I used red ink at bottom of ledger.

How are producers going to make money if the small exhibitor cannot buy his production and run same at a profit. I had a salesman some time ago try to sell me a big production telling me how much business I could do with it and how to put it over in my town; after listening to his line for some time this is what I told him: "I will deposit $100 and you deposit the same. I will give you my house for a certain night. You put on your big production. If you do the business you say I can do the $100 is yours. If you don't I take yours." The salesman has never told me how much business I could do with his big productions.

Yes, the film rentals are high enough. The little fellow as an individual has to beg for mercy. The producer needs the small houses, let him give us a fair consideration and produce pictures we can buy. Let's hear from some other small town exhibitor. Let's see what J. C. Jenkins has to say.—CHAS. E. BARBER, Electric theatre, Tilden, Ill. Town of 1,200.

Wants an Even Chance

HALLS, TENN.—To the EDITOR: I would like to write a long letter but in a hurry. Oh! This burden of war tax on the little exhibitor. It's hard on him and of course that makes it hard on the patrons. It's a fact we are humans and have to live some way. If this is our calling and it is a legitimate vocation (and truly and surely it is) we should have a fair chance to stand up with other industries of this once freest of all countries and not be sapped from every side.

We are as a class ready at all times to help in any progressive move, support our churches, help our unfortunate fellow beings, support our schools; then why should this be heaped upon us? I move such steps be taken as will eliminate this. Then we will sing with great joy "Victory, Victory." Just one little old exhibitor.—G. L. BLASINGAME, Halls theatre, Halls, Tenn.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

There was a big gathering of film exhibitors and exchangemen in Whitehall, N. Y., last Saturday night when **William E. Benton** opened his new theatre there, and which will be known as The Capitol. The house has been under construction for several months past. It will be managed by Mrs. Georgiana Wallace, former manager of the new Grand in Whitehall, which has now closed its doors.

*

Edward G. Sourbier, well-known picture theatre owner of Indianapolis, was among the first ten to apply for an automobile license this year. Included in the first ten were some of the best known citizens in Indiana. Mr. Sourbier got No. 9.

*

The Grand Theatre, Keokuk, Ia., was destroyed by fire last month. The Grand, the oldest movie house in Keokuk, was owned by the **Baker-Dodge** organization.

*

The Rialto theatre at Beatrice, Neb., has been re-oponed by **Blaine Cook.** The theatre was damaged by fire a few weeks ago, and laid up for repairs.

*

The Star Theatre at Homer, Neb., may give place to a new theatre soon, according to **Fred R. Baker,** who operates the Star. He says he is contemplating the building of a fine new theatre there.

*

The Griswold, of Troy, N. Y., entertained the orphans of that city one day last week with "Circus Days."

*

Captain George Broome, of the Farash theatre corporation of Schenectady, N. Y., has been succeeded by Frank Hickey, of Albany.

*

Ben Apple, of the American, in Troy, N. Y., packed his house last week, when John Lowell made a personal appearance in connection with the showing of "Lost in a Big City."

*

Joe Schrempp, former owner of the Knickerbocker theatre in St. Louis and later in the distribution end of the business has been named manager of the Duquoin theatre, Duquoin, Ill.

*

James Drake has leased the Gem theatre in Sixth street near Market, St. Louis and is giving St. Louis the biggest show in the world for 10 cents. Drake is putting on double features and a comedy with news reels and is packing 'em in. He contends that the movies are still the amusement of the masses and theatres that are attempting to sell them at classic prices are all wrong.

Barrymore With Griffith

NEW YORK.—Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1923

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address; "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Associated Exhibitors

The Extra Girl, with Mabel Normand.—Very good picture; in fact, one of the best Normand pictures I have seen for some time. Has everything, comedy, action and pathos. Well acted and directed. Admirers of Normand will be entirely pleased.—Frank L. Browne, Liberty Theatre, Long Beach, Cal.

Going Up, with Douglas MacLean.—This is the kind of picture the people want (for entertainment it has everything) but they are hard to find. Six reels.—M. Weintraub, Lyric theatre, Coraopolis, Pa.—General patronage.

Why Worry?, with Harold Lloyd.—Well, this is a fine comedy, so my patrons say. Had a very nice crowd and they were sure noisy. The giant almost stole the picture from Lloyd. Six reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Why Worry?, with Harold Lloyd.—Not as good as "Dr. Jack" and "Grandma's Boy." Flopped on last night. Six reels.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

Why Worry?, with Harold Lloyd.—Not as good as "Safety Last." Will please if you can get it at fair rental. Don't advance price.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

Why Worry?, with Harold Lloyd.—Another great picture, but personally did not consider it as good as Lloyd's "Safety Last," nor is it the box office magnet. Fine business and seemed to please at least 90 per cent. Drew people for twenty miles, but was heavily advertised. If you play it, play up the giant, as he is a big factor. As a whole I consider it very good, but worth about $10.00 less than you paid for "Safety Last." Seven reels.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Town and country patronage.

Alice Adams, with Florence Vidor.—A fair picture. Follows the book closely, but failed to draw. Had poor ending. Lost money. Rental too high.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Is Divorce a Failure?, with Leah Baird.—This is a most interesting picture all the way. Story well done and settings extra. Volcano stuff the most realistic that has ever been screened—looks real. However, Leah Baird is too big for a lover part and lacks the appeal necessary to make this a great picture.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Don't Doubt Your Wife, with Leah Baird.—A nice little drama. Pleased all that came, but did not make any money. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Grandma's Boy, with Harold Lloyd.—We actually got enough people in to see this to pay the bill and have some left over, and they enjoyed it of course, but Lloyd pictures are entirely too high priced. They are not worth the price asked. Five reels.—Mrs. T. R. Jessee, Idle Hour theatre, Humphreys, Mo.—Small town patronage.

F. B. O.

Lights Out, with a special cast.—The one picture in a million that is different. You don't know what is to happen next until final fade out. Buy it, for it's great. Don't pay too much for it in the small town. Title has no drawing power. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Breaking Into Society, with Bull Montana.—One of the best five reel comedies we have played for some time. Pleased all. Did good business. Everybody satisfied. Five reels.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

The Fair Cheat, with Dorothy Mackaill.—The story is all right, but the director and title writer must be amateurs. There are several instances where crude directing prevails. The title writer should be canned. One instance, there are girls in an ante room waiting to be interviewed, and the casting director says, "Show the animals in," or words to that effect. This should be cut from film. If picture was re-edited and retitled it would improved it 100 per cent. Six reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—There is no question as to the interest this picture arouses in one. As a matter of fact, I found myself looking at this one every opportunity I had during the three days showing here. I am not going to say it does not have its weak spots; however, great care has been made to drive home the drug evil and, besides offering a great moral lesson, it entertains. We had bad weather all three nights, but in spite of weather business satisfactory. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Good picture and a good story. One that everyone should see. While we didn't do extra big business, I am glad to have played this. Every theatre ought to play this. Eight reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Human Wreckage, with Mrs. Wallace Reid.—A good picture with a moral lesson. In spite of extensive advertising and endorsement by women's clubs, it failed to draw. Played three days to poor business and lost money owing to the high rental.—A. I. Latts, Royal theatre, Ashland, Wis.—Neighborhood patronage.

Human Wreckage, with Mrs. Wallace Reid.—Pretty good business getter. Pleased about 75 per cent.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—All you have to do on this one is just let them know your dates. Come down about fifteen minutes earlier than usual to let them get in. Two days poor business for us on account of rain. Would have made some money otherwise. Would advise every community to run this picture as the public knows all about it and you do not have to spend a fortune advertising. Six reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

The Mysterious Witness, with a special cast.—Very good program. Six reels. Good attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Mickey, with a special cast.—Was afraid of playing this picture, but it went over fine. Film in good condition. Play it. If you don't make any money on it, I will pay the film rental.—M. Weintraub, Lyric theatre, Coraopolis, Pa.—General patronage.

Stormswept, with Wallace and Noah Beery.—Better than I expected from reports, but still has a long way to go to be good. F. B. O. advertises their pictures too well on the posters and people are disappointed. For instance, this one is supposed to be a gripping drama of the sea, or something like that. Have run five of these over-advertised pictures in several months—one was awful, two were poor, one was just "so-so," and one managed to be pretty good. The two brothers do their best to put this one over. They were the redeeming feature of whatever part of the original I received. Five reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Canyon of the Fools, with Harry Carey.—Average Western, but drew good crowd, who seemed to be satisfied with same. Will go over good in most any small town. Six reels.—Amsbery & Leuzinger, Carthage theatre, Carthage, S. D.—General patronage.

The Miracle Baby, with Harry Carey.—This is one of the best pictures Carey has made. Played along with "Fighting Blood." Business poor, on account of holiday season. Six reels.—Alex Steel, Princess and Strand

Convenient Type Style Under Test

Test is begun this week of the new type style selected with a view to gaining convenience in reference, filing, and facilitating accommodation of a still greater number of reports. Contributors' opinions relative to the change will be welcomed.

Among the newer pictures reported this week are:

Anna Christie
April Showers
Big Brother
Does It Pay?
Extra Girl, The
Gold Diggers, The
His Mystery Girl
Jealous Husbands
Our Hospitality
Paddy the Next Best Thing
Pleasure Mad
Printer's Devil, The
Pure Grit
Six Cylinder Love
Slave of Desire
White Tiger

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

ADAMS, ROY W., Pastime theatre, Mason, Mich.
ALLEN, CLYDE, Casino, Antwerp, N. Y.
ALGUIRE, MRS. C. C., Coloma, Coloma, Mich.
ANDERSON, ROBERT L., Olympic, Forks, Wash.
ARMENTROUT, RUSSELL, K. P., Pittsfield, Ill.
ARMISTEAD, E. A., Lyric, Easley, S. C.
BABIN, M. J., Fairyland, White Castle, La.
BARBER, CHARLES E., Electric, Tilden, Ill.
BELL, MRS. LOLA, Queen, Lonoke, Ark.
BERGER, S. A., Star, Jasper, Ind.
BIERWIRTH, H. C., New Liberty, Varina, Ia.
BILLS, C. H., Opera House, Lenora, Kan.
BOLLMAN, V. G., Castalia, Castalia, Ia.
BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.
BROWN, C. L., Paramount, Elizabeth, La.
BROWNE, FRANK L., Liberty, Long Beach, Cal.
BYERLY, C. M., Rainbow, St. Paris, O.
BYERLY, S. L., Ideal, DeGraff, O.
CAIRNS, JACK, Brooklyn, Detroit, Mich.
CARTER, MRS. LINNIE M., Court, Huntington, Tenn.
CAUSEY, HUNTER, Pastime, Gloster, Miss.
CREAL, W. H., Suburban, Omaha, Neb.
CRONKHITE, C. C., Lyric, Fairview, Okla.
CROSBY & SCHWIERSKE, Rex, Colby, Wis.
DASPIT, HAROLD, Atherton, Kentwood, La.
DeBAGGIO, HARRY, Retired.
DeMORDANT, PAUL, Rialto, Blackfoot, Idaho.
DINSMORE & SONS, Majestic, Weiner, Ark.
DOWLING, ROY L., Ozark, Ozark, Ala.
ELLIOTT, E. H., Palace, Lynn, Ind.
ESTEE, P. G., Fad, Brookings, S. D.
EULER, J. R., Opera House, South English, Ia.
FOSTER, M. P., Orpheum, Harrisburg, Ill.
FOX, Mr. and Mrs. E., Princess, Obion, Tenn.
GAILEY, E. E., Crystal, Wayne, Neb.
GAUDING, HENRY W., Lincoln, Pittsburgh, Pa.
GUERIN, W. R., Grand, Paulding, O.
HARRIS, F. N., Amuse, Hart, Mich.
HELD, P. G., Sterling, Fairmont, Neb.
HESS, LESTER S., Opera House, Chapin, Ill.
HICKMAN, R. W., Lyric, Greenville, Ill.
HILTON, O. A. B., Park, Sioux City, Ia.
HINDS, FRED C., Cresco, Cresco, Ia.
HORN & MORGAN, Star, Hay Springs, Neb.
HORNUNG, ADAM, Victor, Victor, Mont.
IHDE, S. G., Photoplay, Ashland, Kan.
JENKINS, J. C., Auditorium, Neligh, Neb.
JESSE, Mr. and Mrs. T. R., Idle Hour, Humphreys, Mo.
JOHNSON, O. W., Roberts, Roberts, Idaho.
KHATTAR, GEORGE, Khattar's, Sydney, N. S., Can.
KOOKER, D. A., Happy Hour, Ewen, Mich.
KUDLACEK, J. J., Swan, Swanton, Neb.
LANGACHER, CLARENCE, W., New Glarus, New Glarus, Wis.
LOWELL, BERT S., Rex, Tripoli, Wis.
LUNA, E. D., Cozy, Lincoln, Ark.
LYNCH, C. H., Gem, Peoria, Ill.
MARTIN, HUGH G., American, Columbus, Ga.
McCORMICK, B. P., Liberty, Florence, Colo.
MENDENHALL, C. A., Star, Oregon, Ill.
MEYER, FRED, Palace, Hamilton, Ohio.
MILES, A. N., Eminence, Eminence, Ky.
MILLER, C. R., Gem, Spur, Tex.
MOORE, L. R., Roma, Columbus Grove, O.
MOORE, MRS. J. W., Lyric, St. Charles, Mo.
MOULTON, C. H., Bijou, Beach, N. D.
MUSSON, WALTER H., Queens, Hespeler, Ont., Can.
O'HARA, F. J., Community, Elgin, Neb.
PARKS, O. E., Strand, Perry, Ga.
PATRICK, W. D., Strand, Florala, Ala.
PILLIOD, L. A., Photo Play, Grand Rapids, O.
PORTELL, JOSEPH G., Delray, Detroit, Mich.
POWERS, C. H., Strand, Dunsmuir, Cal.
RAND, PHILIP, Rex, Salmon, Idaho.
REA, GEORGE, Colonial, Washington C. H., O.
REDISKE, G. F., Star, Ryegate, Mont.
REYNOLDS, E. J., Liberty, Pasco, Wash.
RILEY, R. ROSS, Wigwam, Oberlin, Kan.
RITTER, G. J., Regent, Bogota, N. J.
RIVA, C. A., Pastime, Tilton, N. H.
RYAN CHARLES H., California, Chicago, Ill.
SABIN, F. E., Majestic, Eureka, Mont.
SAMPLE, F. R., Schaghticoke Am. Assn., Schaghticoke, N. Y.
SCHMIDT, J. W., Grand, Breese, Ill.
SPAINHOUR, C. A., Twilight, Greensburg, Kan.
STANTON, MILLER, Pictureland, Cohocton, N. Y.
STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.
STEEL, ALEX, Princess, Strand, Farmington, Ill.
STETTMUND, H. G., Odeon, Chandler, Okla.
SUSZYCKI, A. A., Majestic, Mauston, Wis.
SWARTHOUT, E. W., Palace, Aurora, Ind.
THOMPSON, H. P., Liberty, Pardeeville, Wis.
TILLER, JACK, Temple, McCook, Neb.
TROYER, O., Lyric, Rugby, N. D.
VAN NOY, HARRY, Riviera, Starland, Anderson, Ind.
VAUGHAN, GEORGE, Grand, Dunnville, Ont., Can.
VEATCH, A. L., Princess, Morganfield, Ky.
WHARTON, E. L., Orpheum, Glasgow, Mont.
WHITE, D. A., Cozy, Checotah, Okla.
WILLIAMS, JOHN M., Park, Glen Rose, Tex.
WINTERBOTTOM, WM., Electric, Brady, Neb.

Membership application blank on opposite page.

theatres, Farmington, Ill.—General patronage.

Thundering Hoofs, with Peggy O'Day.—Good little picture. Pleased all. A little race at the end. If you're wise don't mention the race. Francis Ford also takes a part in the picture. Just as good as any average picture only.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

Captain Fly-by-Night, with Johnnie Walker.—Very good picture, containing historical events of California in 1849. Pleased both ladies and men to a Saturday night crowd, although farmers wanted wild West and scrapping. They got a bit of it with Indians. This pleased them also. Six reels. —Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Divorce, with Ethel Clayton.—Rental too high. Unable to make money on it. Cannot kick on picture, for it is a good picture with a great lesson for all. Ethel Clayton is a favorite here. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Desert Driven, with Harry Carey.—The best Carey to date from the F. B. O. organization. Business fair. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga. General patronage

Wonders of the Sea, with a special cast. —Good educational picture, but one of this kind lasts a long while. Some remarkable photography. Print good. Six reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Westbound Limited, with Ralph Lewis.—Good, but not nearly as good as "The Third Alarm." Last reel about half gone, so rather spoiled it. Six and a half reels.—Powers theatre, Red Creek, N. Y.—Small town patronage.

Westbound Limited, with Ralph Lewis.—This is a dandy good picture. Action and pep enough to satisfy any audience. We consider it the equal of "The Third Alarm" as a picture, with even greater exploitation possibilities. Do not be afraid of it. Seven reels.—O. W. Moore, Rock Lake theatre, Rock Lake, N. D.—General patronage.

The Bishop of the Ozarks, with a special cast.—Good sermon, but if you're running a place of amusement and not a church lay off. Didn't make enough to pay the janitor, much less the film rent. Six reels.—S. C. Hene, Castle Creek, Lavoye, Wyo.—Oil field patronage.

Life's Greatest Question, with Roy Stewart.—Absolutely no good here. Print poor. Exchange says they have a good one but shipping clerk pulled the wrong one. Poor place for a junk print, on the shipping rack. Five reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

The Third Alarm, with a special cast. —Take this tip and stay away from this outfit. Something is radically wrong with a business firm that will ship out junk films like the kind I received from the St. Louis office on this picture. Something tells me the company is on the downward path instead of trying to build up their trade. This would have been a great picture, but there was nothing left by the time it reached me. The fire at the schoolhouse was cut out completely.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage

NOTICE

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"Exhibitors are cautioned against giving credence to printed matter presented in the typographical style of this department without due statement of authority.

Publisher,
"Exhibitors Herald."

First National

Anna Christie, a Thomas H. Ince production.—Strictly adult picture. Most excellent production. Blanche Sweet was never better. Four stars only, and each good. Business poor. Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill. Suburban patronage.

The Meanest Man in the World, with Bert Lytell.—Have not changed my mind since I played it at Long Beach. I still think it a very good picture and will go over anywhere. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Ponjola, with Anna Q. Nilsson.—Very fine, on account of popular story. Did not raise admission. Business good.—Hobson S. Johnson, Grand theatre, Thomasville, Ga. —General patronage

Jealous Husbands, with a special cast.—I didn't see this one myself, but had not less than fifty people stop me and say how much they enjoyed it. The title is a little misleading, but if you can get them in will please 100 per cent. Two little boys take a very important part and their acting is superb. Print was in perfect condition.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—General patronage.

The Bad Man, with Holbrook Blinn.—One of the year's smoothest productions. This boy is some actor and receives handsome support from every member of the cast.

The title was against it for me, but used it on Thanksgiving and pleased everybody. Seven reels.—Jack Tiller, Temple theatre, McCook, Neb. General patronage.

The Bad Man, with Holbrook Blinn.—A real box office attraction. Pleased all classes. First National are putting out mighty good ones. Seven reels.—J. G. Catlow, Auditorium theatre, Barrington, Ill.—General patronage.

The Age of Desire, with Myrtle Stedman.—Good average picture. Sad in spots, but seemed to please most all. Six reels. Majestic theatre, Mauston, Wis.—General patronage.

Ashes of Vengeance, with Norma Talmadge.—Wonderful picture. Conway Tearle fine in supporting role. Business fair. Too much rental.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

Penrod and Sam, with Ben Alexander.—A thoroughly enjoyable program and pleases about everybody. A fine family picture. Played Snub Pollard in "California or Bust" and it was a real good comedy, making a good program. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Penrod and Sam, with Ben Alexander.—Whether you have a theatre in a town with 100 people or 100,000, you should show this picture. Absolutely great. The best Tarkington story to date. It will please any kind of audience. Children in this picture do the best acting I have ever seen. Advertise it big and you will pack your theatre. You can't say too much about it. Could not be improved upon. As near 100 per cent as a picture can be made. Seven reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Penrod and Sam, with Ben Alexander.—Business good considering rainy weather. Many favorable comments. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Her Reputation, with May McAvoy.—A snappy newspaper story that had a nice heart appeal interest. Many favorable comments. Seven reels.—J. G. Catlow, Auditorium theatre, Barrington, Ill.—General patronage.

Her Reputation, with May McAvoy.—One of the best pictures of this year. Pleased everybody.—L. Jones, Star theatre, Malad City, Idaho.—Neighborhood patronage.

The Girl of the Golden West, with J. Warren Kerrigan.—Will please a Saturday crowd. Seven reels.—Verne H. Coffman, Lyric theatre, Moweaqua, Ill.—General patronage.

The Girl of the Golden West, with J. Warren Kerrigan.—A good cast in this production, but it fails to register. Not up to anyone's expectations who has seen the play, and just an ordinary program number to those who know nothing of the play's success.—Jack Tiller, Temple theatre, McCook, Neb. General patronage.

Wandering Daughters, with a special cast. No business, but a very fair offering. Pathe's two-reel "Papyrus vs. Zev" is a dandy good show. Tell your musician to get behind it and it has a thrill.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

The Isle of Lost Ships, with a special cast.—Went over fine. Pleased nearly all.—A. S. Hatch, Royal theatre, Kempton, Ill.—Country patronage.

The Isle of Lost Ships, with a special cast.—They don't make them any better than this one. It will please all classes and stand a raise in admission. Don't pass this one up.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Slander the Woman, with Dorothy Phillips.—A wonderful picture. Beautiful scenery and well acted. If you can get them in, it will most assuredly please. Print in perfect condition.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Slander the Woman, with Dorothy Phillips.—Opens up in first few feet of first reel with skating ice review that is beautiful, and you are impressed at the outset that here is a pretentious picture, but, say, you are doomed to disappointment, as it proves to be a great big flivver. We billed this for three days but took it off after second day, as it would not do, even

Spainhour, 100th Member, Never Took Another Paper

I think I can qualify for your "Herald Only" Club, as I never have subscribed for any other paper and do not take any other, and I hereby make application for membership. I have been an exhibitor for eight years and have taken your valuable "Herald" ever since I became an exhibitor, or soon thereafter at least.

C. A. SPAINHOUR,
Twilight Theatre, Grenesburg, Kan.

NOTE: Mr. Spainhour's letter will appear in full in the "Letters From Readers" department of the next issue.

As an opening I wish to say that I most sincerely wish that this letter reaches the "Herald" before J. C. Jenkins pops off about his champion high school football team.

I must admit that the Neligh High School football team is O. K. and they deserve full credit. As an ardent booster for this team it will be readily noticed that J. C. Jenkins helped them win the championship of Northwest Nebraska, and now he has something to crow about and will want to tell the world through the "Herald."

I sat right beside him during part of the game and every time Neligh made a gain of five yards or more he would rare up and display his enthusiasm as if he really had tea (with a kick in it). The rest of the time he was down "flappin'" with the flappers.

As was mentioned in one of the previous paragraphs, he is there and over as a football booster, but as an exhibitor he is the bunk. I went through his town the other night at 11:30 p. m. and stopped at the theatre and asked for Grandpa Jenkins. I was informed that he was out to another tea party where they shuffle the pasteboards. I asked the operator what they were running and he told me "The Sin Flood" and then he wonders why they don't go over.

J. C. has not said a word about any stage beauties lately, while Creal of the Suburban theatre, Omaha, comes up with a new favorite. Start your beauty contest and we will show you who is who. We tank town exhibitors, as we have been called, will pick the winner. You can bet on that.

Me for the "Herald Only "Club as soon as my photo is completed.

E. GAILEY,
Crystal Theatre, Wayne, Neb.

NOTE: Mr. Gailey has been made a member in good standing, pending completion and arrival of photo. All members are invited to nominate favorite stars when ready. Whose name will head the ballot?

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

Hollywood and Follywood Both Look Good to Rand

Hollywood

Oh do not come to Hollywood, to Hollywood, to Hollywood,
Oh do not come to Hollywood unless you would be charmed,
The town so vicissitudinous is very pulchritudinous
And joy has been imbued in us by streets all green and palmed.

Throughout the day the brightest sun, the brightest sun, the brightest sun,
Throughout the day the brightest sun warms your inmost heart.
The people not censorious (their kindness is notorious)
Make you feel most glorious as you view their art.

The studios are wonderful, are wonderful, are wonderful,
The studios are wonderful, they fill you with delight;
And actors with their cheerfulness and villains boding fearfulness,
With directors in their seerfulness are with you day and night.

Then you come to Fairyland, to Fairyland, to Fairyland,
Then you come to Fairyland and magic doth appear;
You enter shady nook and dell, where Titania rules and Puck doth dwell;
Where prince doth hunt, and princess flys the royal falcon to the skies;
Where witches wield their noxious art of mixing potions for the heart;
Whence rustic lovers take the vial; quaff the liquid near the dial,
And joust and bout and tournament witness skill in lances spent.
The gallant knight the lady wins, and off on saddle, as begins
The moon to rise o'er minaret, and beacons burn on parapet.
Then you live through history; view Parisian mystery;
Learn the arts of page and clown, English Lords and court and gown;
How to paint immortal youth; black the hag's sharp venomed tooth;
How to pine and how to sigh; how to kiss and how to cry;
How to live and how to die—the cradle to the bier.

As Shakespeare wrote, the play's the thing, the play's the thing, the play's the thing,
As Shakespeare wrote, the play's the thing and life is but a stage;
And here in tinsel cap and bell, and comic mask, with tragic knell,
Art transcends life and beauty dwells and lives a golden age.

O Hollywood, without a peer, your soil is tilled with mirth and cheer;
We think that Heaven arises here and dullness lies embalmed.
So do not come to Hollywood, to Hollywood, to Hollywood,
So do not come to Holywood unless you would be charmed.

PHILIP RAND.

NOTE: May I express my great surprise and extend my many, many thanks to Brother John Ricth of Lewistown, Mont., for his kind thoughts and words fully written in verse in the issue of December 8.

Great Guns! How that fellow can write. There is a real verse maker. Have another contest, Mr. Editor, and we'll make him poet lariat.—P. R.

in my house. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Skin Deep, a Thomas H. Ince production.—A picture which is a credit to any house and a pleasure to run. Print in first-class shape. The only mistake I made is that I did not get behind it enough. Step on it, as it will back up anything you can say.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Pury, with Richard Barthelmess.—The sight of a father beating a good son is not entertainment. It is brutal and our people resented it.—E. W. Swarthout, Palace theatre, Aurora, Ind.—Neighborhood patronage.

The Last of the Mohicans, with a special cast.—Great diversity of opinion from patrons on this one. Some said, "Fine," others did not like it. Lots of killing and very few laughs, if any. Follows book and, of course, is not a comedy. To the book readers it appealed, not to the others. Six reels. Film in fair condition.—Unique theatre, Bricelyn, Minn.—General patronage.

East Is West, with Constance Talmadge.—A stem-winder both in satisfaction and box office draft. Second night they came near tearing the house down. I was satisfied, so you may know it was a good picture. **Note: Listen, Connie, don't you dare lisp a word of this to Viola, but do you know that you was almost as sweet in "East Is West" as she was in "Love in the Dark"? and that's saying a lot for the president and general manager of the "Dana Only" Club, "Fishy Phil" to the contrary notwithstanding, but if I had been you when that dirty, greasy Chink stuck his finger in my mouth I'd have bit his darned arm off. That made me mad, and the language I used about Chinks in general and this guy in particular does not appear in Sunday School Quarterlies, and it makes me sore for my wife to hang around the box office when I want to get emphatic.** Eight reels.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—General patronage.

Penrod, a Marshall Neilan production.—Liked by kids. Not much for grown-ups. Eight reels.—A. S. Hatch, Royal theatre, Kempton, Ill.—Country patronage.

The Eternal Flame, with Norma Talmadge.—Norma, as usual, gives a wonderful portrayal in this picture. Somehow, she does'nt pull much business any more. It seems she is losing ground here, and unless I can get a better price on her productions she will be relegated to the background, as it's hard to make any money on her pictures any more. Eight reels.—L. R. Moore, Roma theatre, Columbus Grove, Ohio.—Small town patronage.

The Eternal Flame, with Norma Talmadge.—One of the best of Norma's I have ever had. Rental too high. Could not make money on it. Eight reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

A Man of Action, a Thomas H. Ince production.—The kind of picture that is always acceptable as good entertainment. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Bell Boy 13, a Thomas H. Ince production.—If "The Hottentot' is as much better than this one as the reports say it is, we will have no roof or floor left after the show, for everyone enjoyed "Bell Boy 13." Five reels.—Mrs. T. R. Jessee, Idle Hour theatre, Humphreys, Mo.—Small town patronage.

Sonny, with Richard Barthelmess.—Fair program picture. Old, but fair audience picture. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Love, Honor and Behave, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Molly O, with Mabel Normand.—Eight reels of very unlikely stuff and very far fetched. Many said it was good, but personally I was disappointed. A servant girl from the poor part of a city gets mixed up with the better class and, of course, wins out in a long stretch of the imagination. Girl is attacked in a dirigible and rescued from an aeroplane. Hero and shero finally left in a lake as "The End" is flashed. That "attack" stuff ought to be canned, in my estimation. Eight reels. Film A1.—Unique theatre, Bricelyn, Minn.—General patronage.

The Woman He Married, with Anita Stewart.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Ten Dollar Raise, with a special cast.—Good. No business here during October on account of sickness and bad weather. Six reels.—Mrs. T. R. Jessee, Idle Hour theatre, Humpreys, Mo.—Small town patronage.

Daddy Long Legs, with Mary Pickford.—Old; old style direction. As a picture it is away behind "Heart o' the Hills," which compares well with present-day productions. I sold "Daddy Long Legs" to a church society. They had fair business with it, and were pleased. Six reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Dinty, a Marshall Neilan production.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Dinty, a Marshall Neilan production.—Very good, and seemed to please. Have seen lots better. Not as good as "Go and Get It." Seven reels.—Mrs. T. R. Jessee, Idle Hour theatre, Humphreys, Mo.—Small town patronage.

Brawn of the North, with Strongheart.—Brothers, if you want to please your patrons, book this one. It gives 100 per cent satisfaction. It's one of the best I have played this year. Eight reels.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Brawn of the North, with Strongheart.—Very good. Will please. Scenery fine. Eight reels.—Verne H. Coffman, Lyric theatre, Moweaqua, Ill.—General patronage.

The Sea Lion with Hobart Bosworth.—A fine sea story, but it was too short. Could stand another reel. Very good business. Five reels.—Mrs. T. R. Jessee, Idle Hour theatre, Humphreys, Mo.—Small town patronage.

The Woman Gives, with Norma Talmadge.

Says Paper Gets Better And Better

The "Herald" is getting better and better. Any small town exhibitor that don't take it is losing money. I also have the "Box Office Record" and when I buy a picture all I have to do is to look it up in the "Herald" or the "Record" and I am all set.

HAROLD C. LEE,
Auditorium theatre,
Prattsburgh, N. Y.

—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Dangerous Age, with Lewis Stone.—This picture will please any audience, in large or small town. Don't be afraid of this one. It's above the average. Eight reels.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Love Never Dies, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Rose of the Sea, with Anita Stewart.—Good program picture. Gave satisfaction.—Bert Silver, S. F. theatre, Greenville, Mich.—General patronage.

Lessons in Love, with Constance Talmadge.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Lorna Doone, with Madge Bellamy.—A piece of artistry that it was a pleasure to present. One of those things that shows a definite purpose in the mind of the producer. Beautiful title, wonderful photography and startling realism, with a finished story. Good business and many compliments. Personally think it splendid and it will satisfy if you can get them in. Seven reels.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Town and country patronage.

The Crossroads of New York, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Light in the Dark, with Hope Hampton.—A very good program picture, well cast, and appeals strongly to the church people. Get the preachers to see this. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

One Clear Call, with a special cast.—Good. Will please. You will have no kicks. Seven reels.—Verne H. Coffman, Lyric theatre, Moweaqua, Ill.—General patronage.

One Clear Call, with a special cast.—Patrons liked this fine and told me so. Seven reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Polly of the Follies, with Constance Talmadge.—Only a fair program picture, but cleverly worked out. It's different, anyway, and will pass. Seven reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.

The Kid, with Charles Chaplin.—Want to report on this old one for the reason that it went over so big on a mid-week night and against opposition. Biggest mid-week night yet. Advertising doesn't mention Jackie Coogan and you'd scarce recognize him, but he's there. It pays to get out some advertising of your own and tell 'em about Jackie. Six reels.—H. E. Patrick, Palace theatre, North Rose, N. Y.—Small town patronage.

Tol'able David, with Richard Barthelmess.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Tol'able David, with Richard Barthelmess.—Although somewhat overdawn, this picture should please the average audience. As this was his first appearance here, my patrons did not flock in, but those who came liked it. A few women thought it too rough toward the end. Seven reels.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

Fox

Does It Pay? with a special cast.—A wonderful attraction. Good title appeal, and a picture that pleased masses. I lost money on this one but it was no fault of picture. Stiff opposition and inclement weather.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—Knocked them silly with this one. Broke all house records for a three-day show. It's a Mix all the way through. Six reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

Six Cylinder Love, with Ernest Truex.—Patrons disappointed in this and sure did say so to me. Business awfully light. Lost some good money. Truex and auto salesman good, but supporting cast not much. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—Neighborhood patronage.

Six Cylinder Love, with Ernest Truex.—A good clean comedy that's sure to send them away in a good mood. No bad ones from Fox yet.—L. W. McGuan, Kozy theatre, Dresden, Tenn.—General patronage.

Exiles, with John Gilbert.—Good. Although it's a little draggy in the first two reels, it more than makes up for it in the other three. The title drew better than I thought it would, and it satisfied. Five reels.—Majestic theatre, Mauston, Wis.—General patronage.

Exiles, with John Gilbert.—Richard Harding Davis wrote this, but they didn't do anything with it. Gilbert miscast, heroine has no pep, film has no direction, and the ending doesn't seem complete. As a whole, patrons thought it was pretty punk. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Times Have Changed, with William Russell.—Another winner from Fox. A good one that will please all. Six reels.—L. W. McCuan, Kozy theatre, Dresden, Tenn.—General patronage.

The Grail, with Dustin Farnum.—A good program picture, but did not please as well as some of his former productions. A good story. Action slow. Pleased 75 per cent. Five reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Neighborhood patronage.

Kriegbaum Lists Best For Season

The following are the ten pictures that I liked best from Dec. 1, 1922, to Dec. 1, 1923.

1. Douglas Fairbanks in Robin Hood.
2. The Birth of a Nation.
3. Quincy Adams Sawyer.
4. To Have and to Hold.
5. The Prisoner of Zenda.
6. Over the Hill.
7. The Silent Call.
8. When Knighthood Was in Flower.
9. Grandma's Boy.
10. The Hottentot.

C. F. KRIEGBAUM,
Paramount theatre,
Rochester, Ind.

P. S.—I almost put in "Just Tony."

Tried Them Out; Takes The Herald

Find check enclosed, for which please send me your life saver, as I have read many other so-called magazines for exhibitors but nothing equals the reliable "Exhibitors Herald" for good news. And "What the Picture Did For Me" is a safe bet on any picture.

A. H. MEINERT,
Star theatre,
Albany, Wis.

Hell's Hole, with Charles Jones.—A good picture which did a good business. Booked in on a day's notice. Satisfied for a three-days' run. Six reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

Hell's Hole, with Charles Jones.—**But what's the use writing up these Fox pictures, they're all "100 per cent for the people." 'Nuff sed.** Eight reels.—L. W. McCuan, Kozy theatre, Dresden, Tenn.—General patronage.

St. Elmo, The Silent Command, The Lone Star Ranger, Exiles, The Grail, The Man Who Won.—Every one of of these pictures is very good. Even if you have to buy 100 per cent, grab it; you won't be sorry.—M. Weintraub, Lyric theatre, Coraapolis, Pa.—General patronage.

St. Elmo, with John Gilbert.—Go the limit on this. Will please all classes, regardless. Seven reels.—L. W. McGuan, Kozy theatre, Dresden, Tenn.—General patronage.

St. Elmo, with John Gilbert.—One of the best pictures I have ever shown. Did not have single objection. An exhibitor can make a nice piece of money on this subject.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

St. Elmo, with John Gilbert.—Didn't want to play this one, but patrons asked for it. Fine business four days. Picture isn't like the book, but it pleased. Seven reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

The Man Who Won, with Dustin Farnum.—A very good Western feature that drew well for two days. Fox always makes money for me. Five reels.—Peck's theatre, La Salle, Ill.—General patronage.

The Gun Fighter, with William Farnum.—This is a typical Western with Bill in the best part. Pleased well three days.—Ben L. Morris, Elk Grand theatre, Bellaire, Ohio.—General patronage.

Alias the Night Wind, with William Russell.—A real good crook mystery story. Pleased what few saw it, but too few saw it to do me any good. Five reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—Neighborhood patronage.

Alias the Night Wind, with William Russell.—Good crook mystery drama. Russell different in this one, but it is a good program offering. Print fine.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—Some liked it; others said rotten. On the whole, I thought for meller it had 'em all beat.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—Did a good business for six days. Full of hokum but they liked

They don't make them every day Half-A-Dollar Bill!

it. Bought it at the right price. Seven reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

The Lone Star Ranger, with Tom Mix.—Did a whale of a business for three days. Three advertising points: Mix, Zane Grey, title. Six reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

Soft Boiled, with Tom Mix.—Played this six days. Four would have been plenty. Didn't lose any money but was entitled to make more. Show was liked but we prefer Mix in Westerns. Seven reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

Love Bound, with Shirley Mason.—Fair little picture, just about like all of Shirley's but don't think she belongs in crook stories. Fair business to a pleased house, as we had the "Leather Pushers" on with it. Five reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

The Strength of the Pines, with Charles Jones.—Here is a dandy Western. I will say that my people like this star, Buck Jones. Just as good as Mix, even better, as we do not have to charge extra. They want too much money for his pictures. In fact, more than they are worth. Mix is good, but not worth what they want for small towns. Film in bad condition.—Amuse theatre, Hart, Mich.—Neighborhood patronage.

Bucking the Barrier, with Dustin Farnum.—Can't say much for this one. Opens with a few feet of blizzard in Alaska, jumps to that "dear old Lunnon" for about four reels, where Dustin does his stuff in dress clothes; then back to Alaska for a tame finish. Patrons told me they were disappointed, as they had expected something different from the title and paper. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Good-Bye, Girls, with William Russell.—A bunch of laughs. That's all. No story. A big price. Five reels.—Legion Movies, Brocket, N. Dak.

Rough Shod, with Charles Jones.—Well, here is another good one. Buck Jones does fine, but Fox people do not get it that they are hurting their own business by sending out such poor films. Spoil good acting with rotten films. Too bad. When I get through this contract there will be a clause in next, if films are not in good shape damage will be asked.—Amuse theatre, Hart, Mich.—Neighborhood patronage.

Nero, with a special cast.—Dandy picture, I thought, but failed to go over at all here. Advertised it strong and showed to the poorest crowd this year. This class of picture will not go over. Has a wonderful cast. Great picture but no box office value. Bought from Fox at fair rental, we can say that, which we cannot say for Pathe and others. Don't try this as a special at all. Twelve reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

Boston Blackie, with William Russell.—A prison reform story that seemed to hold interest throughout. It pleased those that saw it, but failed to draw. Print in good condition.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Boston Blackie, with William Russell.—The best thing Russell has done to date. It's in a class with many of the best pictures and we bought it right. Didn't do any business, but no fault of the picture. They sure deserve credit for this one.—Wm. Hoefs, Queen theatre, Ft. Stockton, Tex.

Calvert's Valley, with John Gilbert.—Not up to Gilbert's standard. Will get by, but rather weak. Played St. John in "Young and Dumb" with it. They forgot all about the feature. Five reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

Snowdrift, with Charles Jones.—A good picture that pleased every one. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Footlight Ranger, with Charles Jones.—"Charles Jones" stars in this picture all the way through. "Buck" is missing. Won't please his followers. Film in good shape. Five reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Romance Land, with Tom Mix.—A lot of the boys have panned this, but it tickled 'em to pieces here. Average Friday and Saturday business at 15 and 25 cents.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

A Friendly Husband, with Lupino Lane.—Contains as many laughs as usual Lloyd production, but has more thrills. Very good comedy special and pleased all. Five reels.—M. Meriwether, Ideal theatre, Winston-Salem, N. C.—General patronage.

Boss of Camp 4, with Charles Jones.—All fight. Improbable. Not worth half what we paid. Five reels.—Legion Movies, Brocket, N. Dak.—Local-rural patronage.

Boss of Camp 4, with Charles Jones.—If you want a picture with action and fights, believe me this certainly has plenty of them. The bird who said "a fight for every foot" certainly told the truth. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Boss of Camp 4, with Charles Jones.—Good picture. Excitement and thrills aplenty. Five reels.—Meece & Hale, New Opera House, Dexter, Kan.—General patronage.

The Love Gambler, with John Gilbert.—Good picture, as some of our patrons told us so, but business was off. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Ragged Heiress, with Shirley Mason.—Very good. A very nice program picture, but film in poor condition. That is the fault of Fox Film Company. Let poor films go out. It is bad. I have a contract to use up, and when it is gone, well, something will happen.—Amuse theatre, Hart, Mich.—Neighborhood patronage.

The Yosemite Trail, with Dustin Farnum.—Beautiful scenery. Did not draw. Five reels.—Legion Movies, Brocket, N. Dak.—Local-rural patronage.

The Yosemite Trail, with Dustin Farnum.—Good Farnum picture. Better than some of his other 22-23 productions. Good drawing power here. Use Fox features and comedies for Saturday night program. Can't be beat for small town, country patronage. Five reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

West of Chicago, with Charles Jones.—A trifle above the average Western. No new stunts but a good story very well acted. Five reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Brass Commandments, with William Farnum.—This picture had plenty of action and seemed to please at least 80 per cent. For us, Farnum does as well as Jones. It's a good Saturday show, anyhow. Five reels. Wm. Hoefs, Queen theatre, Ft. Stockton, Tex.—Small town patronage.

Monte Cristo, with John Gilbert.—In spite of the fact this is very old, house was S. R. O. Picture is very long but is interesting from start to finish.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—Transient patronage.

Pawn Ticket 210, with Shirley Mason.—A fine little picture with a fine little star. Do not be afraid of this one. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Shirley of the Circus, with Shirley Mason.—A clean pleasing program. A change, but not a drawing card. Five reels.—Legion Movies, Brocket, N. Dak.—Local-rural patronage.

Shirley of the Circus, with Shirley Mason.—Good picture. Pleased well. Plenty of action. Circus was great. Mason good. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small town patronage.

Goldwyn Cosmopolitan

Little Old New York, with Marion Davies.—One of the really great pictures of the year. If anyone had their doubts as to why Marion Davies was entitled to be a

"Let Not Man Put Asunder"

star, this picture alone would answer the "Doubting Thomas" in a very satisfactory manner. They charge a helluva lot of money for it, but you can easily get your money back by raising the prices in turn. Here is a case of where it is necessary to "pass the buck." Eleven reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal. —General patronage.

Slave of Desire, with Carmel Myers.—Splendid show. Three days good business. Well liked. Six reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

Three Wise Fools, with a special cast.—This is an excellent picture. A good all round family picture and will give satisfaction. Cast is excellent and story full of interest. Plenty of good comedy. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Eternal Three, a Marshall Neilan production.—Held up fine on a two-day run. Pleased 100 per cent. Raymond Griffith does some fine acting in this picture. Seven reels.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

Enemies of Women, with Lionel Barrymore.—Oh, boy! What a picture. Grab it if you can, and boost it, as it is one of the best pictures I ever saw. It will take well with the returned soldiers, as it has quite a little war, which is a knockout. Price twenty-five and forty cents. Eleven reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Six Days, with Corinne Griffith.—One of the biggest successes we have played this season. Comment all favorable and business big for four days, despite the usual before Christmas lull. We'd like to have a few more like it.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Six Days, with Corinne Griffith.—Six days to fine business. Majority liked it. Some took exception to underground scenes. Some thought it a sequel to "Three Weeks." Be careful how you refer to "Three Weeks." Pay a good price for this one; you'll get it back. Seven reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

Gimme, with Helene Chadwick.—A good picture that has some very good comedy in it. Pleased a fairly good crowd. Six reels. —J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Gimme, with Helene Chadwick.—Very good domestic drama. Seven reels.—C. M. Vail, Blende theatre, Benton, Wis.—General patronage.

Red Lights, with a special cast.—Four days to excellent business. You don't have to exploit this one. By all means get Goldwyn's trailer. It's a money getter. Six reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

Red Lights, with a special cast.—Another big one, boys. Book it. Seven reels.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

The Christian, with Richard Dix.—Splendid, but lost money on it. Paid too much and failed to get my advertising from the exchange, but they got my money for it, as well as for the picture. Lack of cooperation at the bottom of it all. Nine reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Christian, with Richard Dix.—Very good picture. Did not draw anything extra. —C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Backbone, with Alfred Lunt.—Excellent photography. Good story, but action draggy. Good ending and pleased 75 per cent. No complaint whatever. Used a Johnny Jones comedy, "Wanted, a Story," and made good combination for Saturday. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Backbone, with Alfred Lunt.—Picture goes over very well. Makes a good program. Seven reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Spoilers, with Milton Sills.—Played six days to only a fair business. Four days would have been plenty. Too many saw the first issue, which I repeated two seasons ago. Don't pay too much for it. Nine reels.—C. D. Buss, Strand theatre, Easton, Pa.—General patronage.

The Spoilers, with Milton Sills.—"The Spoilers" will still draw good business and this will please 90 per cent, although we still have to hand it to Col. Selig's old one. Would say the fight is very much of a rough house. Some fight. Eight reels.—B. C. Brown, Temple theatre, Viroqua, Wis. —General patronage.

The Stranger's Banquet, a Marshall Neilan production.—The nearest to no picture I ever ran, and more misframes in it than any I ever ran. Getting worse prints from Goldwyn than all other exchanges put together.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

A Blind Bargain, with Lon Chaney.—Only a fair program picture. No comments on this one from my patrons.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

Don't Neglect Your Wife, with a special cast.—Dandy fine picture. Should do well in any town but this not the right kind for a population 90 per cent male. Six reels.—S. C. Hene, Castle Creek, Lavoye, Wyo.—Oil field patronage.

Sherlock Holmes, with John Barrymore.—Very good detective story, but not much drawing power, though no fault of the picture. Nine reels.—Peck's theatre, La Salle, Ill.—General patronage.

Lost and Found, with House Peters.—Most everyone liked this picture. Film in good condition. Price a little high for a small town. If you like this kind of a picture you can't go wrong in playing it. Seven reels.—M. W. A. theatre, Soldier, Kan. —Town and country patronage.

The Last Moment, with a special cast.—This picture pleased my audience. Rather gruesome in spots and won't please where they don't like this type of picture. Seven reels.—Alex Steel, Princess and Strand theatre, Farmington, Ill.—General patronage.

Brothers Under the Skin, with a special cast.—A good program picture, but did not pay expenses.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Brothers Under the Skin, with a special cast.—Pleased all. A good comedy and a good one to run in an anti-Volsted town. The men sure like it. Print fair and photography fair. Not the best. Can recommend it to exhibitors like ourselves, small town that must please all. Six reels. —Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Look Your Best, with Colleen Moore.—Very good. Pleased 90 per cent. I would have no kick coming if all program pictures were as good as this one. Six reels.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Broken Chains, with Colleen Moore.—Just a fair program picture.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

Souls for Sale, a Rupert Hughes production.—Big picture, yes! "Hokum" and lots of it. First show drew well, then business stopped. Satisfied about 20 per cent. Condition of print awful, and there you are.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Souls for Sale, a Rupert Hughes production.—Good picture but not as good as we expected. Eight reels.—C. M. Vail, Blende theatre, Benton, Wis.—General patronage.

Souls for Sale, a Rupert Hughes production.—Good picture for "fans." Draggy in places. Treats daringly of a point often discussed by the general public. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

When Romance Rides, with a special cast.—Played this on Tuesday, my weak night, and made money. If they like Zane Grey, give them this; it will please. Print good and price right. Six reels.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

When Romance Rides, with a special cast. —Ran this with an "Our Gang" comedy and audiences well pleased. Forty per cent increase in B. O. second night. Picture old, but film good. Made some money at ten and thirty cents. Six reels.—I. R. Gavin, Hammond theatre, Hammond, Wis.—Small town patronage.

Wet Gold, with a special cast.—Here is as

Can't Find Fault With The Herald

I don't see how your paper could be much better. We buy our pictures from what the other exhibitors say about them.

Wish you would publish the amount of footage (not 5 or 6 reels) when you publish releases. If we knew that six reelers were only 5,500 feet, we could oftimes run a short subject also.

F. ILLVERTON,
Lyric theatre,
Winchester, Ill.

NOTE: As picture lengths vary in different territories and according to age of print, this department gives only the length as designated by exhibitors reporting. Lengths scheduled by film companies are given in footage, when available, in "Available Attractions."

Quits; But Still Wants The Herald

If you can improve the "Herald" and, I don't see how it can be did. I take 'em all just for comparison and I find there "ain't no comparison."

I'm quitting, throwing up the sponge, whatever you're mind to call it. I've been in the game for ten years and have come to the conclusion I had rather live the next ten years in peace and enjoyment than scrapping with film salesmen, exchanges and whatnot.

Right now, after closing my theatre, I am unable to get a deposit from Paramount, and have had two films from them since I quit, C. O. D., they want me to pay for. Guess I will, they have my $38 yet.

If we have to bundle up our theatres and hand them over to the exchanges and work for nothing we'd better have quit years ago. Not forgetting the "ten per cent" Uncle Sam gets.

Best regards, and keep the good book coming, even if I am idle.

L. W. McCUAN,
Kozy theatre,
Dresden, Tenn.

"Let Not Man Put Asunder"

good undersea as was ever put on the screen. It has the punch and it pleased all 100 per cent. Get it, but don't pay too much money.—Amuse theatre, Hart, Mich.—Neighborhood patronage.

Wet Gold, with a special cast.—A very good production. Underwater scenes great. Pleased my patrons 95 per cent. Six reels. —A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Hodkinson

The Man from Glengary, with a special cast.—This is a very good program picture. Some fine scenery and good photography. Five reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

The Lion's Mouse, with a special cast. —Would make a good serial.—L. Jones, Star theatre, Malad City, Idaho.—General patronage.

Michael O'Halloran, with a special cast. —Good, clean, wholesome entertainment that any one should enjoy.—T. E. Cook, Liberty theatre, Ada, Okla.—General patronage.

Affinities, with Colleen Moore.—They sell it for a program picture, but for entertainment it puts a dozen super specials in the dark. Everybody pleased. The house went wild with laughter. The title killed it for business here.—Wm. Hoefs, Queen theatre, Ft. Stockton, Tex.

Second Fiddle, The Lion's Mouse, Youthful Cheaters, The Critical Age, The Rapids, The Kingdom Within.—All are good program pictures. Have played nearly all of Hodkinson's 1922-1923 series and not a poor one in the lot. Try them.—T. E. Cook, Liberty theatre, Ada, Okla.—General patronage.

The Man from Hell's River, with a special cast.—Fairly good Western picture that drew average attendance.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Dollar Devils, with a special cast.—Have seen some kicks on this picture, but I call it a good program picture and am sure it pleased here.—T. E. Cook, Liberty theatre, Ada, Okla.—General patronage.

The Gray Dawn, with a special cast.—Sent to us in place of "The Westerners" and certainly was most unsatisfactory. Did not please at all. When you have been using good first class pictures you notice the difference. No more like this. Six reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Mysterious Rider, with a special cast. —Like all Zane Grey's, it pleased—T. E. Cook, Liberty theatre, Ada, Okla.—General patronage.

Desert Gold, with a special cast.—Our print was impossible. So dark that you could not tell what it was about, and about 10 per cent of the titles were readable. Too out of date production. Stay off this one, as no one had a good word for it.—Wm. Hoefs, Queen theatre, Ft. Stockton, Tex.

Cameron of the Royal Mounted, with a special cast.—Consider this a very good program picture. Seemed to please our patrons.—T. E. Cook, Liberty theatre, Ada, Okla.—General patronage.

Just Like a Woman, with a special cast. —Picture old, but good film. Didn't think picture very strong, but pleased majority. Played it with Charles Murray comedy that went over big. Good business. Five reels. —I. R. Gavin, Hammond theatre, Hammond, Wis.—Small town patronage.

Just Like a Woman, with a special cast. —A good program picture.—T. E. Cook, Liberty theatre, Ada, Okla.—General patronage.

Metro

Our Hospitality, with Buster Keaton.—This got a few laughs. It is some better than "Three Ages," but I suggest that Keaton go back to two-reelers. Too long and drawn out. Very disappointing at the box office. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—Neighborhood patronage.

The Eternal Struggle, with a special cast. —Splendid Northwestern picture. Renee Adoree star of picture, O'Malley also fine. Others have smaller parts. Should please any audience.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

Pleasure Mad, with a special cast.—Awfully long and slow moving, but a good picture. Mary Alden does great work. Business awfully light. I side with Hal Roach. Let them keep them within six reels. Eight reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—Neighborhood patronage.

The Eagle's Feather, with James Kirkwood.—Above the average program picture. Used Saturday and fell below my average box office. Seven reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill—Suburban patronage.

Strangers of the Night, with a special cast.—Excellent picture. High class comedy-drama. Boost it.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

The French Doll, with Mae Murray.—She enters wiggling; she fades out wiggling. If that is what they want, this will please, but here this was considered her poorest production in years. Seven reels.—Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

The French Doll, with Mae Murray.—Very poor. The worst picture Miss Murray has made for Metro. No story, nothing but beautiful sets and Miss Murray jumping around. Lost money.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

The Famous Mrs. Fair, with a special cast.—A fine story told in a wonderful way with a good cast. A hard picture to advertise and didn't bring them in for me, but pleased all who saw it. Eight reels.—H. E. Patrick, Palace theatre, North Rose, N. Y.—Small town patronage.

Jazzmania, with Mae Murray.—Big business during rainy weather first night. Many thought the picture was silly, but it didn't hurt second night's business. It's not as good as her previous pictures, but it sure has action. It's more of a comedy than anything else. Nine reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Where the Pavement Ends, a Rex Ingram production.—A picture that holds interest and has a good climax but it must be seen from the start. No drawing power. Did not make overhead on Friday and Saturday. If they like South Sea stuff, this one will go.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

Crinoline and Romance, with Viola Dana. —A pleasing comedy-drama. Six reels.—J. J. Casselman, Colonial theatre, Minn.—General patronage.

Success, with a special cast.—As an attraction it is good. If you give it the right music it will go big, but if you want to kill it, it can be done easily with the music. Put it fast. No business at the box office.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

Cordelia the Magnificent, with Clara Kimball Young.—In addition to being two reels too long, it can only be classed as a fair program picture. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Trifling Women, a Rex Ingram production.—Not for children. Most love stories are just love stories, but when Rex gets Barbara La Marr, Ramon Navarro and Lewis Stone at it, it becomes a super. Some beautiful sets in this also. **If Rand doesn't see Barbara La Marr while he's at Hollywood he might as well count his trip useless.** Nine reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Woman of Bronze, with Clara Kimball Young.—Fine picture, but no female

star pulls for me. Six reels.—S. C. Hene, Castle Creek, Lavoye, Wyo.—Oil field patronage.

Broadway Rose, with Mae Murray.—Very fine. Class in every foot of film. Colored opening makes the audience gasp. Mae Murray is a real star and Monte Blue is fine support. Eight reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

All the Brothers Were Valiant, with a special cast.—Didn't cost me the night's receipts and went over splendid. Good cast, good acting, good action. Had a real whale hunt that they talked about afterward. I noticed that some exhibitors said the picture was too rough, but it seemed to have just action enough for my crowd.—H. E. Patrick, Palace theatre, North Rose, N. Y.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—Another mighty good one. Patrons said, "Give us more like it." Eight reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Quincy Adams Sawyer, with a special cast.—Very good. Will please 95 per cent. Eight reels.—Verne H. Coffman, Lyric theatre, Moweaqua, Ill.—General patronage.

Quincy Adams Sawyer, with a special cast.—Really an all-star cast. It has everything to put the picture over anywhere, especially in the small town where they like lots of comedy and action. Eight reels.—H. E. Patrick, Palace theatre, North Rose, N. Y.—Small town patronage.

The Toll of the Sea, with a special cast.—This is one good picture and the colors are beautiful. Rather sad, but the better class will like it. Five reels.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

The Prisoner of Zenda, a Rex Ingram production.—A good picture ruined by a terrible print. How an exchange can have the nerve to send out such a dirty, greasy, chopped-up print, and accept good money for it, is beyond me. You, boys, buying your Metro out of Minneapolis better watch out for this piece of tripe. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Peg o' My Heart, with Laurette Taylor.—Juvenile Irish story. Six reels enough. Star entirely too old to take such a part before the camera. Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

The Face Between, with Bert Lytell.—Only made film rental on this one. Somehow it failed to draw and pleased about 50 per cent. This picture was first released as "The Phantom Wife" in 1920, then again later as "The Face Between." Five reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Paramount

Big Brother, with Tom Moore.—Great. The best story ever set to motion pictures. Mickey Bennett the best kid I have ever seen in any picture. Tom Moore and Edith Roberts good. Charles Henderson and Raymond Hatton both good. When you play this picture you'll get a thrill like you haven't had since "The Miracle Man." Seven reels.—Geo. Rea, Colonial theatre, Washington C. H., Ohio.—General patronage.

To the Last Man, with Richard Dix.—One of those heart interest pictures that get right under the skin. Western, yes, but will suit them all, as it is one of the finest outdoor productions we have had for some time. Fine cast and well produced. A Western DeLuxe. Business good three days. Seven reels.—A. B. Anderson, Grand theatre, Dell Rapids, S. D.—General patronage.

To the Last Man, with Richard Dix.—A typical Western and should only be played in small towns or second run house. Watch your price on this one.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

His Children's Children, with a special cast.—Here's a picture that's neither big nor little. Some said, "Fine; best ever." Most said nothing. One thing sure, it has a terrible ending. George Fawcett throws a couple of fits coming down a great stairs, grabs some fine curtains and dies. Most movie fans care not how a book may end, just so a picture has a happy ending, and I agree with the fans. Eight reels.—Geo. Rea, Colonial theatre, Washington C. H., Ohio.—General patronage.

Ruggles of Red Gap, with a special cast.—Excellent comedy-drama. You cannot go wrong on this one. Business very poor, but not the fault of the picture. Paramount wants special prices for their program pictures.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.

Ruggles of Red Gap, with a special cast.—If you want to go bankrupt, play this one two days, and second day you will have operator for audience. Eight reels.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

The Spanish Dancer, with Pola Negri.—A superb picture and one that will please the "Four Hundred" of your town as well as the common people. The only criticism I could make is that this picture is just a little too long. But just the same it will make you money if bought right. Nine reels.—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.—General patronage.

Zaza, with Gloria Swanson.—Seemed to please about 90 per cent. Personally thought it was great, but sorry to say I lost money with it. However, I do not blame the picture, for business is worse than rotten in this section of the country. However, am paying double of what I used to pay for Swanson and doing less business than on lesser stars, but same old story, pay less next time. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—Neighborhood patronage.

Zaza, with Gloria Swanson.—Surely a high class show and one that will please your better class of patrons. Miss Swanson's interpretation of Zaza is entirely opposite to some of the other great artists of the operatic stage. Nevertheless, this star does not get us the money at the box office. Eight reels.—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.—General patronage.

Zaza, with Gloria Swanson.—A very good picture that pleased everyone, especially the ladies and young people. Best picture of Gloria. Film in good condition. Seven reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—General patronage.

Woman Proof, with Thomas Meighan.—This is a Meighan which means good business, but is not as good as "Back Home and Broks" or "Bachelor Daddy." Seven

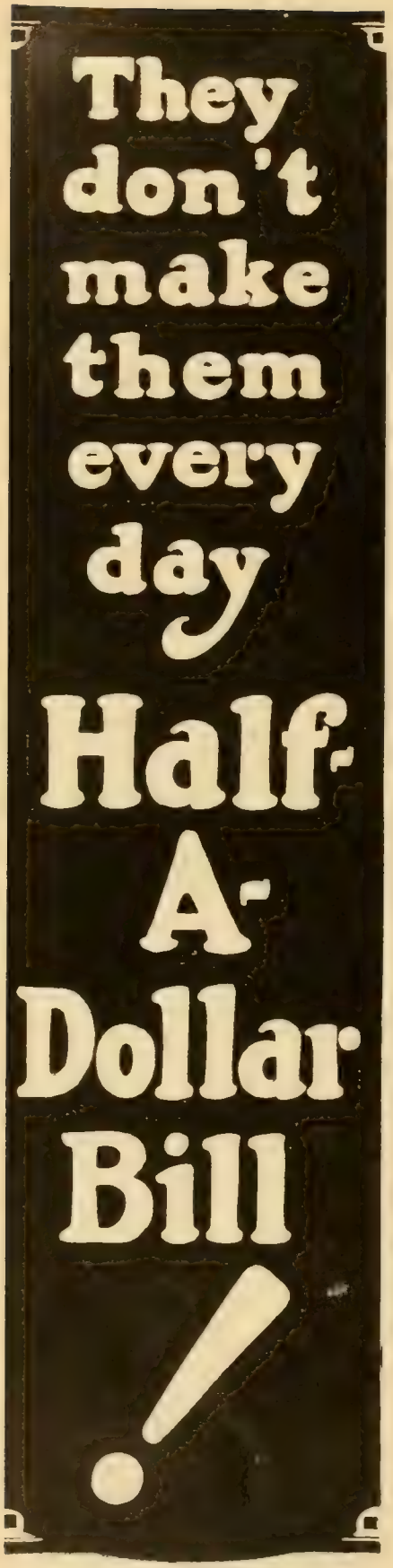
Fur Flies, Combat Wages, As O'Hara Rights Wrongs

To the Editor of the allfirdest best paper what has showed up in this burg yet:

I seed in a cupple a papers back that the feller what bosses that theatre up at Neligh, Nebr., when his wife is away a visitin' had the gall to call me a Juish pup. Say, whin i rid thet i got so alfired mad that i says to my gal i am goin' rite up tu neligh and lambast the stuffin outen thet tarnation ole gink what i had been standin up for and callin thet sprague feller what lives at goolund kansas whare there is nothin but sunflowers and hot winds. wal my gal she sayes now pap yu no your failin whin yu get mad yu air lible to du somthin desprit so yu had beter sit doun and rest a spel so i nowed thet i wus in a mity bad timper and thet if i got started it wud be mity hard to git stoped. wal i wated a spel and then tiuk my supperiour six and drived rit up tu neligh und went rite intu thut theatre where nobody goes unles thers nowhar els tu go. und wud yu beleve ut thut carnsarned ole cus was sittin rite thure in thu orfice atalkin tu anothur feller whut is a Juish pup if i be one caus his name wus O'Brine. wal i just took rite hold thu ole cus and i sed so yu call me a Juish pup du yu and he sed rite away why doggone yu cant yu take a joke und i sed thet i wasnt out a lookin for jokes but i wus out lookin for G O M what dont no how tu tret a feller what sticks up fur him i tole him i was goin tu orgnise a ixibters club tu make fellers whut rite tu thu paper tu fine them whne thu called felers whut thu aint. and thut i was goin tu appint phil rand chife so thut he culd rite potry about him whin he broke thu rules. wal thu ole skisiks he baked rit doun und sed he wus jist fullin und he stuk out hus pa und sed les shake so we shaked und sed whut du yu think uf phil rand ainyway und i sed thut frum his ritin i reckend thut he wus sum ixhebetr und thut if he iver got tu play thu pineer trails he wud niver qit ritin about ut. wal mistur jinkins he lowed thus if phil got tu holywud und seed al thim putty gurls thut thu doggon fish wud git so thik un thu rivver at salmun idyho thut thu wud ete al thu sayge bushes un thus cuntry wal j c und i mad up nd shuk hnds und i gut into my supperious sex und com hum a fealin fine so we air frinds agin und i am redy tu fit fur j c on thu smalest prtex.

Yours very truly,
F. J. O'HARA,
Community Theatre,
Elgin, Nebr.

"Let Not Man Put Asunder"



reels. Jack Tiller, Temple theatre, McCook, Neb.—General patronage.

Woman Proof, with Thomas Meighan.—A real picture. Played it for two days and did about average business. Thomas Meighan is drawing card here. Film in good condition. Seven reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—General patronage.

The Cheat, with Pola Negri.—A big production. One of the best this star has ever appeared in. If you can buy this one right, go to it. It will get the rocks and put you on right side of ledger. Eight reels.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

The Cheat, with Pola Negri. An elaborate production with an appeal to the typical movie crowd. Pola is wonderful in this and puts over a snappy part that stamps her a real actress. DeRoche as the Hindu was impossible. I asked a patron why every one liked Jack Holt and he said, "Just watch that expression when he learns his wife did not go to call on her friend as she said; now that is the way any ordinary human being would act—he is just natural and does it right." His part in this picture is worth while. Drew big business for three nights.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Salomy Jane, with a special cast.—Excellent in every way. Bret Hate's story improved. Play it. It's above the average.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Exciters, with Bebe Daniels.—Just a fair picture and nothing to brag about. Was disappointed in this one. Story rather tame for these two stars. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Siren Call, with Dorothy Dalton.—Patrons said they liked it. Six reels. C. M. Vail, Blende theatre, Benton, Wis.—General patronage.

Homeward Bound, with Thomas Meighan.—Splendid picture. Good story. Cast fine. Star always good.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Rustle of Silk, with Betty Compson.—Have read some unfavorable reports on this, but I'll be durned if I don't think it was above the average. Anna Q. Nilsson has a prominent part, but her name does not appear upon the roster.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Rustle of Silk, with Betty Compson.—Can't agree with Harrison, as it only pleased a very small per cent.—L. Jones, Star theatre, Malad City, Idaho.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan. Better than most specials. A 100 per cent feature if there ever was one. Just the kind of picture that will suit most any kind of an audience. If you haven't played it, go back and get it. It will please them better than a lot of high-priced so-called specials. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis. Small town patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—High class society drama, but somehow the lowbrows fall for it. I did big business and had many good comments. Seven reels.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Singed Wings, with Bebe Daniels.—Fair business two days to a fairly pleased audience. Bebe very good but the story is not her kind. The clown is very good. The worst feature is the length of the show. When, Oh when, will they make them shorter? I believe these long shows are about as detrimental to the smaller theatres as the war tax is. Eight reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

If You Believe It, It's So, with Thomas Meighan.—"Very good," was the cry as patrons left the show. Some said the show was well worth the price and wanted to know when we had Thomas again. **People like him because he doesn't ride a camel and own a desert.** Seven reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Snow Bride, with a special cast.—Lay off. N. G.—L. Jones, Star theatre, Malad City, Idaho.—General patronage.

The Valley of Silent Men, with Alma Ruben.—Fine scenery; good story. Pleased everybody, except me. Business off a little. Seven reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Top of New York, with May McAvoy.—A very nice little show that will bring out nothing but favorable comments. It is very fitting for Christmas time. **Put this away in your scrap book and date it up for next December. Also dig up "Three Live Ghosts" for next Armistice Day and "The Good Provider" for next Thanksgiving.** Paramount prints will be good, so you don't need to fear the old ones. Five reels.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—General patronage.

The Top of New York, with May McAvoy.—Good picture. Played on Sunday and did very well on it. However, I think the star appears to be too young to marry the man she is supposed to marry. The crippled boy surely does some real acting. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Top of New York, with May McAvoy.—A good picture for ordinary program. Well directed and good photography. Star new here but drew very well. Five reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

The Top of New York, with May McAvoy.—A nice clean, amusing little offering that pleased everybody. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Only 38, with Lois Wilson.—A splendid program picture. Not a special but sold to me at special price and I am the loser at a program admission. Satisfactory as a special. Program admission, no. My patrons gave me the bad eye.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Only 38, with Lois Wilson.—Too draggy, but will satisfy at that.—L. Jones, Star theatre, Malad City, Idaho.—General patronage.

Anna Ascends, with Alice Brady.—Good program picture. Six reels.—Verne H. Coffman, Lyric theatre, Moweaqua, Ill.—General patronage.

Anna Ascends, with Alice Brady.—Program picture only, but we got by with it, as we played it with a serial and a good comedy. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Anna Ascends, with Alice Brady.—Several good comments and drew a fairly good crowd.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

The World's Applause, with Bebe Daniels.—This is a picture which will please your people. It can be bought reasonable. Seven reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

On the High Seas, with Dorothy Dalton.—Good comment from patrons. Gave good satisfaction.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

On the High Seas, with Dorothy Dalton.—Best picture I have run of this class for some time and played to fair crowd. On account of bad weather and country people cannot get in. This picture can be advertised strong and you will not go wrong if your patrons like either Dorothy Dalton or sea pictures. Not a special. Step on it. Bought at fair price. Paramount have best prints on the market today. Service is their middle name. Six reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

Sixty Cents an Hour, with Walter Hiers.—Much better than expected. In fact, pleased all.—L. Jones, Star theatre, Malad City, Idaho.—General patronage.

The Ghost Breaker, with Wallace Reid.—Average attendance and pleased.—E. L.

Seems Good To See Your Name Again

Seems like a person don't know they have a friend until they lose him, so please find enclosed check for subscription for I don't know how long.

Just see that I get the "Herald." It is the best guide on pictures. Can you send me the last two "Box Office Records"?

R. O. PEPPER,
Bide-A-Wee theatre,
St. Croix Falls, Wis.

Graef, Opera House, Hortonville, Wis.—Small town patronage.

To Have and to Hold, with a special cast—This is some picture. Good business. Had a good print. Book this one and boost it.—Tyo theatre, Wray, Colo.—General patronage.

The Woman Who Walked Alone, with Thomas Meighan.—Very good.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

The Impossible Mrs. Bellew, with Gloria Swanson.—A good picture in every respect but one: it lacks that something to make it a real knockout. That little touch is not there, but I got good comment from at least 95 per cent. Poor crowds so far this winter. I am paying Paramount more than I take in lots of nights. When it is this way it is a cinch you are paying too much rental. Paramount are there with the service and good prints. Seven reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

The Young Diana, with Marion Davies. A "dream" picture which made a most satisfactory evening's entertainment for our audience. Comments all to the good. Seven reels. Film in good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—I did not like the picture, but patrons said O. K. Guess they know.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Bonded Woman, with Betty Compson.—Very good picture. Pleased all and heard good comments. A great South Sea Island story which will please any audience. This was the first Betty Compson I'd played and certainly pleased us. Six reels.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

Manslaughter, with Thomas Meighan.—One of those pictures that pleases every one. Title is a good drawing card. Eight reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

While Satan Sleeps, with Jack Holt.—Went over awfully good. A better type of picture than I had expected. Don't be afraid to get anyone in on this one. Good moral tone.—H. E. Patrick, Palace theatre, North Rose, N. Y.—Small town patronage.

The Little Minister, with Betty Compson.—Failed to draw, but seemed to please those that saw it. It's nothing but a very ordinary program offering. Six reels.—Wm. Hoefs, Queen theatre, Ft. Stockton, Tex.—Small town patronage.

The Young Rajah, with Rodolph Valentino.—Drew a good attendance, but don't believe it satisfied over 60 per cent.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Singed Wings, with Bebe Daniels.—Fair picture. Did very poorly on this. Eight reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Pink Gods, with Bebe Daniels.—They always expect something good with Bebe and seldom are disappointed. This is a good show and will please them. Lavish settings and extravagant stuff but interesting. Seven reels. Film in good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

The White Flower, with Betty Compson.—Good program picture. However, in order to pad it an extra reel they filled it with scenery, such as shine climbing tree after cocoanuts, breadfruit tree, etc. Betty looks better in this than in anything since "The Little Minister," which was some time ago. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neilsville, Wis.—Small town patronage.

When Knighthood Was in Flower, with Marion Davies. Wonderful. Will please 95 per cent. You can't go wrong on this one. If they would make more pictures like this, everybody would be well pleased. Twelve reels.—Verne H. Coffman, Lyric theatre, Moweaqua, Ill.—General patronage.

The Old Homestead, with Theodore Roberts.—This picture pleased a good Thanksgiving eve crowd. In spite of bad weather, the picture pulled them in. It is a remarkable characterization of old-time living, especially the scenes portraying New York in "Ye olden days." A picture of this type makes a wonderful Sunday or holiday attraction. Eight reels.—L. R. Moore, Roma theatre, Columbus Grove, Ohio.—General patronage.

The Old Homestead, with Theodore Roberts.—Got the can late. Had to hold show for about twenty minutes for train to arrive. Spent a dollar phoning to make sure film was coming. All reels backwards and uninspected. However, it is a dandy show. None better made. "Uncle Ted" at his very best, minus the cigar. We made no money, but did make friends. It's a little long but most interesting and they will not walk out on it. **Got to bed some time next day, but such is show life.**—Unique theatre, Bricelyn, Minn.—General patronage.

The Green Temptation, with Betty Compson.—Fair picture. Will pass by. Do not boost this picture too much, for it isn't worth it.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—As good a picture as we have run for some time. Everybody pleased. Seven reels.—Legion Movies, Brocket, N. D.—Local-rural patronage.

Outcast, with Elsie Ferguson. Only a fair program picture. Box office value nil. Seven reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

The Dictator, with Wallace Reid.—Very good program picture and seemed to please all who saw it.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

Her Gilded Cage, with Gloria Swanson.—A lavish production in which Gloria has many opportunities to display her gowns. The picture is gorgeously staged and Miss Swanson has good support, but if put on at program prices will go over better than any raise in admission. Will please the ladies very much. I used the rotogravures and they got us some extra business. Seven reels.—L. R. Moore, Roma theatre, Columbus Grove, Ohio. Small town patronage.

The Old Homestead, with Theodore Roberts.—Exceptionally fine. Just the kind of a picture for a small town. Eight reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—Good picture. One of the best and pleased all. Had one of the best crowds for some time. Bought it at a fair price and made a little money.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

The Old Homestead, with Theodore Roberts.—Here is a picture that drew way above average attendance and pleased. Many good comments from patrons. Eight reels.—E. L. Graef, Opera House, Hortonville, Wis.—General patronage.

Blood and Sand, with Rodolph Valentino. A very fine picture. The ladies seem to like Rodolph. Eight reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Burning Sands, with Milton Sills.—Good. Will go over in any theatre. Seven reels. Verne H. Coffman, Lyric theatre, Moweaqua, Ill.—General patronage.

Is Matrimony a Failure?, with Lois Wil-

Welcome to You; Thanks To Jackson

Kindly enter our subscription to your periodical to be mailed to us at the above address in Vienna, Austria. We do not know your annual subscription rate, but if you will send us a bill for this amount we will mail you a New York check for same by return mail.

We have written to Mr. Mack Jackson of the Strand theatre of Alexander City, Ala., requesting the names of several good film papers, and he has advised us that although there are many trade papers available, the "Exhibitors Herald" is worth more than all the others combined.

H. W. CONKLIN,
Conklin & McDaniel,
Vienna, Austria

We're Very Glad to Be Of Service

I am a new man in the picture game and I want all the information I can get, and I have found no better friend for help than the "Herald."

I watch for my copy every week and read it thoroughly. My father, although not in the picture business, almost grabs it out of my hands before I finish reading it.

The "What the Picture Did For Me" section appeals to me greatly as a guide in booking my pictures. I wish you good luck and prosperity.

HARRY HERLE,
Herle's theatre,
Borden, Ind.

"Let Not Man Put Asunder"

They don't make them every day

Half-A-Dollar Bill!

son.—Enjoyed by a fair crowd first night and a packed house the second. We consider this one of the best comedies it has ever been our pleasure to show.—Six reels.—Amsbery & Leuzinger, Carthage theatre, Carthage, S. D.—Small town patronage.

Experience, with Richard Barthelmess.—A mighty good picture for any class, but it gave us a lot of trouble due to dried out splices. Eight reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Three Word Brand, with William S. Hart.—As a Western it was extra good. It pleased my patrons fine. It drew well, also. Reels were in tip top shape. We got them through the Cincinnati exchange. Seven reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

The Sheik, with Rodolph Valentino.—Ran this Thanksgiving day and had people who had never been in the place before. It pleased and, while it's not new, is still a good drawing card. Used a Pathe News. Bought reasonable. Famous always treats us fair on prices. Eight reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Frisky Mrs. Johnson, with Billie Burke.—This is rather light, but not bad. Billie is a very cute actress but I was not struck on the story. The whole story hinged on her sister receiving the attention of another man and going to his rooms. This is good divorce propaganda. Did not take well here. Five reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Under the Lash, with Gloria Swanson.—Very good, but did not draw much of a crowd. 66 adults in town of 360 is poor business, and bad roads kept country people away. Six reels.—Mrs. T. R. Jessee, Idle Hour theatre, Humphreys, Mo.—Small town patronage.

Clarence, with Wallace Reid.—A delightful comedy drama that makes you wish Wallace was alive. His characterization is superb. Entertainment value is great. Seven reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Clarence, with Wallace Reid.—Was not as well liked as most of Reid's are. Good attendance.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

The Affairs of Anatol, a Cecil B. De Mille production.—We were very well pleased with this. Wallace Reid puts any picture over, and they still come to see him. Nine reels.—Mrs. T. R. Jessee, Idle Hour theatre, Humphreys, Mo.—Small town patronage.

The Call of the North, with Jack Holt.—Good. Pleased mostly all who saw it. Story well told and acting good. A great picture for those who like Northwest stuff. Holt is a good drawing card at our house. Five reels.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

The Jail Bird, with Douglas MacLean.—Well, this is a good comedy-drama, and what a fine lesson. I sure believe if our clergymen would come out and see these great lessons they would have a better conception of what a movie really is. I am sorry to say many of them do not know anything about the screen. Just imaginary prejudice. Paramount people sure have a class of pictures that are clean and good.—G. L. Blasingame, Halls theatre, Halls, Tenn.—Neighborhood patronage.

Pathe

The Call of the Wild, with a special cast.—Here's a winner. All dog, and a howling success for any audience. Can be bought right and is easy to exploit. Six reels.—Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

The Call of the Wild, with a special cast.—Ran this on Thanksgiving and pleased 100 per cent. Book this by all means. Print A1 and the price is right. You have got to hand it to Pathe on this one. Seven reels.—H. C. Lee, Auditorium Theatre, Prattsburgh, N. Y.—General patronage.

Safety Last, with Harold Lloyd.—Best picture on the market today, and played to unusually low receipts here, but this due to the fact that Lloyd features have never been shown in this town, and adverse weather conditions, as it stormed both nights I ran this show. But if you can buy it right, run this one. I ran on percentage basis. If I had paid their price for it, would have lost $25,00, easy. Pathe will wake up some day that they cannot gouge the small town theatre for big prices. Seven reels.—Don H. Phillips, Film Theatre, Craigmont, Idaho.—Small town patronage.

Safety Last, with Harold Lloyd.—Not quite up to his standard, but good. Fell off on last night. Seven reels.—J. A. Bailey, Strand Theatre, Greensburg, Ind.—General patronage.

Safety Last, with Harold Lloyd.—Big business, but rental very high. Pleased about 90 per cent. Seven reels.—A. S. Hatch, Royal Theatre, Kempton, Ill.—Country patronage.

Nanook of the North, with a special cast.—A good entertaining educational show. Had some come two nights, which surprised me very much. **But then we select our pictures from the "Herald" reports and we always have good shows.** Fair business, bad weather. Six reels.—Mrs. T. R. Jessee, Idle Hour Theatre, Humphreys, Mo.—Small town patronage.

Dr. Jack, with Harold Lloyd.—A good picture, more like the old-time Lloyd's. Somewhat on the slapstick order. I believe a little better than "Grandma's Boy." The print is in abominable condition, with a lot of it gone. Some of them kidded me about it being cut and wanted to know when I was going to show the rest of it. At that it went over with those who hadn't seen it O. K. Business good. 4½ reels.—C. H. Bills, Opera House, Lenora, Kans.—General patronage.

Dr. Jack, with Harold Lloyd.—Drew better than average attendance at ten and thirty-five cents. Gave very good satisfaction.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Dr. Jack, with Harold Lloyd.—Most people said "Grandma's Boy" was the better picture, but they sure did enjoy "Dr. Jack." Personally thought it the best show we have had in many a day. **Our five-year-old twin boys still talk about it, a month after showing.** Receipts $3.50 less than "Grandma's Boy." Just about paid expenses. Five reels.—Mrs. T. R. Jessee, Idle Hour Theatre, Humphreys, Mo.—Small town patronage.

Half a Chance, with Mahlon Hamilton.—Pleased 95 per cent. Film in good condition. We may not know, but we think Mahlon Hamilton a real actor. If a small town audience likes action, play this. Seven reels.—M. W. A. Theatre, Soldier, Kans.—Village and country patronage.

Preferred

The Broken Wing, with Kenneth Harlan.—A very satisfying story of the Mexican border. Played to good business.—Jack Cairns, Brooklyn Theatre, Mich.—General patronage.

Mothers-in-Law, with a special cast.—One of the best pictures I ever had from Federated. That kind of a picture will delight young and old. Good for any town, anywhere, and made some money on it, too. Grab it. Seven reels.—M. Weintraub, Lyric Theatre, Coraopolis, Pa.—General patronage.

April Showers, with a special cast.—In this picture the producers just missed the opportunity to make a knockout. Title is bad and ending very weak. But we had no kicks, and business was fair for three days.—John W. Hawkins, Capitol Theatre, New Bedford, Mass.—General patronage.

The Girl Who Came Back, with a special cast.—Here is a very pleasing program picture. Nothing great about it, of course, unless it is the cast, but, nevertheless, it will please at program prices. Business off on account of rain and close to the

"Let Not Man Put Asunder"

holidays.—Russell Armentrout, K. P. Theatre, Pittsfield, Ill.—General patronage.

The Hero, with Gaston Glass.—Just as poor as all the boys said it was. It might go big on the Broadway stage, but it's a flivver on the small town screen. Seven reels.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

Rich Men's Wives, with House Peters.—Went over big for me. Small towns don't need to be afraid of it.—L. Jones, Star Theatre, Malad City, Idaho.—Neighborhood patronage.

Thorns and Orange Blossoms, with Kenneth Harlan.—Good picture and will draw as well as please them. L. Jones, Star Theatre, Malad City, Idaho.—Neighborhood patronage.

Selznick

One Week of Love, with Elaine Hammerstein.—An interesting picture. Good cast and good story. Elaine Hammerstein is well liked here. Seven reels.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—General patronage.

One Week of Love, with Elaine Hammerstein.—It's there! And there is no question about it. Story immense, direction great, and acting superb. Box office good. You don't want a better picture, and besides, "it can't be did." Seven reels.—C. W. Langacher, New Glarus Theatre, New Glarus, Wis.—General patronage.

One Week of Love, with Elaine Hammerstein.—Fine picture. Nearly every one pleased. Seven reels.—A. S. Hatch, Royal Theatre, Kempton, Ill.—Country patronage.

One Week of Love, with Elaine Hammerstein.—Oh, boy! This one is a pippin, and it registered at the box office. Both stars are at their best in this one. Conway Tearle is there in the cave man stuff. Airplane crash and train wreck are best I ever saw in pictures. Give us more like this one. Seven reels.—C. H. Simpson, Princess Theatre, Millen, Ga.—General patronage.

One Week of Love, with Elaine Hammerstein.—Very fine in every way and pleased all right. Print not in the best of condition. The train wreck and floods were extra good. Seven reels.—Bricker & Green, Gem Theatre, Green River, Utah.—General patronage.

Love Is an Awful Thing, with Owen Moore.—This picture was thoroughly enjoyed by a week-end crowd and if you can get them in they will be satisfied. Buy it at a program price. Seven reels.—L. R. Moore, Roma Theatre, Columbus Grove, Ohio.—Small town patronage.

Love Is an Awful Thing, with Owen Moore.—Great picture, but unable to make any money. Tent show in town. Seven reels.—C. R. Miller, Gem Theatre, Spur, Tex.—General patronage.

The Belle of Alaska, with Eva Novak.—Good story, good cast. Picture spoiled in the making. Too many dark scenes. All said it would have been good if they could have seen it.—Bert Silver, Silver Family Theatre, Greenville, Mich.—General patronage.

The Trail of the Axe, with Dustin Farnum.—A very dark picture. Did not like it. Five reels.—Legion Movies, Brocket, N. Dak.—Local-rural patronage.

The Probation Wife, with Norma Talmadge.—I consider this one of Norma's best reissues. Norma always gets the money for me. Five reels.—C. H. Simpson, Princess Theatre, Millen, Ga.—General patronage.

The Challenge, with a special cast.—This picture gave good satisfaction.—T. E. Cook, Liberty Theatre, Ada, Okla.—Neighborhood patronage.

Queen of the Moulin Rouge, with a special cast.—Good picture; good cast. Seven reels.—Peck's Theatre, La Salle, Ill.—General patronage.

The Sign of the Rose, with George Beban.—Does not have much drawing power, but will do your house good to run.—T. E. Cook, Liberty Theatre, Ada, Okla.—Neighborhood patronage.

My Old Kentucky Home, with Monte Blue.—A picture very well liked. Just enough of everything. Seven reels.—Legion Movies, Brocket Theatre, N. Dak.—Local-rural patronage.

His Wife's Husband, with Betty Blythe.—You can't go wrong on this one. Our people liked it and said so.—T. E. Cook, Liberty Theatre, Ada, Okla.—Neighborhood patronage.

The Great Alone, with a special cast.—Picture very dark, but we got a very poor film. The poorest for many moons. Legion Movies, Brocket, N. Dak.—Local-rural patronage.

United Artists

Paddy Next Best Thing, with May Marsh.—Wish I had taken the next best they had and left this one alone. Bought it cheap enough, but had no drawing power here. Too much England and Ireland scenery for us. Six reels.—Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

The Girl I Love, with Charles Ray.—Everybody liked this picture. One of the old-fashioned kind that appeals to the heart. More of these kind is what the exhibitors need. Book it, brother exhibitor, and you can stand at the door when the show is over. You won't need to hide. Nine reels.—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.—General patronage.

The Girl I Love, with Charles Ray.—One of the best pictures we have run this year. Will do good business if advertised right. Good print, and that's half of the battle. Brother exhibitor, play this one.—Tyo Theatre, Wray, Colo.—General patronage.

White Rose, a D. W. Griffith production.—A beautiful picture well done in all ways. Priced rather high, but makes you friends.—Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

The Man Who Played God, with George Arliss.—A very fine show, but we did poor business on account of drawing power of Arliss. Six reels.—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.—General patronage.

The Iron Trail, with a special cast.—Good picture. Pleased about 80 per cent. Plenty of action in the picture and should please all. Eight reels.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

The Mark of Zorro, with Douglas Fairbanks.—This picture will back up any claim you make for it. It is all around, balanced entertainment for any class of patronage. Three days' fair business here at thirty cents. It was a better buy for me than "Musketeers" or "Robin Hood."—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

Orphans of the Storm, a D. W. Griffith production.—If ever a picture lived up to its title, this one surely did. We played it three days and it rained every day. **Instead of the Gish Girls being the "Orphans of the Storm" in this case the "Pfeiffer Boys" were the orphans.** Nevertheless, this is one of the best pictures we have ever played. Every exhibitor should book it. Twelve reels.—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.—General patronage.

Through the Back Door, with Mary Pickford.—This was a good print and a good picture. The eleven that saw it liked it, but no business here for Mary. "Suds" killed her here and you can't make them believe that any of them is better now. They had better burned "Suds." At that, our print was only four reels. Their answer was, "That's all there is." Wm Hoefs, Queen Theatre, Ft. Stockton, Tex.

Universal

White Tiger, with Priscilla Dean.—This one drew good despite a week of unusually bad weather. Won the approval of patrons.—Lee Balsley, Liberty Theatre, Kansas City, Mo.—Transient patronage.

Pure Grit, with Roy Stewart.—Fairly

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"Little Johnny Jones," with "Crashing Courage" and "Itching Palms," left "The Bright Lights of Broadway" to find "Crimson Gold" and "Big Stakes" took "The Arizona Express" to "Hollywood." There he met "Salomy Jane," "Bluebeard's Eigth Wife," "A Woman With Four Faces," dancing with "Gentlemen of Leisure," drinking "Tea With a Kick." "A Merry Go Round" of "Fools and Riches," near "The Ghost City," a "Town That Forgot God" in the "Last Moment" with "Souls For Sale" full of "Counterfeit Love" and "Human Wreckage," "Smiling Through" "Trouble." "A Great Night" for "Breaking Home Ties."

"A Barefoot Boy" with "A Broken Violin" was "Playing It Wild" while "The Flirt," "A Girl of the Golden West" was "Stepping Fast" with her "Silent Partner," our "Hero," "Big Dan," her husband, "A Man of Action" and "The Meanest Man in the World" came at "The Eleventh Hour," "Breaking Into Society" where "Good Men and Bad" meet "Outlaws of the Sea" when some "Abysmal Brute" is "Out of Luck."

With no "Desire" to remain with "The Daughters of the Rich" and their "Jealous Husbands" our "Hero," "The Rambling Kid," said "Goodbye Girls," left the "Head Hunters of the South Seas" "Homeward Bound," "Stepping Fast" "In His Last Race" to avoid "Danger," reached "The Shadows of the North" "Three Jumps Ahead" of "The Driving Fool," glad to be "The Man Who Won" in "The Flaming Hour" of "His Dangerous Adventure."

E. A. ARISTEAD,
Lyric theatre,
Easley, S. C.

"Let Not Man Put Asunder"

good Western along stereotyped lines. Five reels.—P. G. Estee, Fad Theatre, Brookings, S. D.—Neighborhood patronage.

Legally Dead, with Milton Sills.—This one was so different, the acting so good, that it seemed to please 'em all. Of course, it was very improbable, but made a good story that held interest. Give us more like it. Six reels.—Clyde Allen, Casino Theatre, Antwerp, N. Y.—Neighborhood patronage.

His Mystery Girl, with Herbert Rawlinson.—Good comedy-drama which seemed to please Saturday crowd. Five reels.—P. G. Estee, Fad Theatre, Brookings, S. D.—Neighborhood patronage.

A Chapter in Her Life, with a special cast.—A sweet and wholesome, clean little picture, but did not make any money; in fact, lost money, and it simply could not get them in. Six reels.—Walter Bahitz, Grant Theatre, Cicero, Ill.—Neighborhood patronage.

The Thrill Chaser, with Hoot Gibson.—Here's a novelty, Hoot playing extra in the movies, and it's a scream. He's a cowboy, he's a roman, he's a shiek, and in this he's all right. Good chance for your organist or orchestra. Six reels.—Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

The Thrill Chaser, with Hoot Gibson.—Usual Gibson picture. Went over fine. Gibson liked very well in this neck of woods. Six reels.—Walter Babitz, Grant Theatre, Cicero, Ill.—Neighborhood patronage.

The Wild Party, with Gladys Walton.—The best Walton since "Pink Tights." Will please any audience that is alive. Plenty of action. Plenty of comedy and everything else that makes a good program picture. Good Saturday night business. Gladys good to look at. Five reels—C. H. Bills, Opera House, Lenora, Kans.—General patronage.

McGuire of the Mounted, with William Desmond.—Desmond at his best. Fine mounted police story. Good print. Universal has the goods.—C. C. Bourgaux, Moulin Rouge Theatre, Rayne, La.—Neighborhood patronage.

McGuire of the Mounted, with William Desmond.—**Having heard something more than a thousand times that exhibitors judge all pictures by the weather or by the amount of business done, I will have to give you our experience on this one. I believe no one will claim this to be anything more than an average program picture, yet we broke our Saturday night record with it, and reached a goal which we have long been trying to attain; that is, to make a certain amount of money in a single night. How do you account for that? An exchange man threw some hot air into us the other day by saying my son and I are good exhibitors. I replied: "No, we are just lucky."**—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

Drifting, with Priscilla Dean.—Very good Chinese crook story. Dean doesn't get the money for us.—Hobson S. Johnson, Grand Theatre, Thomasville, Ga.—General patronage.

Drifting, with Priscilla Dean.—Fair picture with Chinese atmosphere. It did not draw in my town. They do not like Chinese plays here. Seven reels.—Walter Babitz, Grant Theater, Cicero, Ill.—Neighborhood patronage.

Drifting, with Priscilla Dean.—Again some of the trade paper critics guessed wrong. Maybe this picture was as bad as they said it was, but it drew good business here for three days and seemed to please. So what t'ell?—John W. Hawkins, Capitol Theatre, New Bedford, Mass.—General patronage.

The Six-Fifty, with a special cast.—A very good picture that failed to score at the box office, as most of the so-called all-star attractions do, and, too, they call it a melodrama. I've never been able to figure out where the melo came from. Five reels.—Hugh G. Martin, American Theatre, Columbus, Ga.—General patronage.

Thundering Dawn, with J. Warren Kerrigan.—Big, heavy melodrama with many sensational and unpleasant situations in it. Kerrigan with his beautifully arched eyebrows scarcely looked a hero to go through the experiences he did. Miss Nilsson was great in her part. The typhoon scene was unusually well done, but people are tiring of these big punch scenes in pictures that lack the least humor. Would class it as a big, well done production that does not appeal to the audience.—Ben L. Morris, Temple Theatre, Bellaire, Ohio.—General patronage.

Thundering Dawn, with J. Warren Kerrigan.—Outside of the names of Kerrigan and Anna Q. Nilsson, this so-called special had nothing on the program pictures. The typhoon in last reel was good, but not enough to put the picture over as a special, at least not in my opinion nor in the minds of our patrons. Seven reels.—P. G. Estee, Fad Theatre, Brookings, S. D.—Neighborhood patronage.

Thundering Dawn, with J. Warren Kerrigan.—Good program picture. Stars saved the story.—Hobson S. Johnson, Grand Theatre, Thomasville, Ga.—General patronage.

A Million to Burn, with Herbert Rawlinson.—Very good program picture. Five reels.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—General patronage.

A Million to Burn, with Herbert Rawlinson.—Too high class for Rawlinson. Might go in some houses, but not mine. My patrons like Rawlinson in such as "The Victor," or any story with action, but I lost money on this one, on Sunday, too. Five reels.—Hugh G. Martin, American Theatre, Columbus, Ga.—General patronage.

Merry Go Round, with a special cast.—I wished I had seen this before buying. I would not have raised my admission. While it's a good production, it was too sad for McCook. Title misleading, as they came expecting to see some jazz life, but it's drama, and heavy. Ten reels.—Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

Merry Go Round, with a special cast.—Good box office picture. Will please high class audience. Boost it big to get results. Ten reels.—Hobson S. Johnson, Grand Theatre, Thomasville, Ga.—General patronage.

Merry Go Round, with a special cast—Not the greatest love story ever told, but a good picture that probably pleased 90 per cent. Ten reels.—C. F. Krieghbaum, Paramount Theatre, Rochester, Ind.—General patronage.

Merry Go Round, with a special cast.—One of the few big outstanding pictures of the year. It will please and entertain any audience. Get it and tell your audience they will have the treat of their lives.—Jack Cairns, Brooklyn Theatre, Detroit, Mich.—General patronage.

Merry Go Round, with a special cast.—Failed to draw and did not enthuse those who came as we expected it would. Ten reels.—Giacoma Bros., Crystal Theatre, Tombstone, Ariz.—General patronage.

Merry Go Round, with a special cast.—A picture with a misleading title. Patrons were disappointed. Fair attendance first day; poor second day. Nine reels.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—General patronage.

Merry Go Round, with a special cast.—Played six days to a fairly good business. Expected more. Picture well liked. Play it, but don't pay too much. Nine reels.—C. D. Buss, Strand Theatre, Easton, Pa.—General patronage.

Merry Go Round, with a special cast.—Picture is wonderful. Business good for two days, as I did not give Universal house and lot for the picture. Therefore, made little money. Nine reels.—Walter Babitz, Grant Theatre, Cicero, Ill.—Neighborhood patronage.

Men in the Raw, with Jack Hoxie.—I really believe that any producer that will put a star in a story like this is either trying to kill the star, or the supply of material has exhausted one. Hoxie started

out fine under the U banner, but lost more prestige in this one film than six good ones can build back for him. It's a crime, that's all, to take good money from the public for any such. Laemmle, wake up, or release Hoxie from his contract. Five reels.—Hugh G. Martin, American Theatre, Columbus, Ga.—General patronage.

The Love Brand, with Roy Stewart.—I banked too high on this and got left. Fair picture but didn't please here. Five reels.—H. C. Lee, Auditorium Theatre, Plattsburgh, N. Y.—General patronage.

The Love Brand, with Roy Stewart.—I sure can't recommend this feature very highly as entertainment, although business was extra good on Saturday night showing. If your patrons like nothing but love stuff, get this one, and I guarantee they will get their fill.—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

Crossed Wires, with Gladys Walton.—Could not say as to its drawing power, as it came as a substitute, but it is a good little picture and pleased my folks just about 100 per cent. Five reels.—C. E. Hopkins, Hopkins Theatre, Cotter, Ark.—Small town patronage.

Crossed Wires, with Gladys Walton.—Here is the best program picture we have run for some time. Eddie Gribbon, with his comedy antics, adds considerable to the entertainment. Business was just fair.—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

Single Handed, with Hoot Gibson.—They are killing Hoot inch by inch if they keep up these kind of stories for him. He is a good "Westerner" and such the people want to see him in. Five reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Blinkey, with Hoot Gibson.—This is a hard one to sell. Hoot out of place in a parlor scene, but he makes good at that. As I have said that all the Universals are good, in fact. Hoot Gibson is extra good, but they must not think he is the whole thing, as there are others.—Amuse Theatre, Hart, Mich.—Neighborhood patronage.

Dead Game, with Hoot Gibson.—This one pleased them, as he was in a picture that he is suited for. Good many compliments.—A. Mitchell, Dixie Theatre, Russellville, Ky.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—Score another for Hoot. They ate this one up in our house and packed them for a day. It is a Western action comedy-drama and the type to which Hoot is best suited.—Ben L. Morris, Olympic Theatre, Bellaire, Ohio.—General patronage.

Double Dealing, with Hoot Gibson.—Leave it alone. Not the type picture that he is suited in. They will walk out on this one.—A. Mitchell, Dixie Theatre, Russellville, Ky.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—If we could get all Westerns as good as this, we would not have to worry over getting good Westerns. More comments on this Western than any I have run for a long time. Millard Davis, Fastime Theatre, Shenandoah, Va.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A fine program picture and worth the price I paid for it. Can make money on this kind. Five reels.—E. A. Armistead, Lyric Theatre, Easley, S. C.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—This is the best one of this star's productions to date, but is not up to the standard of what we think a Western should be, at that. However, we did a fine Saturday night's business on same. **Nevertheless, I have almost reached the point where I would rather run a good picture at a loss than a poor one at a profit. You wouldn't think to look at me that I have more money than Henry Ford, either. Would you?**—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—For a rip snorter this is O. K. **My operator got so excited that he let the screen run white and forgot to start the second machine.** Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

The Untameable, with Gladys Walton.—Well, this is, as usual, a good one, but I do not like it for her, although she did well in it and, in fact, does well in all her pictures. Universals are all good.—Amuse Theatre, Hart, Mich.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—Good comedy. Fair business. Pleased all. Five reels.—J. A. Bailey, Strand Theatre, Greensburg, Ind.—General patronage.

Railroaded, with Herbert Rawlinson.—A fair program picture. Nothing to rave over. Star put this picture over big for two days. Five reels.—Peck's Theatre, La Salle, Ill.—General patronage.

The Clean Up, with Herbert Rawlinson.—Well, here is one that gets them all. It is a dandy and it will clean up for you if you exploit it good and plenty.—Amuse Theatre, Hart, Mich.—Neighborhood patronage.

The Flaming Hour, with Frank Mayo.—Good picture and pleased all. Also had a good house.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

Wolf Law, with Frank Mayo.—Will do as a program if you have a good comedy to wind up on. Had a good house, for some unknown reason.—G. F. Rediske, Star Theatre, Ryegate, Mont.—Five reels.—General patronage.

The Love Letter, with Gladys Walton.—A better story than they usually give her, and she looks her best and does some fine work in it. Business away off, due to bad weather and Thanksgiving. Five reels.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

Driven, with a special cast.—Here's one that beats anything I ever saw. Contained a cast that are the worst looking bunch of characters that could possibly be found. No story at all. All I can say is, if your patrons sit through it you can get by with almost murder, and they have the nerve to ask you a special price for it. Six reels.—H. M. Retz, Strand Theatre, Lamont, Iowa.—Small town patronage.

Driven, with a special cast.—A splendid picture. Work of Charles Emmet Mack especially fine. Some day, with the right story and direction, this young man will make a masterpiece. Seven reels.—Clark & Edwards, Palace Theatre, Ashland, Ohio.—General patronage.

The Flame of Life, with Priscilla Dean.—A very good picture, but not a special by any means. Did not draw much and failed to please. Star is good if she had a good story. Seven reels.—E. D. Luna, Cozy Theatre, Lincoln, Ark.—Neighborhood patronage.

The Flame of Life, with Priscilla Dean.—Very fair picture but not a big drawer here. English coal mine atmosphere. Since "they won the war" the English are not very popular here. The English conceit and "braggadocia" stick out all through the picture. Six reels.—Clark & Edwards, Palace Theatre, Ashland, Ohio.—General patronage.

The Victor, with Herbert Rawlinson.—Was surprised to have so many ladies say they enjoyed this prize fight story. Played "Carmen Jr.", with Baby Peggy, and "Out of the Inkwell," and it made a good program. Five reels.—B. C. Brown, Temple Theatre, Viroqua, Wis.—General patronage.

The Victor, with Herbert Rawlinson.—Good picture. Lots of action. The prize fight is very good and it surely pleased our audience. I think this is a good picture for a neighborhood house to run. Our business was poor on this. Five reels.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

The Scrapper, with Herbert Rawlinson.—A very satisfactory picture that is worth running. If you haven't used this star before, you will find that his pictures please. **I did not see this picture, but I saw the crowd come out and I think I can tell more about the picture from my lobby after the show than I can from a seat.**—Chas. Lee Hyde, Grand Theatre, Pierre, S. Dak.—General patronage.

Trifling with Honor, with a special cast.—A very good picture. Has a good moral to it and some good comedy and a good baseball story. The boys, particularly, enjoyed this picture.—Chas. Lee Hyde, Grand Theatre, Pierre, S. Dak.—General patronage.

The Power of a Lie, with a special cast.—Not a bad picture, although not up to Universal standard. A little deep for children. A big cast but not any money making

Pardon the Oversight; Our Error

In my report in the "Herald" on "Robin Hood" it should have said, "Wallace Beery has reformed during his nine months absence from my screen," instead of "the" screen.

I hadn't played him in anything for nine months, but am quite sure he hasn't had many long vacations in that time.

C. F. KRIEGHBAUM,
Paramount theatre,
Rochester, Ind.

Let's Hope Both Years Show Black

Enclosed find check for subscription to the "Herald." We would hate to do without the "Herald," as it has been the greatest help to us in selecting the good ones, and the "What the Picture Did For Me" section is worth many times the price of subscription.

On December 1 I finished my eighth year in the theatre business and have always been able to come out at the end of the year with a balance on the credit side of the ledger, although last year was the worst in the business, unless this year falls below that.

Each year it becomes harder to keep up the patronage, and pictures are no longer a novelty and so many are the same old stuff that it takes good ones to bring them in.

I have often thought I would answer some of those wise (and otherwise) letters from other exhibitors, but seem to never have found time.

Wishing the editor and all the "Herald" staff a very Merry Christmas and prosperous New Year, I am

L. C. FARQUHAR,
Opera House,
Guide Rock, Neb.

"Let Not Man Put Asunder"

stars.—M. Oppenheimer, Lafayette Theatre, New Orleans, La.—Transient patronage.

The Flirt, with Eileen Percy.—Fine picture from every angle. Drew a good business and pleased the audience. Eight reels. —J. J. Casselman, Colonial Theatre, Tracy, Minn.—General patronage.

The Flirt, with Eileen Percy. Very good, but too long. Should have been in six reels. Eight reels.—E. A. Armistead, Lyric Theatre, Easley, S. C.—General patronage.

The Storm, with House Peters.—Good, but too long, and draggy in spots. Eight reels.—E. A. Armistead, Lyric Theatre, Easley, S. C.—General patronage.

The Kentucky Derby, with Reginald Denny.—Very good picture. Print in terrible condition. Seven reels.—Alex Steel, Princess Theatre, Farmington, Ill.—General patronage.

The Kentucky Derby, with Reginald Denny.—This is a very interesting program and pleased 95 per cent. Book it. Can't go wrong. Six reels.—Fred Boeselager, Opera House, Hilbert, Wis.—General patronage.

Top o' the Morning, with Gladys Walton. —This is one of the best pictures that I have ever seen Walton play in. She played her part absolutely without a flaw. In fact, the whole cast are exceptionally good. If you have not played it, get it. You can buy it right, and it will make good. Five reels.—F. J. O'Hara, Community Theatre, Elgin, Nebr.—General patronage.

The Prisoner, with Herbert Rawlinson.—This, in my estimation, is as good a picture as Herbert Rawlinson ever made. Good cast, good story, and plenty of action. Five reels.—Alex Steel, Princess & Strand Theatre, Farmington, Ill.—General patronage.

Hunting Big Game in Africa, an H. A. Snow production.—I don't see how they can knock this one. I had them tell me it was the best they had ever seen. Was afraid of it, but am glad I showed it, for it's great. It's big stuff. Eight reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

Sawdust, with Gladys Walton.—Those who like this star will like it. Starts out with a circus but ends up with the "long lost daughter" idea. M. P. Foster, Orpheum Theatre, Harrisburg, Ill.—General patronage.

Under Two Flags, with Priscilla Dean.—A very nice picture. The star does very well and the story is interesting. It didn't draw a crowd, but the days are but few to Christmas and I guess no picture will pack them in against Santa Claus.—Chas. Lee Hyde, Grand Theatre, Pierre, S. Dak.—General patronage.

Vitagraph

Pioneer Trails, with a special cast.—Very good. Some who saw it reported it better than "The Covered Wagon." It will please your patrons. Seven reels.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. —General patronage.

Pioneer Trails, with a special cast.—An exceptionally good story of the prairie schooner days, which held up well for three days' run in town of 4,000. Seven reels.—P. G. Estee, Fad Theatre, Brookings, S. D. —Neighborhood patronage.

Pioneer Trails, with a special cast.—Very good feature that pleased 90 per cent. Played two days to good business. It's a great picture to get the school children out for a special matinee.—A. I. Latts, Royal Theatre, Ashland, Wis.—Neighborhood patronage.

Pioneer Trails, with a special cast.—A 100 per cent picture. Lots of good compliments on this picture. Cullen Landis is sure coming to the front here. Give us more of his pictures. A safe bet for small towns. Seven reels.—E. D. Luna, Cozy Theatre, Lincoln, Ark.—Small town patronage.

Pioneer Trails, with a special cast.—Very poor photography. Seven reels. Very good attendance.—G. Strasser Sons, Buffalo, N. Y.—General patronage.

Pioneer Trails, with a special cast.—Here is a good one. This is as good as "The Covered Wagon" and you will not have to soak the people for all they've got to show it. It is a big Western. Has got all the thrills, Indian fighting and early settler troubles; in fact, pleased 100 per cent. Get it but do not pay too much. Vitagraph is a good bet. Will sell it to you right. Don't miss it.—F. N. Harris, Amuse Theatre, Hart, Mich.

Pioneer Trails, with a special cast.—Outdoor picture. All those that saw it went out satisfied, but could not get them in; therefore, lost money. However, it is not the fault of the picture. Seven reels. —Walter Babitz, Grant Theatre, Cicero, Ill. —Neighborhood patronage.

Pioneer Trails, with a special cast.—This is a picture of the old West. It is good. Story is a little weak in some places but it has some very fine photography and the acting of Landis and Calhoun is very good. The picture is worth running. It is nearer a special than 90 per cent of the so-called specials. Had very good attendance and all well pleased. Seven reels.—F. J. O'Hara, Community Theatre, Elgin, Nebr.—General patronage.

The Midnight Alarm, with a special cast. —Splendid action picture and will please any audience. Fire scenes are realistic. Seven reels.—M. Meriwether, Ideal Theatre, Winston-Salem, N. C.—General patronage.

The Midnight Alarm, with a special cast. —**We ran "The Third Alarm" last March during a blizzard and, true to tradition, this one also brought on a snow storm. We are going to run the next "alarm" picture next July and see what effect it has on the elements.** You have perhaps guessed from the foregoing that we didn't add much to our bank account on either production. Seven reels.—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

The Midnight Alarm, with a special cast. —Old hokum show, but it pleased for three days. Satisfied business. Don't pay a big price. Seven reels.—C. D. Buss, Strand Theatre, Easton, Pa.—General patronage.

The Midnight Alarm, with a special cast. —A very good picture that pleased beyond expectation. Sure full of thrills and action. Vitagraph is sure putting on some good pictures. Price was right. Seven reels.—Geo. J. Kosatka, Grove Theatre, Fox River Grove, Ill.—General patronage.

Masters of Men, with a special cast.—Very good picture, but has no title. Would not draw for me. Just took in enough to pay expenses. Seven reels.—Majestic Theatre, Mauston, Wis.—General patronage.

Masters of Men, with a special cast.—Will agree with other exhibitors that this is an A1 picture, but did not draw for me. No fault of picture, and advertising accessories good. Seven reels.—H. E. Partrick, Palace Theatre, North Rose, N. Y.—Small town patronage.

Masters of Men, with a special cast.—Good. Was rained out but still made some money. Seven reels.—A. S. Hatch, Royal Theatre, Kempton, Ill.—General patronage.

Masters of Men, with a special cast.—This might be as good as they say. The print we got had at least 50 misframes and bad sprockets. However, we have yet to receive the first print on anything from Vitagraph in serviceable condition. Small crowd and no comments, which means they hate to tell us the truth.—Wm. Hoefs, Queen Theatre, Ft. Stockton, Tex.

Loyal Lives, with Mary Carr.—Vitagraph sure pulled a boner when they put this out as a special. May be one in a city, but not for small towns. No drawing power. Used a mailing list of 600 and receipts for two nights were just about enough to pay for pictures. It is just a good program picture. Pay for it as such. Six reels.—J. W. Andresen, Rialto Theatre, Cozad, Nebr.—General patronage.

Loyal Lives, with Mary Carr.—After reading so many unfavorable reports on this, we changed it to Saturday and it went better than if we had used it two days. They must have made this in a hurry to beat "The Mailman," as it isn't very carefully done. Six reels.—M. P. Foster, Orpheum Theatre, Harrisburg, Ill.—General patronage.

Loyal Lives, with Mary Carr.—We underestimated the drawing power of this picture slightly, as we did a fair business on Thursday and Friday, and we heard no squawks from anyone, so conclude it was fairly pleasing. Six reels.—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

On the Banks of the Wabash, with Mary

Hodkinson Pictures On Top

By Oscar the Operator

I see by the trade papers that Hodkinson Pictures is keeping a few laps ahead of the field. Where some outfits is getting out big pictures for this year Hodkinson is getting out bigger pictures.

There's James Kirkwood and Lila Lee, the newly marrieds, on the Hodkinson list, with some of the stuff that gives you a run for your money.

My old friend and fellow citizen, Harry Carey, the square shooter.

"The Hoosier Schoolmaster," which we all studied as kids in the 5th reader, and which will get under their skins everywhere.

"The Old Fool," the story of the Civil War veteran that gets knocked around and then comes back with his fighting blood.

"Grit," the big underworld story from the Bowery, where there is guys as tough as the boys from cowboy land.

Is it any wonder Hodkinson Pictures heads them all on the wall of the projection room?

Big stuff, exhibs. Ask for the pressbooks and you'll say I'm right.

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Oscar the Operator,
W. W. Hodkinson Corp.,
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If you didn't "BLOW YOUR OWN HORN" already in your theatre do so now for a prosperous beginning for 1924. With lovable RALPH LEWIS and WARNER BAXTER and DERELYS PERDUE in a great story of absolute novelty and widest appeal, you've got an offering that will not alone popularize your show but that will bring you plenty of profits. Our big press book tells you how to tie up with your Civic bodies, how to ballyhoo this picture far and wide, how to make money with this picture that is one of the season's neatest, sweetest productions.

book it! boost it!

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Carr.—Vitagraph thought this was going to be big. It is in the last two reels, but very slow up to that. Buy all their specials except this one and "Loyal Lives" and you will be going right. Seven reels.—Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

You Never Know, with Earle Williams.—A good little picture. Pleased all. The advertising on this picture is good and should attract attention of "passers going by." We also had a nice little bunch in to see it. Five reels.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

Divorce Coupons, with Corinne Griffith.—Would call this a thin one. However, boys, you can learn something by watching this one closely. Picture opens up in Georgia; they fall in love and get married; take steamer trip to New York. Steamer is a 4-stacker; closeup later shows it to be the Aquatania. **Thus you learn that the Aquatania has been put into the coastwise trade without letting anybody know about it.** Five reels.—Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wis.—Small town patronage.

Where Men Are Men, with William Duncan.—This is a very good Western, but the print they sent me spoiled the show. Five reels.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—General patronage.

The Silent Vow, with William Duncan.—Even the wild West fans kicked on this. Awful. Pay for it but let 'em keep it. Five reels.—H. E. Partrick, Palace Theatre, North Rose, N. Y.—Small town patronage.

The Prodigal Judge, with a special cast.—Poor picture. Did not please our audience. Also had a poor house. Vitagraph always treats us right on the prices, so there is no kick. Eight reels.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

The Ladder Jinx, with a special cast.—Another one of Edward Horton's good comedies that pleased, but unable to do anything with it on account of tent show opposition. Six reels.—C. R. Miller, Gem Theatre, Spur, Tex.—General patronage.

Peggy Puts It Over, with Alice Calhoun.—This is a fair picture. Played a Semon comedy with this one, which helped to please. Five reels.—C. A. Hess, American Theatre, Madrid, Nebr.—General patronage.

The Man of Might, with William Duncan.—Good. Best Duncan I've ever played. Class this one among the specials. Did very good business. Six reels.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

The Courage of Marge O'Doone, with Pauline Stark.—This was a good picture, stars playing their parts well. Print plain. Received several comments on this one. Seven reels.—C. A. Hess, American Theatre, Madrid, Nebr.—Neighborhood patronage.

When Danger Smiles, with William Duncan.—Good program picture, but William Duncan does not go here. Only fair attendance. Five reels.—Millard Davis, Pastime Theatre, Shenandoah, Va.—General patronage.

My Wild Irish Rose, with Pat O'Malley.—Great picture. Irish atmosphere enough to make it go over big. Bought it right and made some money. Vitagraph believes in letting the exhibitor live. Seven reels.—C. R. Miller, Gem Theatre, Spur, Tex.—General patronage.

Gypsy Passion, with a special cast.—Poor picture. Did not please at least 10 per cent. Had a poor crowd.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

Gypsy Passion, with a special cast.—Absolutely nothing to this one. Better let this one alone; as it will hurt your business. Six reels.—C. H. Simpson, Princess Theatre, Millen, Ga.—General patronage.

Warner Brothers

The Gold Diggers, with Hope Hampton.—Cast includes Hope Hampton, Wyndham Standing, Alec B. Francis and Louise Fazenda. **Ah! Louise, here you are again, and without your presence this wouldn't have been much of a picture.** To be frank about it, we were a little disappointed, both with the production and in the amount of business done. However, in some houses this, no doubt, will be a knockout. Nine reels.—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

An incident from "The Net," the Fox melodrama directed by J. Gordon Edwards. The cast includes Raymond Bloomer, Claire DeLorenz, Barbara Castleton, Albert Roscoe, Peggy Davis and William H. Tooker.

The Gold Diggers, with Hope Hampton.—Did not draw for me, though it was a good picture. Paid too much. It did not please the class of people I receive the most from. Nine reels.—J. G. Catlow, Auditorium Theatre, Barrington, Ill.—General patronage.

The Gold Diggers, with Hope Hampton.—While this picture may be a trifle naughty in places, judging from the way it pleased the audience, it must be very entertaining. They all came out smiling, and one party told me that it was the best picture we ever had in the house. Eight reels.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—General patronage.

Little Johnny Jones, with Johnny Hines.—Another box office winner. Pleased the kind of people that like lots of pep and action. 100 per cent picture. Seven reels.—J. G. Catlow, Auditorium Theatre, Barrington, Ill.—General patronage.

The Printer's Devil, with Wesley Barry.—Opinion was divided on this picture. Some liked it, others said it was not as good as Wesley's former pictures. Six reels.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—General patronage.

Ashamed of Parents, with a special cast. Drew a good crowd on a cold night at thirty and ten cents, and seemed to please all. Received more praise for showing this than any in months.—C. E. Hopkins, Hopkins Theatre, Cotter, Ark.—Small town patronage.

Where the North Begins, with Rin-Tin-Tin.—This is what you call a real Northern picture. **I haven't enough room here to praise this picture.** I am just wondering how the people get wise to this kind of pictures. Draw best class in town of 6,000. Admission fifteen and thirty cents. Excellent. Seven reels.—M. Weintraub, Lyric Theatre, Coraopolis, Pa.—General patronage.

Heroes of the Street, with Wesley Barry.—A dandy picture. Wesley is a good drawing card for me. Have all his new ones booked. Give us more of them. Seven reels.—E. D. Luna, Cozy Theatre, Lincoln, Ark.—Neighborhood patronage.

State Rights

Range Land (Steiner), with Neal Hart.—Just an ordinary little picture. Not much to it. The company that supplies me with this picture charges too much for their features. Five reels.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

Broadway Gold (Truart), with Elaine Hammerstein.—Nobody expressed any particular liking. They took it as a regular program picture in a matter-of-course day.—Giacoma Bros., Crystal Theatre, Tombstone, Ariz.—General patronage.

Cyclone Bliss (Arrow), with Jack Hoxie.—Only a fair program picture. Five reels.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

The Secret of the Pueblo (Steiner) with Neal Hart.—Fair picture, but Westerns are flopping for me.—J. A. Bailey, Strand Theatre, Greensburg, Ind.—General patronage.

A Motion to Adjourn (Arrow), with Roy Stewart.—Good comedy-drama. Pleased about 50 per cent. Did poor business. Six reels.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

West of the Pecos (Steiner), with Neal Hart.—Fair Western picture. Five reels.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

$1,000.00 Reward (Aywon), with Big Boy Williams.—Oh, what a lemon! The comedy part with the big fat sheriff is all okay, but that is all. I have never seen such fakey action, etc., in years. Even forgot to weight down the dummy that was thrown down during the fight on the cliff, and the blame thing opened sails and floated through the air. Seeling will have to beat this or quit, and Williams should have quit when he saw what he was making. Lay off unless you want the razz from your patrons.—Hugh G. Martin, American Theatre, Columbus, Ga.—General patronage.

Serials

Her Dangerous Path (Pathe), with Edith Murphy. Above the average serial, and I feel that, though it did not draw as good as some other serials I have run, it was the highest type serial I have ever run and was less disagreeable to the "highbrows" who don't like the serial idea.—Chas. Lee Hyde, Grand Theatre, Pierre, S. Dak.—General patronage.

Beasts of Paradise (Universal), with William Desmond.—Running eighth episode and it's getting better every week. Cannot be beat, so if you are looking for a serial, grab this one.—M. Weintraub, Lyric Theatre, Coraopolis, Pa.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—You can't go wrong on this one. I started off big but Pathe put out a bum lot of old prints of features that nearly killed the serial business, but get a fair program with it and it will build business. Have now placed Fox stuff with this and will build back again. Fox is the surest bet at the fairest rentals in this section. They

Read this

Judgment of the Storm

(Palmer-F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

"JUDGMENT of the Storm" has every quality that goes into making a fine production. To begin with there is a real story to tell and in the telling the audience is treated to a series of episodes that are filled with dramatic T. N. T

There is more entertainment in this picture than in several productions we've seen that cost close to the million point and once seen are soon forgotten. This picture did not cost a million dollars and does not rely on elaborate settings to put it over. It has a plot that is off the beaten path, a plot which has so much "meat" that the director has been able to inject a punch in each reel big enough for the climax of several ordinary photoplays. In fact the thrilling situations come so thick and fast that one wonders what is going to be left for the climax and then we go hurling into a series of tense scenes that will drag the most jaded fans to the edge of the seats.

The best snow storm scenes since "Way Down East" are pictured here and if you think you have viewed blizzards, well, "you ain't seen nothin' yet!" Heart interest has been built into this feature from beginning to end. The action flows smoothly at all times and there are some scenes that will hold you in a vise-like grip, for instance the situation in which the boy meeting his mother for the first time in three years, believing her to have been abroad, finds her really to be the owner of a gambling den in which there has just occurred a murder and a suicide.

There are any number of similar big scenes. As for the cast it is a wonderful one. Lloyd Hughes is an ideal selection for the role of John Trevor and gives a fine characterization. Myrtle Steadman is most appealing as John's mother. Lucille Rickson, the little girl of yesteryear, is now a real leading lady and will win admirers through her work in this picture. George Hackathorne and Claire MacDowell also contribute effective roles.

THEME. A gripping drama dealing with mother love and how a son is put to the acid test when he discovers that his mother is a gambler and responsible for the death of his sweetheart's brother. How he offers himself in place of the man who is killed in his mother's gambling den and proves his real worth when he risks his life.

PRODUCTION HIGHLIGHTS. The storm scenes. The scenes attending the murder and suicide in the gambling den. The excellent cast and the work of each individual of the personnel. The rescue of the brother and twins and John's mother. The powerful climax.

DIRECTION. Del Andrews has contributed his best work to the screen in this picture. He has transplanted a wonderfully appealing scenario to the screen in a wonderfully fine manner. He has inspired his players to live their parts. He has eliminated all bunk and has planted real punches.

EXPLOITATION ANGLES. This is the Palmer Photoplay prize scenario written by the wife of a Pittsburg factory worker and we understand that an extensive publicity barrage is to be laid down on this one, including local newspaper inserts with which exhibitors should tie up. Play up the wonderful storm scenes, the great cast and story.

DRAWING POWER. It should be enthusiastically received everywhere.

SUMMARY. An example of how good a picture can be made when there is a bang-up story to start with and a talented cast to enact the various roles. This picture is going [illegible] about and if you want to give your patrons a

"You ain't seen nothin' yet"—

says

The Motion Picture News

If you think you've seen "MOP-UP" pictures, wait till you see "JUDGMENT OF THE STORM." . . .

The Motion Picture News says—"More entertainment than in several pictures costing close onto a million dollars." . . .

"Filled with Dramatic T. N. T.

"A punch in each reel big enough for the climax of several ordinary photoplays."

EVERY TRADE PAPER IN THE FIELD BOOSTS THIS PICTURE. Thousands of Exhibitors have boosted it. . . . thousands will play it. Thousands will advertise it to the limit and will take full advantage of the tremendous National Campaign behind this picture . . . a campaign that tops ANY AND EVERY campaign the industry has seen—that's why they all say—

It's a Financial Mop-Up for Every Exhibitor

All the wallop of the biggest heart interest production. A snow storm that makes the storm in "Way Down East" pale into insignificance . . . don't take our word for it . . . take the word of all the reviewers.

Gentlemen:—There's only one real way to appreciate this tremendous money maker and that is—"GO SEE THE PICTURE WITH YOUR OWN EYES AT ANY F. B. O. EXCHANGE" . . . that's the test. Forget adjectives and description. . . . SEE THE PICTURE, then you'll know what we are driving at. If you believe your own eyes, if you know a mop-up picture when you see one, the last flicker on the screen will hardly have faded off before you will have said—THAT'S A PICTURE I WANT—Quick. We guarantee you—look and you'll book—

"JUDGMENT OF THE STORM"

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Scenes from the Fox Special, "The Shepherd King," which is now playing on Broadway and which is an adaptation of the stage success by Wright Lorimer and Arnold Reeves. It is a J. Gordon Edwards production.

will all have to come down on rentals sooner or later.—Don. H. Phillips, Film Theatre, Craigment, Idaho.—Small town patronage.

Haunted Valley (Pathe), with Ruth Roland.—On the eighth episode and is going all right. Patrons are interested and business is not decreasing any. Are using this on Saturdays with two-reel Western and two-reel comedy.—H. G. Stettmund, Jr., Odeon Theatre, Chandler, Okla.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—We finished this serial last night and Oh, what a relief! You know how they do it: at the end of each episode the heroine is left in some awful predicament and then bobs up all spick and span with every curl in place at the start of the next one. The story is about as strong as weak tea. This is our last serial, as people gave this one the cold shoulder.—Mrs. T. R. Jessee, Idle Hour Theatre, Humphreys, Mo.—General patronage.

The Steel Trail (Universal), with William Duncan.—Poor imitation of a serial. I think Duncan was sleeping while he wrote the story. 'Nuf sed.—M. Weintraub, Lyric Theatre, Coraopolis, Pa.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—Very good.—A. C. Betts, Powers Theatre, Red Creek, N. Y.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—This is fine. The snow scenes are wonderful and the race between dog teams is fine. Two reels.—A. C. Betts, Powers Theatre, Red Creek, N. Y.—Small town patronage.

Around the World in Eighteen Days (Universal), with William Desmond.—Started out poor but building some, and is not a bad serial, but don't let Universal sell you this as a knockout, for it is not there. I run it Saturday and Sunday, to fair business, but if it was not for Paramount program with it it would be flat. Bought at a fair rental, though. Universal are nice people to deal with.—Don H. Phillips, Film Theatre, Craigment, Idaho.—Small town patronage.

The Jungle Goddess (Selig), with Elinor Field.—This is one of the best serials we have shown. Has great drawing power. We have shown the "Miracles of the Jungles," another Selig serial, and it's on the same order as "Jungle Goddess." Do not be afraid to book this one.—N. Russell, Russell, Theatre, Barnesboro, Pa.—General patronage.

Short Subjects

All Star Comedies (Hodkinson), with Charles Murray.—These comedies are above the average. Have played twelve, and not a real poor one in the lot.—T. E. Cook, Liberty Theatre, Ada, Okla.—Neighborhood patronage.

Dippy Doo Dads (Pathe). This is an interesting and amusing series and ran about once a month. Will make a hit with any crowd, I think. My crowd likes them.—Chas. Lee Hyde, Grand Theatre, Pierre, S. Dak.—General patronage.

Felix the Cat (Sullivan).—For Saturdays these cartoons get the laughs and don't take up much time. Better than a lot of longer comedies, but nothing near as good as "Aesop's Fables," the best cartoons out. Half reel.—M. F. Foster, Orpheum Theatre, Harrisburg, Ill.—General patronage.

Felix the Cat (Sullivan).—Very good. They're always asking me when the next one will be shown. I am sure if the Educational company had them they would ask double money for them, so thank Heaven they don't control them yet.—M. Weintraub, Lyric Theatre, Coraopolis, Pa.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Knockout stuff. Both the kids and grownups like it. Run it by all means. Second series.—C. C. Bourgaux, Moulin Rouge Theatre, Rayne, La.—Neighborhood patronage.

Harold Lloyd Comedies (Associated Exhibitors).—"I Do," "Never Weaken," "Now or Never," "Sailor Made Man" and "Among Those Present" are the real money-making comedies. Any exhibitor who has not run them should get them and reap the benefits of Lloyd's reputation. They have more pulling power than any program picture you have ever run.—C. H. Bills, Opera House, Lenora, Kans.—General patronage.

Harold Lloyd Reissues (Pathe).—These seem to please as well as any comedy I have and no one objects to the age. A joke is always funny.—Chas. Lee Hyde, Grand Theatre, Pierre, S. Dak.—General patronage.

The Leather Pushers (Universal), with Reginald Denny.—I have reported on these before. Just wish to say they are still going over better than ever. No theatre should fail to play them.—M. Oppenheimer, Lafayette Theatre, New Orleans, La.—Transient patronage.

Our Gang Comedies (Pathe).—Have played three, and old and young are delighted. Book them. They are high grade. Two reels.—C. M. Vail, Blende Theatre, Benton, Wis.—General patronage.

Plum Center Comedies (F. B. O.), with Dan Mason.—I would advise all exhibitors to buy these Plum Center comedies. F. B. O. sells them reasonable, and they deserve the help of the exhibitors. Two reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Screen Snapshots (Pathe).—I consider this one of the most important short subjects released. They add immensely to any program for any audience. One reel.—M. Meriwether, Ideal Theatre, Winston-Salem, N. C.—General patronage.

Screen Snapshots (Pathe).—A good, interesting filler that is worth the price and should be run not oftener than every two weeks. One reel.—Chas. Lee Hyde, Grand Theatre, Pierre, S. Dak.—General patronage.

Snub Pollard Comedies (Pathe).—These comedies are only fair. Think Snub had better stay in one-reelers. Not in a class with "Our Gang." Two reels.—C. M. Vail, Blende Theatre, Benton, Wis.—Neighborhood patronage.

Andy and Min (Universal), a Gump comedy. First one drew pretty well, but did not knock 'em dead. Two reels.—C. M. Vail, Blende Theatre, Benton, Wis.—Neighborhood patronage.

The Bakery (Vitagraph), with Larry Semon.—Had more comments on this comedy than any for a long time. Larry is going good here. Book this and you can't go wrong. Two reels.—Millard Davis, Fastime Theatre, Shenandoah, Va.—General patronage.

California or Bust (Pathe), with Snub Pollard.—Pretty good comedy. It got the laughs and that's what we buy them for. Better than the average. Two reels.—Clyde Allen, Casino Theatre, Antwerp, N. Y.—Neighborhood patronage.

Captain Kidd's Kids (Pathe), with Harold Lloyd.—This is the fourth Lloyd and they are all good. Regular joy makers. Very near as good as Keaton.—F. J. O'Hara, Community Theatre, Elgin, Nebr.—General patronage.

Carmen Jr. (Universal), with Baby Peggy.—Baby Peggy draws like a mustard plaster but this particular "comedy" is a disappointment. In my opinion, the architect of this one is the guy who put the die in comedie. When cast in child parts, where she can be natural, Baby Peggy is a winner, but when they set her to aping the asinine performances of some adult imbecile, she becomes a dud. Two reels.—C. E. Hopkins, Hopkins Theatre, Cotter, Ark.—Small town patronage.

Caught in a Cabaret (Tri.), with Charles Chaplin.—Perhaps we laughed at these a decade ago, but my crowd did not seem to see anything funny about this reissue. Prints new and in good shape. Two reels.—R. R. McCrossen, Weeksbury Theatre, Weeksbury, Ky.—Neighborhood patronage.

The Chicken Parade (Vitagraph), with Jimmy Aubrey.—A good slapstick picture which would have been twice as good if Aubrey hadn't been in it. Two reels.—Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wis.—Small town patronage.

The Cyclist (Fox), with Clyde Cook.—A fair comedy but no knockout. Cannot be classed as a special. Two reels.—John W. Hawkins, Capitol Theatre, New Bedford, Mass.—General patronage.

The Detective (Vitagraph), with Jimmy Aubrey.—This is the bunk. Biggest part of the footage is running up and down the hotel elevator and chasing around the old red bill. Two reels.—G. F. Rediske, Star Theatre, Ryegate, Mont.—General patronage.

Double Trouble (Fox), with Jane and Katherine Lee.—Good comedy. These kids are good. However, part of the print we had was re-edited and was very dull. Two reels.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

Entertaining the Boss (F. B. O.), with the De Havens.—Good clean comedy. Our second of these two, not so good as "Twin Husbands." Two reels.—Powers Theatre, Red Creek, N. Y.—Small town patronage.

Frozen Hearts (Pathe), with Stan Laurel. Pretty good comedy, but I cannot get my patrons to like Laurel. Weak card here.

TO START THE NEW YEAR RIGHT GIVE YOUR PATRONS—

A Richard Thomas Production

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Wm. Le Plante

Starring CARMEL MYERS

Never has CARMEL MYERS been so gorgeous as in "THE LOVE PIRATE." Here you have a whale of a "draw" title, that looks like a million bucks in electric lights on your marquise, plus a gripping story played by a picked cast. This is a highly satisfying picture that has every element of appeal. If you book your pictures on the basis of "what they will do for you at the box office", book and boost "THE LOVE PIRATE" as sure fire. See the F. B. O. Press book.

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Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

Producer .....

Remarks .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

Two reels.—S. B. Johnson, Regent Theatre, Marianna, Ark.—Neighborhood patronage.

A Good Scout (Educational), with Jimmy Adams.—Hardly up to the Mermaid standard, but at that much better than the average comedy on the market today. Two reels.—Robert L. Anderson, Olympic Theatre, Forks, Wash.—General patronage.

High and Dry (Educational).—Two reels of pep and fun. My advice is to run this, if you have not already done so. This is a comedy with laughter and action combined. —R. R. McCrossen, Weeksbury Theatre, Weedsbury, Ky.—Neighborhood patronage.

High Kickers (Universal).—Good comedy. This comedy played with a weak feature and helped to put it over. The bathing girls were very good. Two reels.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

His School Daze (Universal).—Good comedy. We must give the devil his due. I don't think this fellow is much of a comedian, but here he does some pretty good work and this comedy made 'em laugh. One reel.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

In Dutch (Educational), a Christie comedy with Bobby Vernon.—Good. Great. Pleased all. Heard good comments. Had 'em roaring with laughter for thirty minutes. If you're wise, play Educational comedies. Your show cannot be complete without them.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

Kick Out (Educational), a Mermaid comedy.—A fine comedy. The kids sure raised the roof on this one. Two reels.—J. W. Andresen, Rialto Theatre, Cozad, Nebr.—General patronage.

The Lost Detective (Arrow), with Hank Mann.—Not much to this. Padded too much. Would make only a fair one-reeler. Two reels.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

Never Weaken (A. E.), with Harold Lloyd.—Put this on with "Quincy Adams Sawyer" for Thanksgiving bill. Here's six reels of comedy packed into three reels. These later Lloyds cost a little more but are worth it. Three reels.—H. E. Partrick, Palace Theatre, North Rose, N. Y.—Small town patronage.

No Pets (Pathe). Great. A big laugh getter. You should have one of those single reelers on your program.—Jack Cairns, Brooklyn Theatre, Detroit, Mich.—General patronage.

One Wild Day (Metro), with Bull Montana.—People in this town expect slapstick, so they were disappointed when they saw some of this. Only a few stayed for the comedy. Print in first class shape, but the story, Bah! Two reels.—Roy L. Dowling, Ozark Theatre, Ozark, Ark.—General patronage.

Ouch (Educational).—This is a one-reeler supposed to be a comedy, but we failed to see the jokes, as the whole plot is laid around pulling a tooth. If you ever had a tooth pulled you could not crack a smile if you looked at this. Just put it on the cheese side of the ledger and look for the spice in the next one.—E. E. Gailey, Crystal Theatre, Wayne, Nebr.—General patronage.

Out of Place (Fox), with Al St. John.—A dandy comedy that got lots of laughs. He is a good drawing card for me. Two reels.—E. D. Luna, Cozy Theatre, Lincoln, Ark.—Neighborhood patronage.

The Paper Hanger (Arrow), with Hank Mann.—A good comedy. Two reels.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

Poor Boy (Educational), with Lloyd Hamilton.—Good comedy. Got many laughs, particularly the church scene, which had our audience going. Two reels.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

Poor Boy (Educational), with Lloyd Hamilton.—Here's the kind of comedy for any crowd. It will sure please anywhere, any time. Jack White always has good comedies. Give him credit for the fun. Two reels.—Roy L. Dowling, Ozark Theatre, Ozark, Ark.—General patronage.

A Quiet Street (Pathe), with Our Gang. —I find these comedies are great. Am playing them one a month, but think I will change to every two weeks. Print good. Two reels.—H. M. Retz, Strand Theatre, Lamont, Iowa.—Small town patronage.

The Rainstorm (Fox), an Imperial comedy.—This is the first of this new line of Fox stuff we have had. If you want the good old action comedies that make the house fairly rock with laughter—this is it. Ran it with a high-class feature show and there was more continual laughter in the house than any I remember of. A mess of comical situations and stunts very much worth while.—Ben L. Morris, Temple Theatre, Bellaire, Ohio.—General patronage.

School Days (Vitagraph), with Larry Semon.—We booked the entire series, was to get new prints. We played them all but never got a two-reeler on any of them. If they ran 900 feet each they were big. We wrote them, and all they say, "Will look into it." Then they send you more junk. Stay off Vitagraph.—Wm. Hoefs, Queen Theatre, Ft. Stockton, Tex.

Something for Nothing, Columbia, Gem of the Ocean, Barnaby's Grudge (Universal). Leather Pushers, with Reginald Denny.—Not so much fighting in the last two, but lots of comedy. Denny in a Harold Lloyd make-up is a scream, but they don't get the business here any more, and I'm satisfied to finish them.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

The Smile Wins (Pathe), with Paul Parrott.—Good comedy. This fellow makes some good comedies and if you need something to put snap into your show, these one-reelers will do it.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

Stung (Pathe), with Johnny Jones.—Poor comedy and don't want any more of them. Personally, can't see any comedy in these two reels. Don't seem to please our audience. Two reels.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighborhood patronage.

Uncle Sam (Educational), with Lee Moran.—One of the best comedies we have had this season. Shows what Lee Moran is capable of under adequate direction. Two reels.—John W. Hawkins, Capitol Theatre, New Bedford, Mass.—General patronage.

The Uncovered Wagon (Pathe), with Paul Parrott.—Not a laugh in this. The Rolin comedies are not as good as formerly, when Snub Pollard appeared.—M. Oppenheimer, Lafayette Theatre, New Orleans, Iowa.—Transient patronage.

Uneasy Feet (Eucational), with Lloyd Hamilton.—Good comedy. Pleased all and surely made 'em laugh. Pleased 100 per cent. Two reels.—Geo. Khattar, Khattar's Theatre, Sydney, N. S., Can.—General patronage.

Unreel News Reel, Dance or Die, The Rainstorm, The Explorers (Fox).—Want some more like them. Seems to be that Mr. Fox has got the stuff this year, all right.—M. Weintraub, Lyric Theatre, Coraopolis, Pa.—General patronage.

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George O'Hara [leading man]

and the entire cast of

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Flashes From the Golden Gate and Vicinity

SAN FRANCISCO, CAL., Dec. 26.—BRADLEY FISH, district manager for Vitagraph on the Pacific Coast just arrived home from a combined business and honeymoon trip. Mrs. Fish will travel for the present, with Mr. Fish. Later they plan to make their home in San Francisco. W. C. Wheeler the local branch manager for Vitagraph has apointed J. S. Riley to handle the contracts for the Sacramento Valley.

* * *

F. W. VOIGHT, local branch manager for Metro, has arrived home from a trip to Salt Lake, where he attended a conference of Western managers. W. J. Murphy is handling the publicity on "Scaramouche" as H. D. McBride is absent on account of the illness of Mrs. McBride who is in a hospital at Los Angeles.

* * *

The new G. & S. theatre was opened last week at Santa Rosa and is managed by T. C. REAVIS, who also owns the Cline and Rosa of the same city. This house, it is said, cost $250,000 and seats 2000. The policy calls for feature pictures, vaudeville and road attractions.

* * *

BILL J. DRUMMOND, formerly of Toronto and points East, has arrived in our midst to handle the dates on Universal's "Hunchback of Notre Dame."

* * *

L. R. CROOK, president of the National Theatres Syndicate, announces the purchase of the Atkins theatre from Frank Atkins at Marysville, Cal., also the Webster theatre at Woodland. These houses will be entirely remodeled and renovated.

* * *

GEORGE H. LEATHERBY, dealer in organs and pianos, announces the sales of twelve organs in this territory in the past three months. George claims this is some record for the Coast. Three organs have been installed in the Los Angeles territory, one at the Annaheim theatre, the United Theatre at Eagle Rock, Cal., and the Mission theatre Glendora. He is also installing a Smith Unit at the Cheroske Bros., new house, the Whitman at Long Beach.

* * *

The local Hodkinson office is very busy these days with B. F. SIMPSON, branch manager on the receiving end. SAUL VOGEL the D. M. for this territory is making a flying trip around the Hodkinson loop. BOB HILL, branch manager at Seattle, will open a Hodkinson branch at Portland. BILL BURHAM has been promoted to the manager's chair at Butte, Mont. JIMMY BEALE signs his name as manager of the Hodkinson branch at Los Angeles. 'Tis said that a certain dark haired beauty in Vitagraph's St. Louis office will now hear from Jimmy.

* * *

WALTER G. PREDDY, who has been hanging around the supply game for ten years, in these parts, announces the recent complete equipping of the following theatres: Yuba theatre at Yuba City, Cal., and the Columbia theatre at Crockett. Simplex equipment at the Yuba and Powers at the Columbia.

* * *

R. A. WHITE, general sales manager of the Fox Film Corporation, dropped in on the local branch manager, H. G. Sheehan, and left a few hours later for Los Angeles. Mr. Sheehan has just returned from a general tour of the coast offices and reports the bookings on the new Fox features very heavy. HARRY CARNEY is chasing Fox contracts in the Bay City territories. JOHN DOLIZAL is handling the Nevada and North and South coast territories, while BOB WALLNER has the Sacramento Valley and WALTER CREE, San Joaquin Valley and Fresno territory.

* * *

BEACH AND KRAHN Amusement Company, Inc., owners of the Chimes, Lorin and Strand Theatres, will break ground for their new 1200-seat house on Foothill Boulevard at Fairfax Ave., Oakland, January 1st. It is said this house will cost $250,000 when completed. JAMES PLACHAK is the architect.

* * *

J. E. FLYNN has arrived in our midst and will make his headquarters in San Francisco as western district manager for Goldwyn. Mr. Flynn's family will arrive later and make their home in the Bay City. He announces that for the present there will be no change in personnel of the different branches under his jurisdiction.

* * *

WALTER KOFFELDT, manager for Pathe has been called into the Pathe home office, New York City to enjoy a well earned vacation. This trip comes as a reward in recognition of putting over the San Francisco office in great shape. W. S. WESSLING, district manager will o. k. the expense accounts during Mr. Koffeldt's absence. J. T. RUCKER, local Pathe cameraman, has just arrived home from a trip to Japan where he covered the recent earthquake for his company.

* * *

The radio advises us that FRANK PARKER will start work soon on his new 1500-seat house at Stockton, Cal. The present plan calls for ground to be broken some time in January and it is said the bank roll will be dented some $350,000 for this project.

* * *

A. L. PALMER, manager of the Union Oil Company, Oakdale, Cal., has purchased the Riverbank theatre, at Riverbank from R. L. BATES who it is said will shortly enter into business in Los Angeles

* * *

MRS. MARK HARRISON, charming owner of the Star theatre, San Francisco, is ill at the Franklin Hospital, suffering from neuritis. Mrs. Harrison's pleasant smile has been missed along film row.

* * *

LOUIE HYMAN, general manager of the All Star Features Company, was the victim of a very unique accident last week. For some reason or other, Louis was demonstrating to the Mrs. how the coffee should be made when the top of the percolator exploded, causing serious injury to his right hand. Although being handicapped with his hand in a sling, Mr. Hyman is on the job every day.

Mae Murray in scenes from her newest Metro picture, "Fashion Row," produced by Tiffany Production and directed by Robert Z. Leonard.

THE FILM MART

Pathe

"DANIEL BOONE," one of the Chronicles of America series, "Girls and Records," a Sportlight publication, and the Hal Roach and Mack Sennett comedies, "The Darkest Hour" and "Inbad the Sailor," head a list of eleven short subjects available on December 30.

✚ ✚ ✚

FIRST OF THE new series of Hal Roach comedies, "At First Sight," is on Pathe's initial publication program of 1924. This one reel subject is scheduled for release on January 6, along with Will Rogers "Two Wagon—Both Covered" and Ben Turpin's "Ten Dollars or Ten Days." In his subject, Will Rogers plays a dual role, appearing in burlesque characterizations of the roles portrayed in "The Covered Wagon" by J. Warren Kerrigan and Ernest Torrence.

✚ ✚ ✚

BALABAN & KATZ have extended the engagement of Harold Lloyd's "Why Worry" at their Roosevelt theatre in Chicago and will keep it at the big downtown house through New Year's week.....The company making the Hal Roach feature, "Somewhere in Missouri," for Pathe has returned from location at Merced, Cal.

C. B. C.

HARRY COHN, producer of the features for C. B. C. Film Sales Corporation is in New York to discuss production plans with Joe Brandt and Jack Cohn. "Innocence" featuring Anna Q. Nilsson has been finally passed and issued to franchise holders. It is announced that "Discontented Husbands" will be the next picture to be published following "Innocence" Cohn says he believes he has struck the right strides with productions which he has already made for C. B. C. and that the company will continue its policy of stories of present day problems such as "Yesterday's Wife," "Forgive and Forget" and "The Marriage Market."

MIDDLE WEST EVENTS

BINDERUP MUST PROVE FILM MEN IN OMAHA GUILTY

Supreme Court Decision Did Not Settle "Trust" Case

(Special to Exhibitors Herald)

OMAHA, NEB., Dec. 26.—The celebrated case of Charles G. Binderup, Nebraska man and former owner of a string of thirty picture houses, against the Pathe Exchange, the Omaha Film Board of Trade, and many other exchanges, alleging combination in restraint of trade, which recently had its turn in the United States supreme court, is not settled yet, according to attorneys and local film men.

While the Supreme Court of the United States ruled in favor of Binderup, its ruling covered only one technical point, it established the fact that the furnishing of films by a branch exchange to motion picture theatre owners within the same state is nevertheless interstate traffic, because the parent company of the film exchange is out of the state and because the films had to be shipped into the state to the exchange before they could be furnished to the exhibitor.

So the high court had settled the fact that this may be considered interstate traffic and that Binderup therefore has a right to bring his suit in the courts on that basis.

Now, according to attorneys and film men, the next move is to take it to the courts again and determine whether or not the exchanges were guilty of combining in restraint of trade in refusing to furnish films to Binderup, who, they alleged, was "bicycling" the films about the country even to theatres he did not own or control.

In part, the high court treated the subject in the following language in its decision:

"Film contracts are between residents of different states and contemplate the leasing by one to the other of a commodity manufactured in one state and transported and to be transported to and used in another. The business of the distributors, of which the agreement with the exhibitor here was an instance, was clearly interstate. If the commodity were consigned directly to the lessees, the interstate character of the commerce throughout would not be disputed. Does the circumstance that in the course of the process the commodity is consigned to a local agency of the distributors to be by that agency held until delivery to the lessee in the same state put an end to the interstate character of the transaction? We think not. The intermediate delivery to the agency did not end and was not intended to end the movement of the commodity. It was merely halted as a convenient step in the process of getting it to the final destination.

"The distributors, according to the allegation of the complaint controlled the distribution of all films in the United States and the exhibitor could not procure them from others. The direct result of the alleged conspiracy and combination not to sell to the exhibitor heretofore was to put an end to his participation in that business. Interstate commerce includes the interstate purchase, sale, lease, and exchange of commodities, and any combination or conspiracy which unreasonably restrains such purchase, sale, lease, or exchange is within the term of the anti-trust act denouncing as illegal every contract, combination, or conspiracy as restraint of trade or commerce among the several states."

Chicago Exhibitors and Exchanges Will Hold Mammoth Dance

At a special meeting of the joint committee of the Chicago Film Board of Trade and Motion Picture Theatre Owners of Illinois, held at the office of Harry W. Willard, December 17, it was decided to hold a mammoth dance at the Trianon ballroom, March 10.

This will be the first annual ball ever held by the joint board and will be known as a "Film Stars' Fantasy and Ball." Messrs. Bond and Sobler and Alexander and Hill were appointed as a committee to arrange for exploiting the affair through the newspapers, while Ludwig Siegel was made permanent chairman of the committee; Sidney Selig and I. Maynard Schwartz, in charge of finances, and J. D. Abrams, secretary.

ORGANIZATIONS IN MILWAUKEE WILL HOLD M. P. BALL

Expect Event to Further Cement Bonds of Harmony

(Special to Exhibitors Herald)

MILWAUKEE, Wis., Dec. 26.—A joint movie ball, further to cement the bonds of harmony existing between the two organizations, is being planned by the Milwaukee Film Board of Trade and the Motion Picture Theater Owners of Wisconsin, according to Ben Koenig, secretary of the exchange men's unit.

According to Mr. Koenig, the idea which was suggested at the Film board's last meeting, has the endorsement of Fred Seegert, president of the exhibitors. The ball undoubtedly will be held in the municipal auditorium.

"The last year has shown us that by working hand in hand with each other instead of against each other, both branches of the industry have benefited," said Mr. Koenig. "Now it would be fitting that we join in a big social gathering to strengthen the ties that bind us."

* * *

Patrons of the New Crystal, downtown Milwaukee house, and the Pearl, on the South side, were enjoying their respective shows several nights ago when suddenly one person and then another and another began to sniff and then hold their noses. Within a few minutes everybody in the two theatres was doing it and shortly patron after patron got up and left until in a short while the houses were emptied although the program was far from being completed.

Managers of the houses and Charles Wasicheck who controls them along with three other theatres in Milwaukee began an investigation. Following their noses, they came upon stink "bombs" concealed under several seats. The "bombs" had been planted in the two houses simultaneously.

According to Mr. Wasicheck, the affair is the outgrowth of trouble he has had with the labor unions over the hiring of non-union musicians at the Crystal almost a year ago. Since then the unions have picketed his showhouse. The labor men, however, deny knowledge of the entire matter.

BIG CHAIN HOUSES MEMBERS IN NEW CHICAGO LEAGUE

Board of Directors Will Govern Exhibitor Organization

Chicago at last has a real motion picture theatre men's league, embracing all the large chain houses and most of the independent theatres of the city. The new league will be separate and apart from the state organization, although working with it. It will be known as the Exhibitors Association of Chicago.

Following two rousing meetings at Masonic Hall, Seventh and Wabash ave., held last Monday and Thursday, which were attended by about 300 exhibitors, a board of directors was elected, as well as secretary, treasurer and business manager. Jack Miller of the Plaisance theatre was elected organizer and business manager of the new body. He was formerly connected with the Motion Picture Operators Union.

* * *

There will be no president or vice presidents of the new Association. All business will be conducted by the board of directors fifteen of whom were elected at Thursday's meeting.

The Exhibitors Association will meet the first Friday of each month, at Masonic Hall, or at the call of the Board. Robert Levy, U. S. Marshal, who has been identified with motion pictures in Chicago for years, addressed the gathering on Thursday, as did Samuel Goldwyn, the producer. Sam Katz, of the Balaban and Katz theatre circuit, also addressed the exhibitors and encouraged every one to become a member at once.

The following officers were elected: Ludwig Siegel, Prairie theatre, secretary; Frank Schaefer, Crystal theatre, treasurer. Fifteen directors were chosen also, as follows: Emil Stern, Lubliner & Trinz circuit; Maurice Choynski, Newberry theatre; Jack Miller, Plaisance theatre; Ludwig Siegel, Prairie theatre; Henry Newell, Howard theatre, Sidney Selig, Gem theatre, L. B. Newhafer, Ascher Bros.; Ludwig Schindler, Schindler's theatre; Sam Abrahams, Gold theatre; A. Saperstein, Lexington theatre; Sam Katz, Balaban & Katz; Frank Schaefer, Crystal theatre; Andrew Karzas, Woodlawn theatre; Robert T. Levy, Roseland-State theatre, P. J. Schaefer, Jones, Linick & Schaefer

* * *

Many of the men listed have been identified with former league movements and it is the most representative Board of Directors ever appointed to handle the affairs of the Chicago theatremen. Everything points to the success of the Exhibitors Association of Chicago.

CHICAGO PERSONALITIES

By J. R. M.

THE girls of the First National Exchange made one poor family happy this Christmas, through the *Chicago Tribune's* Good Fellow League, by contributing $45 worth of clothing, toys, bedding and good things to eat, out of their social club funds. The money is raised in a unique manner. Every Tuesday morning the club meets at 8:30, and anyone who is late is assessed one per cent of her salary. Miss D. Finnan is secretary of the girls' social club.

* * *

The boys of First National are trying to outdo one another in fancy socks. BILL COOK came along with a flashy pair last week, but GRADWELL SEARS immediately topped them with a pair of checkered hosiery that makes one dizzy to look at. Wait 'till ED. BRICHETTO hears of it. Then look out!

* * *

SID MEYER, manager Fox exchange, left on Saturday for Omaha to spend the holidays. Before he left the sales force presented him with a handsome silk lounging robe.

* * *

Didja see the Beau Brummell effect of CLINT VEEDOR, the Illinois territory Fox salesman, last week, with that new wing collar? Very spiffy indeed.

* * *

HARRIS P. WOLFBURG, the newly appointed assistant general sales manager for Universal, arrived in town last week and greeted old friends. Mr. Wolfberg was for a number of years associated with Paramount as district manager.

* * *

J. G. FRACKMAN, salesman for Progress Pictures, Inc., has been transferred to the Milwaukee office by FRANK ZAMBRENO.

* * *

The Rex theatre, Stillertown, Ill., has been closed, due to the closing of the coal mines in that neighborhood.

* * *

I. L. LESERMAN, in charge of country sales Universal, made Rock Island and Moline last week, and reports that business is very quiet in and around those towns.

* * *

HARRY WEISS, manager of St. Louis exchange, First National, was worried over the amount of film shipments that were lost in his territory until recently word was received that a wooden mail car was destroyed by fire out of Poplar Bluff, Mo., and a dozen cans of features from the various St. Louis exchanges were burned up.

* * *

L. E. BLUMENFELD, Preferred Pictures representative, was in town last week.

* * *

NAT WOLF, of the Celebrated Players exchange, left on Saturday to visit his parents in Houston, Tex. He will also visit friends in Dallas, San Antonio and other Texas points.

* * *

R. A. WHITE, general sales manager Fox Film Corporation, held a sales meeting at the Chicago exchange last Wednesday. Managers from Minneapolis, St. Louis, Detroit and other points attended.

* * *

Because of adverse conditions in the coal fields of Illinois and Kentucky and parts of Missouri a number of theatres have closed. Among them are: Auditorium, Dawson Springs, Ky.; Advance, Advance, Mo.; Star, Horse Cave, Ky.; Crystal, Creal Springs, Ill.; Electric, Conway, Mo., and Bijou, Scottsville, Ill.

* * *

W. D. Gladish has purchased the Midway theatre at Fornfelt, Mo.

* * *

The Gem theatre, Overland Park, Mo., has been opened by Ben Woody. It has accommodations for 350 persons.

* * *

Harry B. Graham, the new St. Louis boss for Pathe, brought his family, consisting of his wife and two children, to this city on Saturday, December 1. They have taken a suite at the Hamilton hotel, but plan later to rent an apartment as soon as they have an opportunity to look about.

* * *

M. H. HOFFMAN, vice president and general manager Truart productions, was in town last week. He was en route to Los Angeles.

* * *

The Pantheon theatre, on Sheridan Road, Chicago, is building a big stage and when completed the L. & T. house will be fully equipped for vaudeville.

* * *

The Bluebird theatre, East Peoria, has been taken over by H. L. Abbey.

* * *

Leo Kady, shipping clerk for National Screen Service, was married Nov. 15.

* * *

EDWIN SILVERMAN, Harry Willard, I. Maynard Schwartz, L. W. Alexander and J. Abramson, all members of the local Film Board of Trade, returned November 15 form a trip to Indianapolis, where they conferred with the Indiana Film Board.

* * *

CHARLES C. PETTIJOHN registered at the Blackstone Hotel on Saturday. He returned to New York on Tuesday.

* * *

FITZPATRICK & MCELROY are building a new theatre at Harvey, Ill.

* * *

H. L. FRIEDMAN has resigned as exchange manager, Celebrated Players Corp., and his position is now being filled by Nat Wolf.

* * *

JACK WOLFBERG is covering the Northside for Celebrated Players.

* * *

A grand ball is to be held in March by the Film Board of Trade and Theatre Owners of Illinois, at the Trianon dance hall.

* * *

Last week "CHUB" FLORINE, Selznick salesman, made Champaign and renewed acquaintance with Charlie Pyle whom he hadn't seen in two years, when they met in San Francisco.

* * *

R. H. HEALY, of the Monogram, Casino and Marion theatre, has purchased the Home theatre, at 50th and Halsted sts.

* * *

HAROLD OCHS has been added to the sales force of Hodkinson exchange by Cecil Maberry. He will commence work Jan. 1.

Fond du Lac to Have 2,000 Seat Theatre

Construction on a new three-story theatre to cost $600,000, with a seating capacity of 2,000 will be started soon at Fond du Lac, Wis., by Frank W. Fischer, managing director of the Fischer circuit and theatre magnate.

The theatre will be one of the most complete, Mr. Fischer states, in this part of the country. It will be equipped for motion pictures, road shows and vaudeville and will be along the lines of his theatres in Madison and other cities.

More General Use of Color Seen in New Development

(Continued from page 51)

state it caused a tremendous amount of favorable comment.

The experience which the company got from studying the results of a subsequent roadshow proved conclusively, it is declared, that the Technicolor process was capable of taking pictures of exceeding beauty in life-like natural colors and that the public was strong in its appreciation of them.

* * *

This was in 1917. In the meantime the engineers had developed an idea for eliminating the special projector from the Technicolor process, that is, of changing the last step in the process so that the colors could be put directly on the film and the film could be shipped in cans and shown anywhere just as in the case of black and white film. In the latter part of 1921 the process was completed after overcoming still other difficult problems

The present Technicolor process may be briefly outlined as consisting of the following steps:

Preparation of a new uniquely high-speed color negative for use in the camera.

Taking of two component pictures in the camera, one thru a red-orange-yellow screen and the other thru a green-blue screen. These pictures are taken at exactly the same time from exactly the same point of view.

The preparation of a positive film having one of those pictures on one side and the other picture on the other side in accurate automatic register.

The coloring of this positive film with a red-orange-yellow dye on one side and a green-blue dye on the other side in such a way that the dyes are taken up by the film in proportion to density of the two images.

It will be noticed that the colors, red-orange-yellow include one whole half of the spectrum and the colors, green-blue include practically all of the remainder.

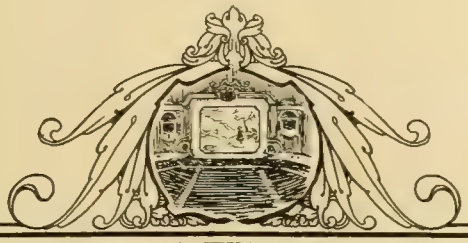
* * *

In January, 1922, Mr. Jerome and Mr. Comstock, together with several other engineers, went to Hollywood for the purpose of arranging to take the first Technicolor picture by its present process. It was decided to take the photoplay which later was called the "Toll of the Sea." This was photographed under the general supervision of Mr. Schenck and the first showing was given at the Rialto theatre in New York the week of November 26th, 1922. Since that time it has been shown in over 4,000 theatres throughout the country and it has been an extraordinarily successful commercial test of the Technicolor process, it is declared.

It was feared that color film in general might not have the wearing qualities of ordinary black and white film. Recent reports coming to the company from the Metro, who are distributing the "Toll of the Sea," state that the film has a markedly greater resistance to wear than ordinary black and white film, executives of Technicolor state.

Indications are that Technicolor natural color film will soon be shown in every theatre, the company declares, adding the significant statement that "the day of the natural color motion picture has arrived."

BETTER THEATRES



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SEATING—
the basis of theatre comfort

THE restful comfort provided by *American* theatre chairs is an important factor in securing and maintaining a steady year 'round flow of satisfied theatre patrons.

Any theatre that offers comfortable seating as first among its conveniences, naturally stands out first in the estimation of the comfort and pleasure seeking public.

American craftsmen are skilled in the art of designing theatre chairs which are not only durable in construction, harmonious in color with surroundings, but of the highest achievement from the standpoint of comfort. Obviously, *American* theatre chairs should be given first choice in planning that new theatre.

Experience has taught us how to utilize all the floor space to insure the utmost seating capacity without crowding. And, among other things, we offer to lay out the floor plan without charge. Each seating problem is considered individually.

American Seating Company

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114 W. 41st St.

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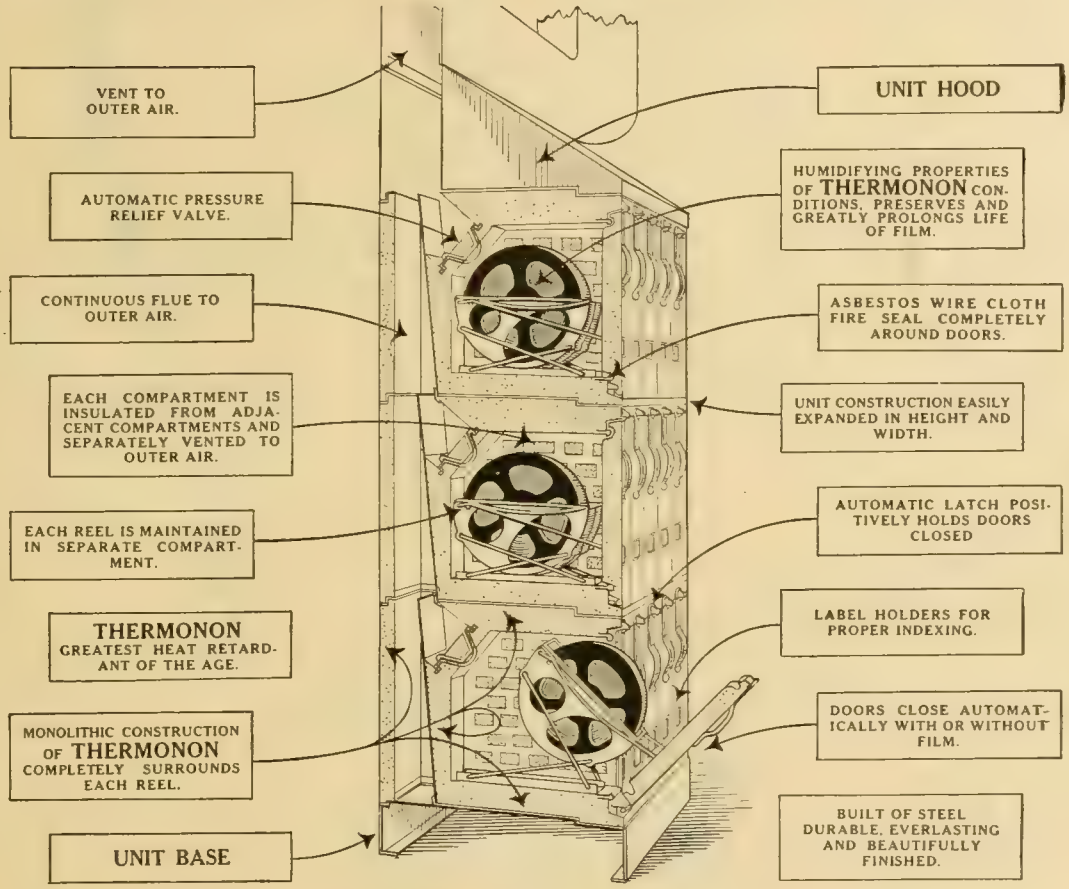

THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

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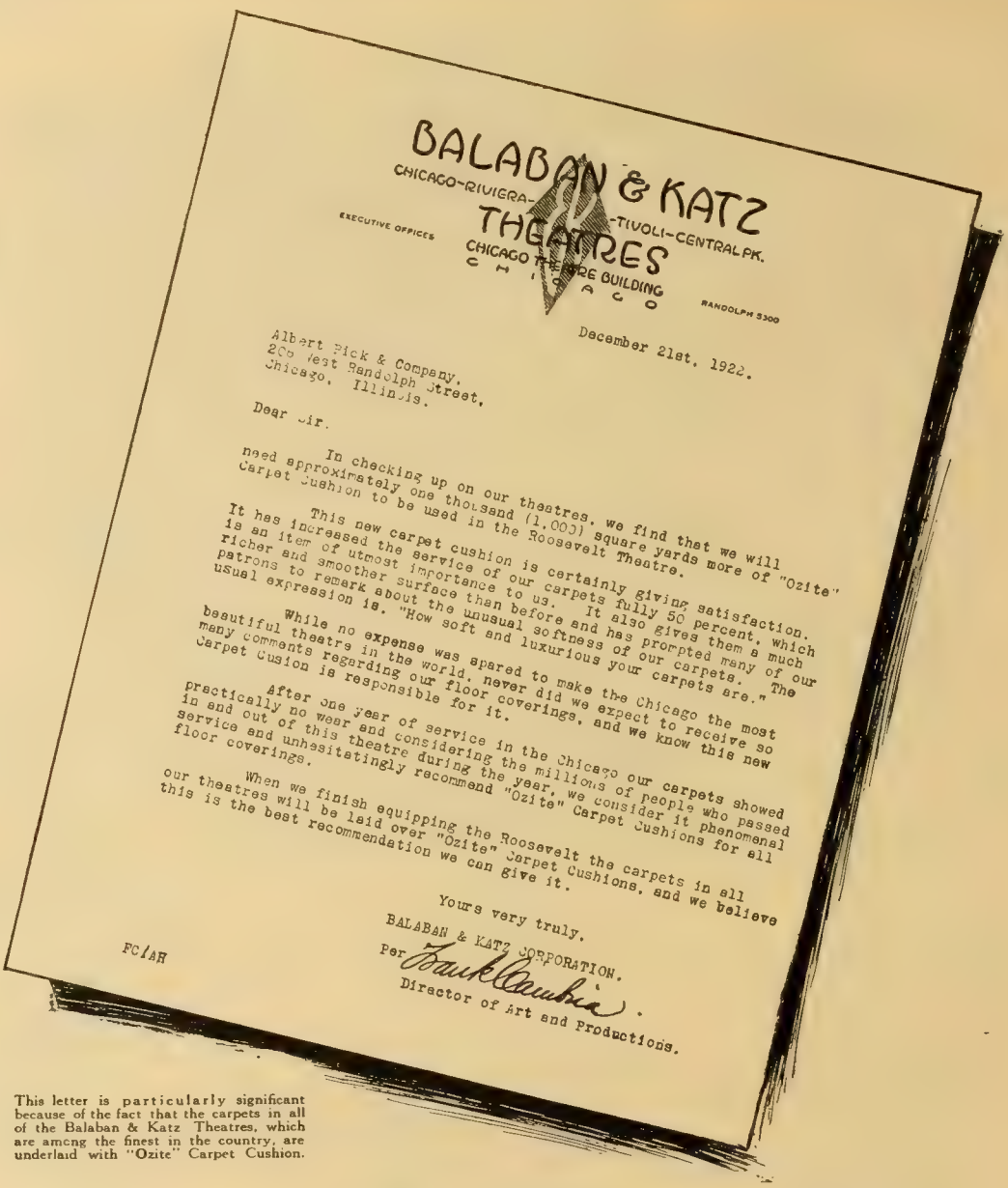


BALABAN & KATZ
CHICAGO-RIVIERA-TIVOLI-CENTRAL PK.
THEATRES
CHICAGO THEATRE BUILDING
CHICAGO
EXECUTIVE OFFICES
RANDOLPH 5300

December 21st, 1922.

Albert Pick & Company,
208 West Randolph Street,
Chicago, Illinois.

Dear Sir,

In checking up on our theatres, we find that we will need approximately one thousand (1,000) square yards more of "Ozite" Carpet Cushion to be used in the Roosevelt Theatre.

This new carpet cushion is certainly giving satisfaction. It has increased the service of our carpets fully 50 percent, which is an item of utmost importance to us. It also gives them a much richer and smoother surface than before and has prompted many of our patrons to remark about the unusual softness of our carpets. The usual expression is, "How soft and luxurious your carpets are."

While no expense was spared to make the Chicago the most beautiful theatre in the world, never did we expect to receive so many comments regarding our floor coverings, and we know this new Carpet Cusion is responsible for it.

After one year of service in the Chicago our carpets showed practically no wear and considering the millions of people who passed in and out of this theatre during the year, we consider it phenomenal service and unhesitatingly recommend "Ozite" Carpet Cushions for all floor coverings.

When we finish equipping the Roosevelt the carpets in all our theatres will be laid over "Ozite" Carpet Cushions, and we believe this is the best recommendation we can give it.

Yours very truly,
BALABAN & KATZ CORPORATION.
Per Frank Cambria
Director of Art and Productions.

FC/AH

This letter is particularly significant because of the fact that the carpets in all of the Balaban & Katz Theatres, which are among the finest in the country, are underlaid with "Ozite" Carpet Cushion.

EXPERIENCE, the most severe test of all, has more than proved the wonderful qualities of "Ozite" Carpet Cushion. Testimony like the above, which is the rule not the exception, gives concrete evidence of how "Ozite" Carpet Cushion is adding greatly to the life and luxuriousness of carpets. In Theatres, Hotels, Clubs, Stores, Churches and other public places where wear on Carpets is the hardest, it has long been in use and has proved of tremendous value.

"Ozite" Carpet Cushion is made in various widths and all rug sizes in ¼, ⅜, ½ and ¾ in thicknesses. Write for samples, prices and further information.

OZITE Carpet Cushion

ALBERT PICK & COMPANY

208-224 West Randolph Street, Chicago, Illinois

BETTER THEATRES

A monthly supplement of Exhibitors Herald, published for the information and guidance of exhibitors in matters of theatre construction, decoration and equipment and to promote the ideal of greater and finer theatres.

Edited by H. E. Holquist

Beginning in This Issue

A SERIES of service articles on lighting, fabrics and the fundamentals of stage setting and presentation by Colby Harriman, technical director, McVickers theatre, Chicago. Seventeen years of directorial association with Gordon Craig of London, "father of modern stagecraft," Adolph Allienbach, Royal Court theatre, Dresden, foremost European authority on stage lighting, Sir Forbes-Robertson, James K. Hackett, and with David Belasco as production manager for Lenore Ulric, complementing a brilliant record of performance in connection with many of the leading metropolitan motion picture theatres, provide the vast fund of practical and technical knowledge drawn upon by Mr. Harriman in the preparation of this series.

Better Lighting Treatments and Stage Settings

By COLBY HARRIMAN

Technical Director, McVickers Theatre, Chicago

IT is my purpose in this series of articles on the subjects of stage lighting and the use of various fabrics in stage settings, to present some methods for their employment in a practical manner. It is my sincere hope that some of the ideas and working plans which I am offering will be of value to the average exhibitor whose house boasts of a stage but it being economically impossible for him to maintain a proper production staff.

The better motion picture theatre of today in its evolutionary march from the nickelodeons of yesterday has brought with it newer demands for its programs. Better pictures have generally demanded better settings, consequently the augmented orchestras, mighty pipe organs, atmospheric prologues and musical and dramatic presentations have been added to embellish the background for the feature picture. Divertisement is positively necessary if monotony is to be eliminated. The long programs of pictures only, soon wear upon the nerves and many a production has suffered and fallen a victim of failure because the patrons were wearied and strained by an excessive film display. Men with vision, genuine showmen, caused the induction of concert orchestras, dramatic and musical novelties, and with this accomplishment the motion picture theatre unified the arts of the legitimate stage with the advancing photographic art of the screen.

* * *

This unification has resulted in the presentation of a form of entertainment which has a universal appeal and firmly establishes the theatre as an amusement and artistic center. Patrons of these better theatres begin to associate them with the place where the best music can be heard, the highest type of dramatic and musical expression is fostered, and where scenic stage gems, artistic lighting and color tones mingle in a harmonious whole. The variety of such programs gives the producer an unequalled opportunity to present miniature stage classics to blend in the atmosphere created by the picture and when such presentations are properly mounted they can be the source of value to the exploitation man and a box office attraction of genuine worth.

The two vital factors in such work is lighting and proper stage settings. The better motion picture theatre has a golden opportunity to develop these two features in a manner which will tend toward the advancement of both. Therefore, I hope these articles may create a deeper desire and a more profound interest in lighting and fabric settings besides being the sources from which ideas may be derived to be used in the improvement of various presentations. I will try to describe the various treatments in an understandable manner as I am aware that articles laden with technical phrases are of little value to the layman or the embryonic artisan.

* * *

First of all, let us consider the importance of the subject of lighting as it appertains to the stage and its use in the better motion picture theatre.

COLBY HARRIMAN

Lighting has come to be one of the most important forces in the theatre today. There is no other element employed in stage production which yields so much in return for a little care and artistic sense as the proper manipulation of lighting equipment. For a long time, stages have simply been illuminated glaring lights flaming from below, above, and the sides, erasing all shadows, all tones, crudely garish in their character. Stupidity is the only reason we can attribute for such ugly and lifeless effects. To overcome these common mistakes it must be insisted that a painstaking interest be taken and that a rehearsal of lights based on a prearranged detailed plot precede the offering of the presentation in order that every feature of the lighting may be faultless and gross errors eradicated.

* * *

The person who has charge of lighting or the general electrician should, in theory at least, be something of a colorist, a luminarist and a tonalist. He should study to artistically distribute masses of lights and shadows as well as harmonize color. He should know how to compose in blacks and whites. He should be conversant with the reflecting powers of different textures and surfaces, with the effects produced with various colors in lights on drops and sets. Lighting usually suffers in the hand of the artist owing to the absence of scientific knowledge, just as lighting is misused and bungled by the engineer or exclusive technician who does not possess an aesthetic sensibility. Therefore, it is a matter of holding the mirror up to nature and reflecting the image, using common sense and continually experimenting.

It should be remembered that light on a scene should come in a general direction at one time, that is, the dominating light must register a direct course and the complementary lights placed in such a manner as to give the effect of a reflection from the main shafts, this reflection is the toning wherein lies the beauty and artistic development of the scene.

Reflected light gives a mellowness and subtlety to the scene, and can be obtained either directly as a true reflection or complementary lights can lend such an impression. The use of reflected light has been unknown to the old stage, with its direct glare. Nature has two methods of lighting, one is by parallel

(Continued on page XXII)

New

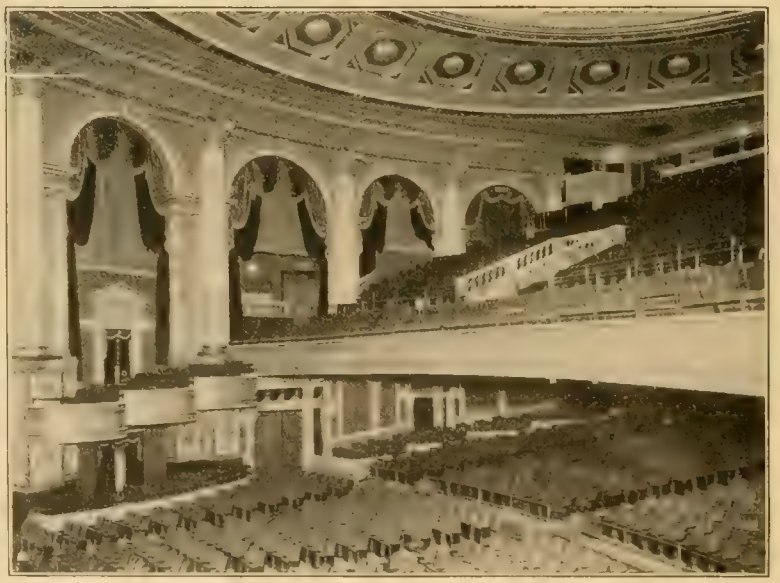
Fox Theatre

At Philadelphia, Pa.

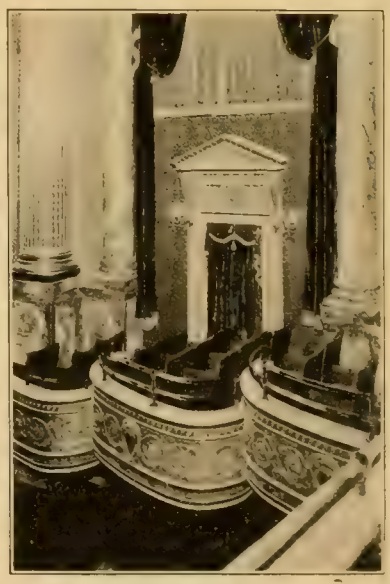
In this new Philadelphia house William Fox has added to his transcontinental chain one of the country's finest playhouses. Modernly furnished and entirely fireproof this theatre represents an investment of $2,000,000. It seats 3,000. The new Fox theatre was designed by Thomas W. Lamb, New York City. Several views of the playhouse are shown herewith.

Men's smoking room at the Fox theatre

Mezzanine lounge of the Fox theatre



Auditorium of the New Fox theatre, Philadelphia



Comfortable balcony boxes

Acoustics and Its Relation to A Successful Theatre

By HORACE L. SMITH, JR.

Theatre Engineer of C. K. Howell, Inc., Theatre Architects, Richmond, Va.

THE subject of acoustics and its bearing on theatres and auditoriums has been veiled in mystery for years. This unfortunate condition has been aggravated by the many false and unscientific theories and rule-of-thumb suppositions advanced by many, even by some otherwise good architects. The achievement of proper acoustic design was considered almost beyond the reach of the average man and the few that were so gifted that they could produce buildings with acceptable acoustics were supposed to have been endowed with a priceless gift by a benevolent providence—this ability was almost classed with witchery and wizardry. The acoustic properties of a building could never be foretold in advance of construction and the result was only determined after the building was completed and too late to effect a remedy without great cost. The large investment of the owner was practically at stake on the whims of the goddess of luck.

These conditions are deplorable and regrettable, and much educational work must be done both in the field of the laymen who own and build buildings, and in the ranks of architects, engineers, and all those who are responsible for the design of buildings in which it is desirable to have good acoustics.

* * *

From the view point of the owner of a theatre, there is an economic side that demands the most careful consideration. The owner invests thousands—sometimes hundreds of thousands—and mayhap, even millions of dollars in a theatre. This fixed investment must return dividends sufficient to justify the total outlay of money. Dividends are the sequel of box office returns, and the box office returns are dependent on the good will, comfort and enjoyment of the patrons of the house. If for any reason the comfort and enjoyment of the patrons is decreased, the amount of this discomfort will be directly reflected in the box office returns. Acoustic conditions play an important part here, for bad acoustic conditions will materially decrease the comfort and enjoyment of the patrons.

Another factor entering this, is the large investment that is necessary in elaborate organs and many piece orchestra. An orchestra may cost two thousand dollars a week in a good size house. This is a 10 per cent return per year on a million dollars. Does it not seem logical and reasonable for the owner to use every effort to insure the maximum utility and return from this large orchestra investment? A house with defective acoustics will certainly decrease the returns from this investment in direct proportion to the extent of its defectiveness. A fine organ or a many piece orchestra lose their effectiveness and value in a house that lacks the proper acoustic properties.

* * *

Perhaps a better understanding of the action of sound can be had by an analogy that very accurately applies. Sound waves are vibrations in the air and radiate from the source like water waves in a quiet pool when a pebble is dropped in the water. The difference is that sound waves radiate in all directions as if they started from the center of a ball or sphere, and a given wave at any instant is in the shape of the surface of a sphere, whereas the water waves are only in one plane or flat surface.

For the purpose of following the action of sound waves, we can consider a small part of a wave and call it a ray or pencil of sound. It will travel in a straight line and on meeting a surface of any kind, it will be reflected. If we consider the ray as a tennis ball thrown from the origin of the sound, if the ball strikes a flat surface or wall that is perpendicular to its line of travel it will rebound (be reflected) in the direction from which it came. If the ball is dropped from a height and strikes a level floor it will rebound vertically along the same line that it followed in falling. It will not reach the height from which it was dropped because some of its energy has been absorbed by the floor and some by friction of the air. If nothing touches the ball, it will keep on dropping and rebounding from the same point on the floor, rising to a less height each time, until all of its energy has been absorbed and it comes to rest on the floor. If the ball is now thrown so that it strikes the floor at an angle it will rebound so that the angle of its line of departure from the floor is equal to the angle of its line of approach. This can be better explained by the action of a ball on a pool or billiard table. A ball striking a cushion at an angle rebounds at the same angle. Sound acts in exactly this manner, its rays travel in straight lines and on meeting surfaces are reflected as were the tennis and billiard balls.

* * *

A sound ray on meeting a surface is reflected, but part of it is absorbed, the amount depending on the material composing the reflecting surface. Hard gypsum plaster walls reflect practically all of the sound, absorbing very little, on the other hand a velour curtain, thick carpet, deep upholstered cushion seats, hair felt panels, etc., absorb a large part of the sound. In a closed room a ray of sound will be reflected back and forth from wall to wall until it is absorbed. The number of times that it is reflected before it is totally absorbed depends on the absorbing capacity of the wall surfaces. The velocity of sound in air is approximately 1,100 feet per second, so it is seen that if it requires several seconds for sound to be absorbed in a room 75 feet square that the sound will have been reflected a large number of times. The amount of sound absorbed by the audience is large, so that in an auditorium in which the acoustics are very bad when only a few people are in it, may be very satisfactory when all the seats are occupied.

The condition for perfect acoustics in an auditorium are:

(a) The average sound shall rise to a uniform and suitable intensity in every part of the room.
(b) There shall be no echoes or distortion of the original sound.
(c) The sound shall die out quick enough so as not to interfere with the next succeeding sound.

The conditions of perfect acoustics are never obtained, but we can get a very close approximation that will satisfy all practical purposes. There are many factors that govern the acoustic properties of a room, some of which are very complicated and require much study and a very complex mathematical solution. There are five principal factors that have to be considered, which are:

(a) Reverberation.
(b) Echo.
(c) Intensity of Sound.
(d) Resonance.
(e) Interference.

By far the two most important of these five are reverberation and echo. The human ear is fortunately satisfied through wide limits of acoustic conditions. The last three factors have to be considered by those that desire to achieve the very best in the acoustic properties of a room but an explanation of the first two will give the average layman a very clear and intelligent grasp of the subject.

* * *

Reverberation is the length of time required for the sound to become inaudible. This is dependent on the number in the audience, the area and material of the walls, floor, ceiling, etc., on the volume of the room, and on the intensity of the sound. The time of reverberation may be three seconds for a small room and it would be very bad, although three seconds for a much larger room or auditorium might be considered excellent. One room finished with hard gypsum plaster, concrete floor, would have a much longer time of reverberation than a room of the same size, with hairfelt paneled walls and thick carpet on the floor. If the time

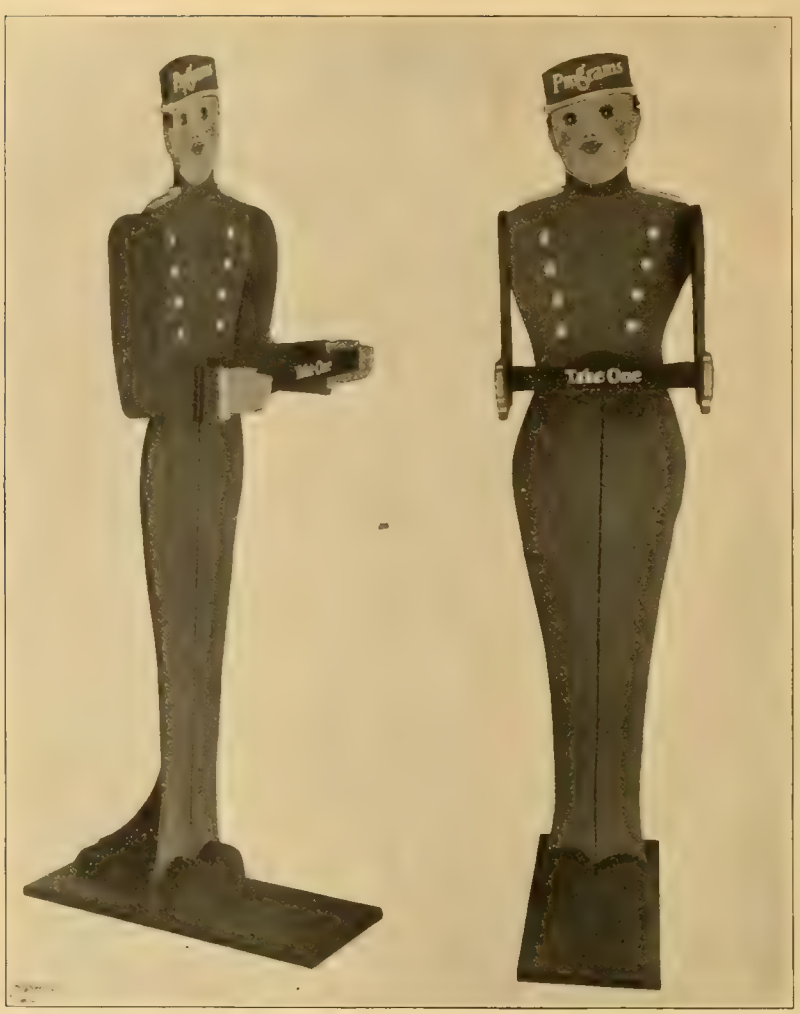
(Continued on page XXVI)

In Next Issue of "Better Theatres"

How large can the motion picture theatre be before its size makes it impractical? Has the theatre of today reached the size limit?

In the "Better Theatres" for February will be presented an interesting and valuable discussion of these important questions. It has been stated in some quarters that the motion picture house has reached its limit in the 5,000 seat theatre. Others believe that the theatre of the future will permit of an even greater seating capacity.

The story to be published in the next issue of "Better Theatres" discloses some interesting sidelights on these questions. Who knows what the future has in store for the motion picture theatre?



THIS cheerful fellow's mission in life is to hand out programs. He asks no wage and offends no patrons. Never gets tired and is always immaculate.

He is a sturdy chap, made of 5-ply veneer with "step-outs" which is the latest craze in wooden figures. His "garments" are of bright colors and all around he is typical of the figure which made famous the "wooden soldier." A certain manufacturer has figured out that a lot of theatre owners would find him not only useful but ornamental as well around the theatre lobby.

Balaban & Katz Make Public Partners In Enterprises

BALABAN & KATZ, progressive Chicago showmen, like many other of the nation's substantial business institutions, has taken the public into partnership and ownership of its enterprises. Under a recent amalgamation all Balaban & Katz theatre and film interests were merged into one corporation and the stock listed on the Chicago stock exchange.

Arrangements were made for the sale of the stock through three Chicago banks and the matter was brought to the attention of the public through the powerful screens of the company's theatres. Here the story was presented in a dignified manner. The trailer used reads:

* * *

Hundreds of our patrons have asked, "How can I buy Balaban & Katz stock?"

Recently all Balaban & Katz theatres and film interests were amalgamated into one corporation to make it possible for our employees and the public to share in their ownership and profits. The stock was listed on the Chicago Stock Exchange.

We know this is a sound investment. We recommend it because we know it will prove profitable to you, strengthen your friendship for these enterprises and materially add to their success. Every big corporation realized the importance of having its employees and the public directly interested in its business.

The present Balaban & Katz management is assured for ten years under the terms of this stock issue—and to enable you to share with us the benefits of these theatres, we have made arrangements with the following banks, convenient to our theatres, to purchase the stock for you on the Chicago Stock Exchange, and you can pay for it through them on easy terms.

You may buy from one to ten shares, starting with a first payment of $10.00 per share and the balance in twelve equal monthly installments. Or you can pay for it outright if you so desire.

Dividend checks are mailed to stockholders every month.

The following banks will purchase the stock for you on the Chicago Stock Exchange:

Loop: The Foreman Trust & Savings Bank, Southwest Corner LaSalle and Washington Streets; North Side: Sheridan Trust & Savings Bank, Broadway and Lawrence; West Side: Liberty Trust & Savings Bank, Roosevelt Road and Kedzie.

Descriptive circular may be obtained from Usher at Main Exit.

No attempt is made by the usher who has the descriptive folders to foist them on the patrons as they leave the theatre. He holds them in full view and the circular must be requested before it is handed to the patron.

On the front page of the folder is a message, somewhat similar in its import as that flashed on the screen. The inside is devoted to facts and figures concerning the company's affairs, treating with such things as its history, management, earnings, dividends, stability and the future of the motion picture business, as well as the company's own future plans.

* * *

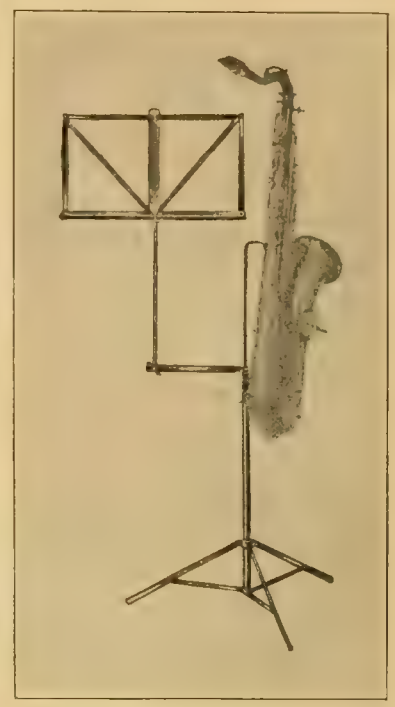
On the last page are sketches of the company's theatres, the Chicago, Tivoli, Riviera, Central Park and the Roosevelt.

Attached to the folder is an application card for stock which can be filled in asking the company to instruct any of the banks to purchase the stock for the patron.

As yet no newspaper advertisements have appeared concerning the stock, the Balaban & Katz screens carrying the entire campaign.

Music Stand and Hanger In One

The accompanying illustration shows a very convenient combination music stand and instrument hanger. The picture shows how a saxophone can be hung on the stand, when not in use, in such a position that it is in



Combination music stand and hanger

the proper position for playing. The advantage of such a stand is that it holds the instrument in a convenient position, ready to be picked up and played on a moment's notice. Another advantage is that it saves space. It keeps the instrument off the floor and eliminates the necessity of any reaching on the part of the player. With this stand, the musician can keep his eye on the music and be ready to pick up the instrument and begin playing without taking his eyes away from the music sheet.

The stand is made in several combinations to hold different instruments—trombone, cornet, violin, etc. It is also made in styles that can hold two instruments, as, for instance, a violin and saxophone.

The Theatre of the Middle Ages

Fifth article in this series on "The History and Development of the Theatre"

By FRANK CAMBRIA

[Copyright, 1923, by Frank Cambria]

MIRACLE plays were developed by the Christian fathers to instruct and enlighten the people in the teachings of Christianity and for moral development and uplift.

We find that at Metz in 1427 a structure nine stories in height was erected.

There is no doubt that the divine comedies were acted on a stage consisting of several stories with the topmost level representing Heaven, the middle level Purgatory and the lowest level Hell.

* * *

This method has been revived in Europe within the past year or two and several morality plays have been written and presented in this manner, the greatest exponent of this type of production being Max Reinhardt.

XURSA—the Evil. Below: Pan. A modern rendering of two masks by Frank Cambria

PAN

Strange to say, the character of the Greek plays was accepted as an example of good play construction and of excellent entertainment. We find that in the religous dramas the use of music, song and dance were adhered to.

Spoken lines were augmented by the aid of masks and costumes. The mask played a very important part in the drama of middle ages, but eventually gave way to the art of make-up and the use of grease paint and powders.

Shown herewith is a modern rendering of two masks by the author: Pan and Xursa, the Evil.

* * *

The art of gestures or pantomime, whereby the actor, by proper gestures, conveys to the audience the action of the play, was a great aid to the actors. This art was developed by the ancient Greeks and perfected by the Romans.

There is little distinction between pantomime and a developed sign language, in which thought is transmitted rapidly and certainly from hand to eye as it is in oral speech from lips to ear. The former, is, however, the parent of the latter, which is more abbreviated and less obvious.

Pantomime act movements reproduce forms and positions, present pictures and manifest emotions with greater realization than any other mode of utterance. There is evidence that the systematic use of gestured speech was of great antiquity. Plato classed its practice among civil virtues and Chrysippus gave it place among the proper education of freemen.

There were developed several classes of gestured expression — that suited to comedy was called Cordax—that suited to tragedy, Eumelia, and that for satire, Sicinnis.

Bathyllus from these formed a fourth class adapted to pantomime. Quintelian later gave most elaborate rules for gestures in oratory, the important feature being the disposing of the fingers:

The value of these digital arrangements is, however, shown by their use among the modern Italians, to whom they have directly descended.

The religious drama and passion plays were adhered to for many years.

The Crusades brought a new field of entertainment into vogue. The armored horseman who played at the game of tilting gave most spectacular pageants and displays of clever horsemanship and courage. These contests were held in the open air. Travelling troubadours followed these tournaments from place to place, singing ballads and romances. These later developed into bands of travelling Thespians.

* * *

A very good example of this type of entertainment is shown in "Hamlet", in which play William Shakespeare describes quite thoroughly the different characters and their methods of entertainment.

Most of their plays were improvised and very often written and acted by themselves for the purpose of flattering the rich nobility of that period. Among the actors of these groups were tragedians, comedians, musicians and acrobats.

The Jester was the most outstanding character of the type of comedian accepted by the nobility and under their patronage there was developed a type of comedy which was a forerunner of the most romantic period of the theatre.

* * *

The Jester was a privileged character, usually a humpback or dwarf, with a ready wit, who at the most inopportune time expressed himself by punning fun at his employers, but was never molested.

Illustration No. 1

"THE spirited figures upon the ancient vase are red upon a black ground and are described in the published account in French of the collection of Sir John Coghill, Bart., of which the following is a free translation:

"'Dionysos or Bacchus is represented with a strong beard, his head girt with the credemnon, clothed in a long folded tunic, above which is an ample cloak, and holding a thyrsus. Under the form of a satyr, Comus, or the genius of the table, plays on the double flute and tries to excite to the dance two nymphs, the companions of Bacchus—Galene', Tranquility, and Eudia, Serenity. The first of them is dressed in a tunic, above which is a fawn skin, holding a tympanum or classic drum on which she is about to strike, while her companion marks the time by a snapping of the fingers, which custom the author of the catalogue wisely states is still kept up in Italy in the dance of the tarantella. The composition is said to express allegorically that pure and serene pleasures are benefits derived from the god of wine.'

"This is a fair example of the critical acumen of art-commentators. The gestures of the two nymphs are interesting,

but on a very slight examination it appears that those of Galene' have nothing to do with the beat of drum, nor have those of Eudia any connection with music, though it is not so clear what is the true subject under discussion. Aided, however, by the light of the modern sign language of Naples, there seems to be by no means serenity prevailing, but a quarrel between the ladies, on a special subject which is not necessarily pure. The nymph at the reader's left fixes her eyes upon her companion with her index in the same direction, clearly indicating Thou. That the address is reproachful is shown from her countenance, but with greater certainty from her attitude and the corresponding one of her companion, who raises both her hands in surprise accompanied with negation. The latter is expressed by the right hand raised toward the shoulder, with the palm opposed to the person to whom response is made. This is the rejection of the idea presented, and is expressed by some of our Indians." —*Garrick Mallery.*

Illustration No. 3
Disturbance at signing of Neapolitan marriage contract

"THIS illustration tells a story which is substantially the foundation of the slender plot of most modern scenic pantomimes preliminary to the bursting forth from their chrysalides of Harlequin, Columbine, Pantaloon, and company. A young girl, with the consent of her parents, has for some time promised her hand to an honest youth. The old mother, in despite of her word, has taken a caprice to give her daughter to another suitor. The father, though much under the sway of his spouse, is in his heart desirous to keep his engagement, and has called in the notary to draw the contract. At this moment the scene begins, the actors of which, for greater perspicuity and brevity, may be provided with stage names as follows:

Cecca, diminutive for Francisca, the mother of Nanella, diminutive of Antoniella, the betrothed of Peppino, diminutive of Peppe, which is diminutive of Guiseppe, Pasquale, husband of Cecca and father of Nanella Tonno, diminutive of Antonio, favored by Cecca Alfonso, notary.

"Cecca tries to pick a quarrel with Peppino, and declares that the contract shall not be signed. He reminds her of her promise, and accuses her of breach of faith. In her passion she calls on her daughter to repudiate her lover, and casting her arms around her, commands her to make the sign of breaking off Friendship—'Scocchiare'—which she has herself made to Peppino, and which consists in extending the hand with the joined ends of finger and thumb before described, and then separating them, thus breaking the union. This the latter reluctantly pretends to do with one hand, yet with the other, which is concealed from her irate mother's sight, shows her constancy by continuing with emphatic pressure the sign of Love. According to the gesture vocabulary, on the sign Scocchiare being made to a person who is willing to accept the breach of former affection, he replies in the same manner, or still more forcibly by inserting the index of the other hand between the index and thumb of the first, thus showing the separation by the presence of a material obstacle. Simply refraining from holding out the hand in any responsive gesture is sufficient to indicate that the breach is not accepted, but that the party addressed desires to continue in friendship instead of resolving into enmity. This weak and inactive negative, however, does not suit Peppino's vivacity, who, placing his left hand on his bosom, makes with his right, one of the signs for emphatic negation. This consists of the palm turned to the person addressed with the index somewhat extended and separated from the other fingers, the whole hand being oscillated from right to left. This gesture appears on ancient Greek vases, and is compound, the index being demonstrative and the negative shown by the horizontal oscillation, the whole being translatable as, 'That thing I want not, won't have, reject.' The sign is virtually the same as that made by Arapaho and Cheyenne Indians."—*Garrick Mallery.*

Illustration No. 2

"IT is interesting to note the similarity of the merely emotional gestures and attitudes of modern Italy with those of the classics. The Pulcinella, for instance, drawn from life in the streets of Naples, has the same pliancy and abandon of the limbs as appears in the supposed foolish slaves of the Vatican Terence."—*Garrick Mallery.*

Stars Indicate Better Theatres

In order that exhibitors may readily distinguish the issue of Exhibitors Herald in their files which contains the Better Theatres section, attention is called to the fact that this issue will contain two stars on the "backbone" of the book. Better Theatres will be published every fourth week and its authoritative treatment of theatre construction, equipment and decoration makes it a valuable reference volume on these subjects.

Association of Equipment Men Meets in January

Members of the Association of Motion Picture Equipment Dealers of America will hold their semi-annual meeting at the Congress hotel, Chicago, on January 10, 11 and 12. The tentative program for the three days sessions is as follows:

Thursday

Registration;

Meeting called to order by President Oldknow. "Opening Address"; announcements; report of Treasurer; report of Secretary; designation of Zone Committees on various subjects; appointment of National Committees to receive reports of Zone Committees by President Oldknow; appointment of additional committees as required; adjournment for lunch; Zone Committees meet for conferences, to report to National Committees Friday morning, 9:30 a. m.

Friday

Meeting called to order by President Oldknow; report of Eastern Zone Committees; report of Mid-Central Zone Committees; report of Central Zone Committees; assignment of reports by committees from zone territories to National Committees; "Membership," by Joe Hornstein, chairman Membership Committee; "Finances," by H. A. R. Dutton, chairman Finance Committee; resolutions, reading of same, then referred to Resolutions Committee; intermission for lunch; meeting of National Committees, to report at 4:00 p. m.; report of National Committees with recommendations; intermission; banquet—toastmaster—who?; address, "Credit," by O. E. Watson, credit manager, Edison Lamp Works, Harrison, N. J.; address, "Trade Associations and the Law," by Franklin D. Jones, Washington, D. C.

Saturday

Report of Resolutions Committee; unfinished business; new business; select place and date for annual meeting July, 1924; adjournment.

Principles and Application of Mazda Lamp Projection

Third Article

IT has been shown that the projection lens consists of three elements, one of which is a cemented doublet. By combining suitable optical glasses in elements of proper thickness, surface curvature, and spacing, the units can be given the following characteristics:

1. Freedom from sperical aberration, providing good definition;
2. Flatness of field, which produces equally sharp images over the entire screen picture;
3. Freedom from chromatic aberration, eliminating colored fringes on the screen image;
4. Large diameter and free aperture, giving high screen illumination.

* * *

The commercial objective lenses are obtainable in two sizes, the "quarter" size or No. 1 lens of about 1½-inch free aperture, and the "half size" or No. 2 lens of about 2½-inch free aperture. The first three characteristics are most easily obtained in the No. 1 lenses and the longer focal lengths. But, as is shown in Fig. 21, the beam diverges rapidly after passing through the aperture, and to obtain maximum screen illumination the lens of larger diameter should be used

The curves of Fig. 22 show the relative amounts of light projected to the screen with objectives of the two sizes and the prismatic condenser of 4⅞-inch diameter. In general, twice as much light is projected with the larger lens. Until recently the No. 2 lenses were not obtainable with the better corrections of the small size, but with increased skill in design and manufacture high-grade No. 2 lenses have recently been made available by the principal manufacturers and these have essentially the same characteristics as the best No. 1 lenses. These higher grade No. 2 projection lenses should be used for projection with Mazda lamps. They are at present obtainable for all focal lengths from 5¾ inches upward. These higher grade objectives are also available in the No. 1 sizes for the shorter focal lengths.

Lauds Projection Articles

"I beg to express my appreciation of the splendid articles appearing in the latest issues of 'Better Theatres' on the subject of Mazda equipment. I am certain that these are a great aid to all projectionists using Mazda equipment. It has been of great benefit to me and has enabled me to use the equipment in a more efficient manner. Here's to your continued success and I sincerely hope more articles of this nature will be published.

HENRY J. OTTEN,
Projectionist,
Star theatre, Stoutsville, Mo.

The focal length of the objective lens determines the picture size for a given throw. With the width of the picture selected, the focal length of the required objective lens is given with sufficient accuracy for practically all purposes.

$$\text{Equivalent focus (in.)} = \frac{\text{Throw (ft.)} \times 0.906}{\text{Picture width (ft.)}}$$

Fig. 25—Typical high grade No. 2 objective lenses.

The throw is measured from the center of the objective to the screen; the formula applies for an aperture of standard size.

For a given throw, increase in the picture area decreases the average screen illumination but not proportionately, since a larger amount of light is transmitted by projection lenses of shorter focal length. The data of Fig. 24 shows the effect of change in picture width on the screen illumination for a 30-ampere Mazda lamp and the prismatic condenser lens.

* * *

To determine a desirable size of picture it is necessary to give consideration to maximum and minimum limitations determined by the angle which the picture subtends at the eyes of those in the front seats and those farthest away from the screen. Observations indicate that under usual conditions the picture appears too small if its width subtends an angle of less then about nine degrees, and, on the other hand, it can not be viewed with comfort by those at the front of the house if it subtends an angle of more than about 45 degrees.

Figure 26 shows a typical rotary shutter which is placed in front of the objective lens and adjusted so as to cut off the light from the screen during the period that the film is in motion. The blade is made of such a width that the film starts to move before the light beam is entirely cut off and the blade also starts to uncover the beam before the film is stopped. The periods during which the stationary film is being covered and uncovered is thus reduced to a minimum; the small amount of light reaching the screen during the short period of exposed film movement is not noticed.

* * *

Interruption of the light 16 times per second would result in pronounced flicker, therefore one or two blades are provided in addition to the working or "travel" blade that cuts off the light during the film movement. These intercepting or "flicker" blades can by skillful design be made narrower than the working blade and thus the loss of light may be reduced. The number of blades required depends on the brightness of the screen. At ordinary intensities of screen illumination a two-blade shutter interrupting the light 32 times per second at normal projection speed eliminates flicker, but with a very bright screen a three-blade shutter interrupting the light 48 times per second is required. The two blade shutter can in

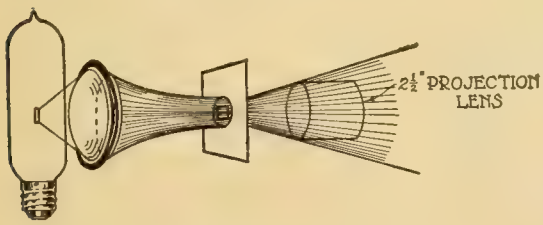
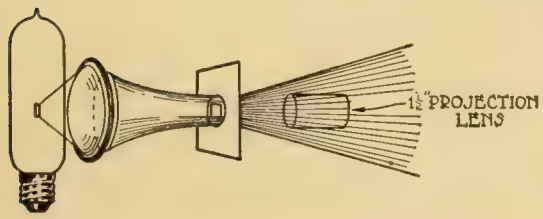


Fig. 22—The cross section of the beam at the position of the objective lens is so large that the No. 2 objective lens utilizes twice as much light as does the No. 1 lens.



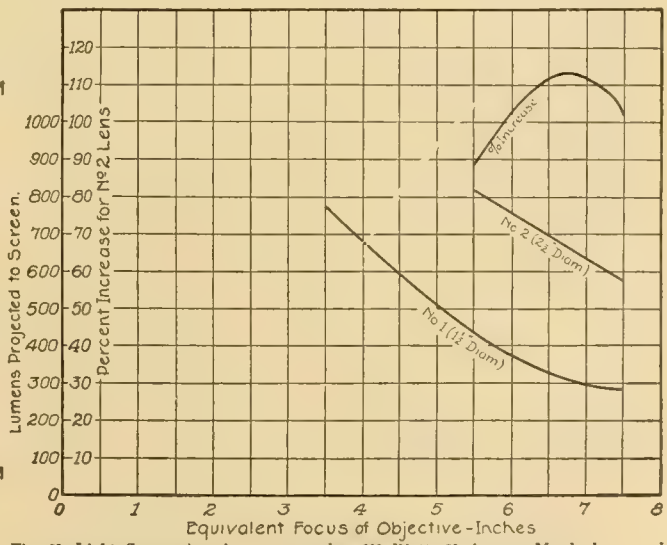


Fig. 23—Light flux projected to screen when 960 Watt, 30 Ampere Mazda lamp and the Prismatic condenser are used with the No. 1 and No. 2 projection lenses of various focal lengths. Beam unobstructed by rotary shutter or film.

DIRECTORY OF
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EXHIBITORS HERALD
commends the attention of Exhibitors to the specialists in theatre designing listed in this directory.

most cases be employed with Mazda lamps.

It is of interest to note that due to the heat storing capacity of the heavy filament wire used for Mazda motion picture lamps, the illumination produced by the lamps does not show a cyclic variation on alternating current; the illumination is steady even on 25-cycle circuits and the choice of shutters is therefore not affected by any possible stroboscopic effects.

Since the angular width of the working blade is determined by the ratio of time of film movement to the stationary period, the shutter transmission varies with the intermittent ratio as well as with the size of the objective lens, or the width of the light beam. For best efficiency the shutter should be placed where the beam diameter is smallest. With the condenser spacings used in Mazda lamp systems, the light beam emerging from the objective lens is smallest in diameter at the lens, so that the narrowest blades can be used when the shutter is placed as close as practicable to the lens holder.

* * *

The rotary shutters ordinarily employed have a transmission of about 50 to 55 per cent for the two-blade type and from 40 to 45 per cent for three-blade type. Successful designs of the former are in use, having a transmission of 60 per cent for a No. 2 lens. Skillful narrowing of the blades and their perforation with small holes are methods employed to obtain the higher transmission values. If carried too far with the working blade a "travel" ghost is noticeable on the film titles. Whatever additional light is obtained by such modification of the intercepting blade without having flicker appear on the screen is probably a clear gain, but any light received on the screen through the moving film is a detriment rather than an advantage. A third and interesting means of reducing shutter losses is the use of two disks rotating in opposite directions; the periods of covering and uncovering the beam are thus reduced approximately one-third (this reduction refers only to the actual time of covering and uncovering of the beam; the period during which the light is entirely cut off is not affected) but such shutters require very careful setting and special attention to the mechanism for their operation.

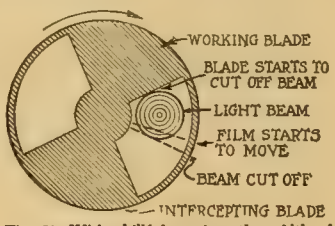


Fig. 26—With skillful setting, the width of the working blade of the rotary shutter can be reduced so that the film starts to move before the beam is entirely covered, and the blade starts to uncover before the film movement has stopped.

* * *

It should be noted that wherever data are given in these articles showing the transmission of light through various optical systems they apply for the beam unobstructed by a shutter.

(Continued in next issue)

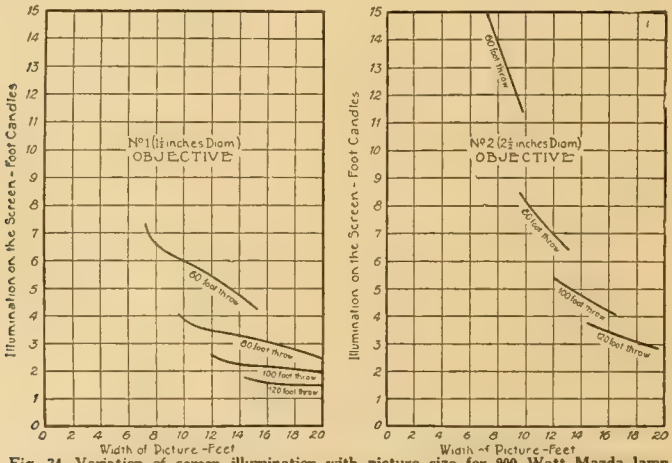


Fig. 24—Variation of screen illumination with picture size for 900 Watt Mazda lamp and prismatic condenser. Beam unobstructed by shutter or film.

Operates Theatres, Is Postmaster and Edits Local Paper

N. W. Huston, Columbus, Kan., is a busy man. In addition to operating three theatres and at present building a new one, he is postmaster of Columbus and editor of *The Daily Advocate*, the Columbus newspaper.

The foundation for Mr. Huston's new theatre was laid December 1. It is to be fireproof throughout, with concrete floors, brick walls, steel ceiling, metal roof and a booth of gypsum tile. The seating capacity will be 350 and the cost about $11,000.

Mr. Huston operates the Liberty at Columbus, the Electric at Galena and the Liberty at Cherryvale, Kan. When his new house is completed he plans to use the old Columbus house for stock and vaudeville.

New Theatre and Hotel Under Way

A theatre and hotel combined which will cost $550,000 is under construction at Tamaqua, Pa., for G. J. Higgins & Sons. The theatre will have a seating capacity of 1,400, while the hotel will have 120 rooms with baths.

W. H. Lee, 32 S. 17th Street, Philadelphia, is the architect for this project.

Finish Auditorium

The auditorium in the New City Club building, St. Louis, which will have a seating capacity of 1,000, is about completed. T. P. Barnett Company, Arcade building, St. Louis, designed the new hall.

Combining Photoplay And Dramatic Requirements

Details of Modern Combination House Adjoining Hotel

(Detailed Plans on Following Two Pages)

On the preceding and the following pages are published plans of the Biltmore theatre, Los Angeles, now under construction for the Biltmore Amusement Company. These plans are of special interest as they show in detail how provision for motion pictures and vaudeville have been worked out in the design, though the structure is planned for dramatic productions. From the hotel adjoining the theatre will receive its heat, light and power. An arcade connects the two buildings. Other facts concerning this house are told in the accompanying article prepared by Architects Schultze and Weaver, New York City.

THE Los Angeles Biltmore theatre is being erected for the Biltmore Amusement Company of which A. L. Erlanger is president. The building is being constructed at the corner of Grand and Fifth Streets on a lot that is 120' ½" x 137' 7½" in size. The theatre is being erected next to the Biltmore Hotel, which was opened for business on the first day of October. Work on this building was started in June, 1923. It is expected that the structure will be opened to the public on March 1, 1924.

Has Balcony and Gallery

This building is designed to house legitimate theatrical productions, but provision has been made so that moving pictures and vaudeville can be given, if desired. The theatre will have a capacity of seventeen hundred seats. It consists of an auditorium, balcony and gallery. The auditorium will seat seven hundred nineteen people, the balcony six hundred fourteen people and the gallery three hundred sixty-seven people.

The proscenium arch is forty feet in width and the stage is thirty-two feet by eighty feet. There are on either side of the proscenium arch three boxes. Along the front of the first balcony are five double boxes and two single boxes.

The architecture of the exterior of the building is in the Spanish Renaissance style and in keeping with the same type of architecture as that of the adjacent Biltmore Hotel. Interior decorations of the Auditorium are in the same period of architecture.

Hotel Connects With Theatre

The entrance of the theatre is from Fifth Street and next to the Fifth Street entrance of the Biltmore Hotel. The theatre is also approached from an arcade, which runs through the hotel building and connects with the theatre lobby.

On the first floor of the building, besides the auditorium, ticket lobby, and stage, etc., there is provided a large comfortable lounge.

A Smoking Room for the men is in the basement of the building, reached by a staircase from the auditorium.

At the balcony level is provided an additional lounge for the occupants of the orchestra and balcony.

At the gallery level is a lounge for the use of the gallery seat holders.

Adjacent to both of these lounges are women's rooms and toilet facilities.

Has Exterior Terraces

On the Fifth Street side of the structure have been provided two exterior terraces at the levels of the balcony and gallery, so that during the intermissions these can be utilized by the seat holders.

The balcony entrance is from the Fifth Street side of the building and four individual staircases have been provided for exiting purposes, from each level.

The theatre is separated from the adjoining property on Grand Street by a ten-foot alley.

The general color scheme of the interior of the auditorium will be blue, gold and ivory.

Every possible convenience has been provided for the patrons of this house and the dressing rooms have been made as cheerful and sanitary as modern building construction will permit. All dressing rooms have outside windows and ventilation and the most modern facilities have been provided therein.

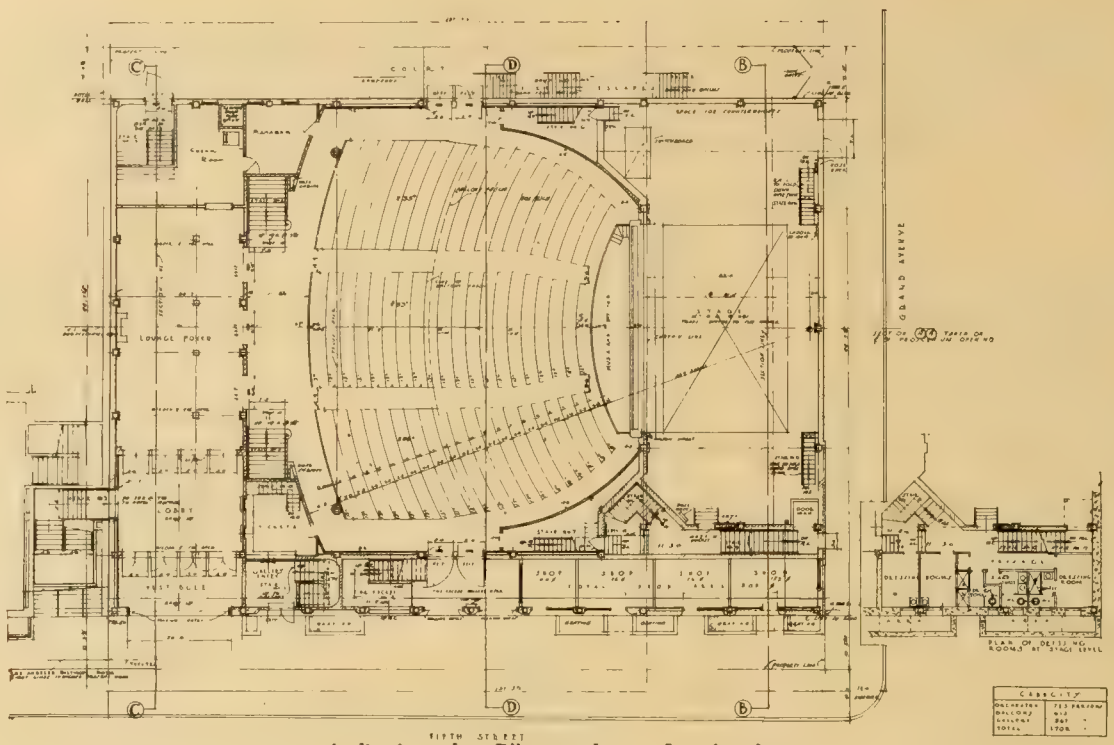
Special care has been taken in the selection of the seats, carpets, rugs, curtains, furniture, electric fixtures, hardware, and the like, so as to provide a harmonious and attractive building.

Obtains Heat from Hotel

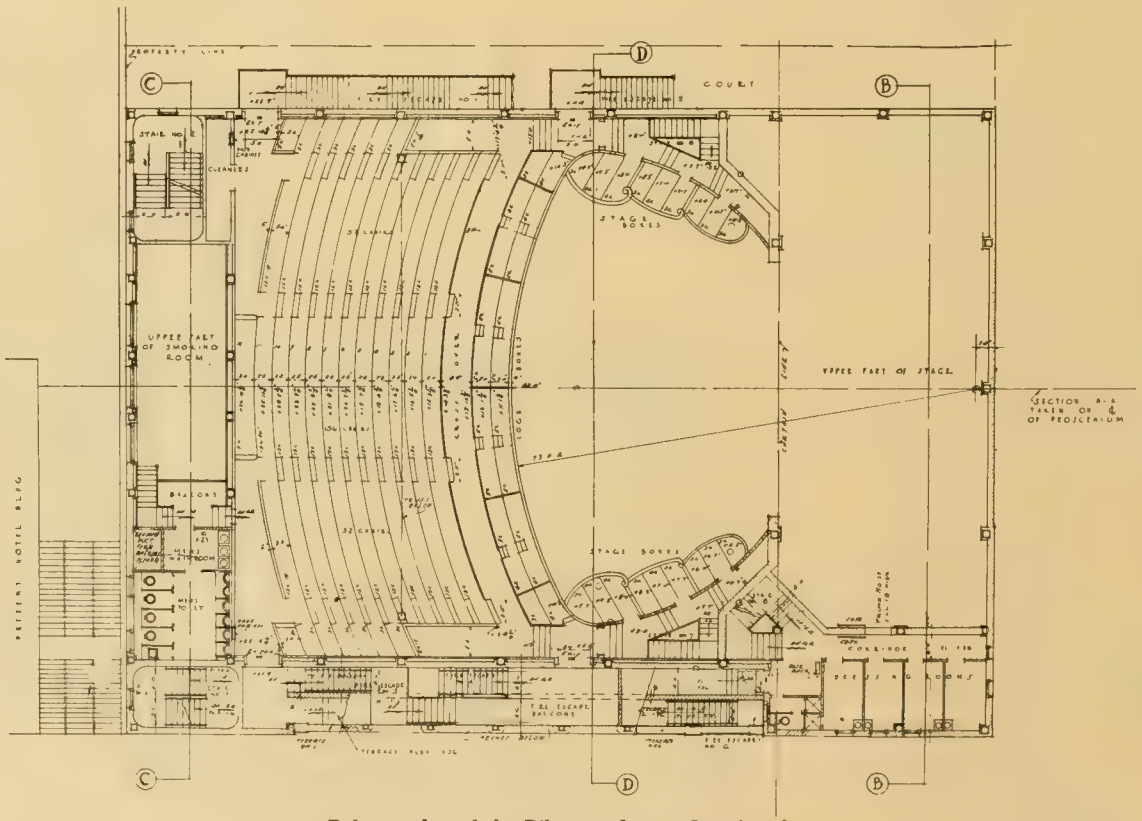
All the ornamental work for both the exterior and interior has been especially modeled for this building and it is expected that the decorations will be of an unusually high character.

The theatre building will secure its heat, light and power from the power plant of the Biltmore Hotel making it unnecessary to operate any Boiler Room in the building.

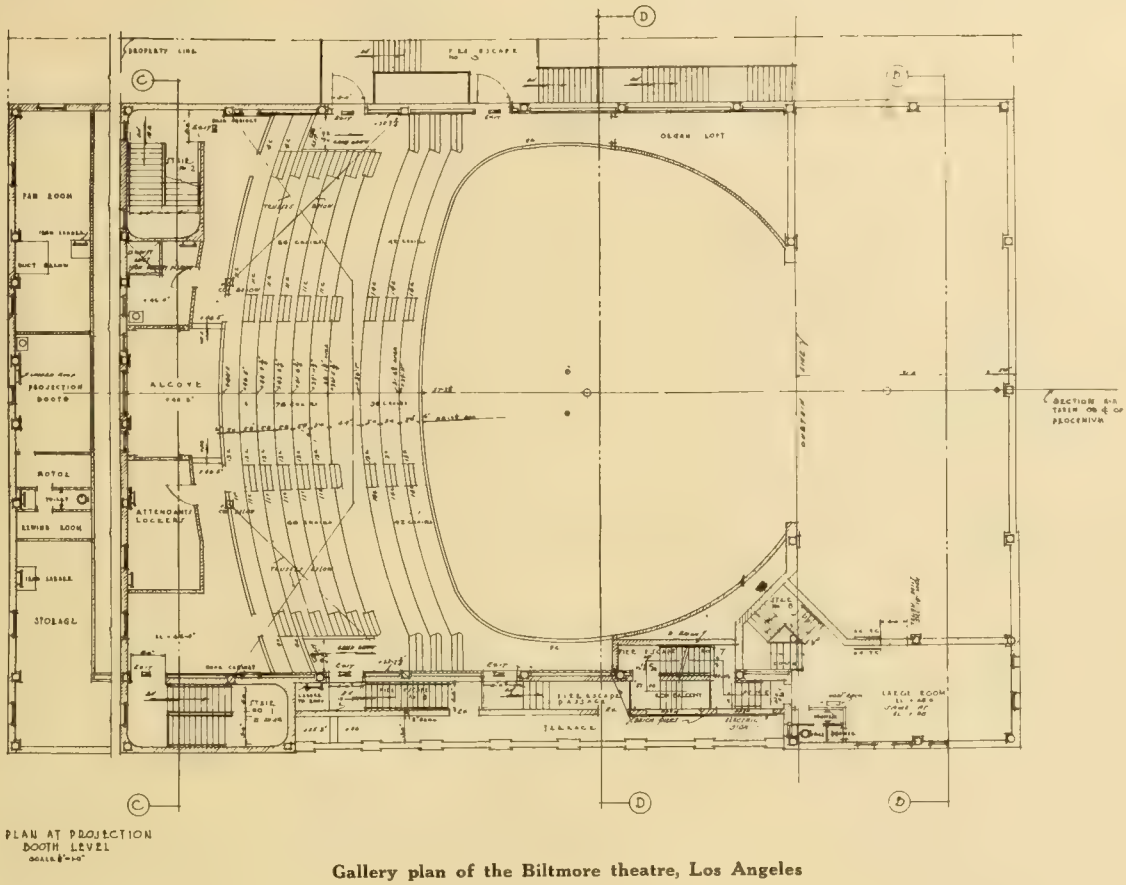
Front elevation of the Biltmore theatre, Los Angeles, being erected for A. L. Erlanger, which shows wall of adjoining hotel. From the drawing by the architects, Schultz & Weaver, New York City.



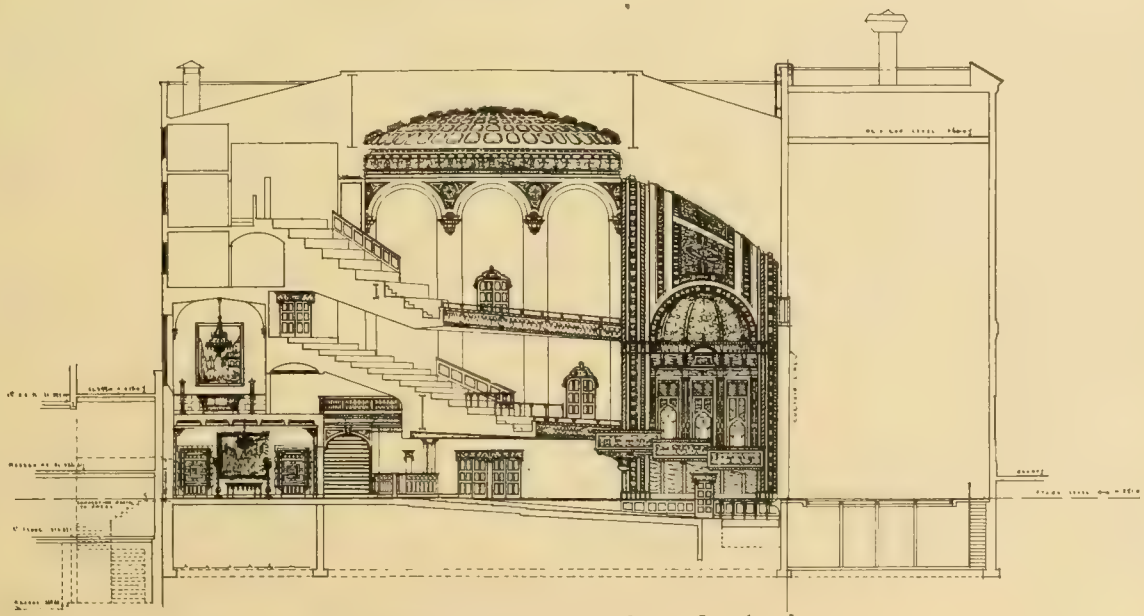
Auditorium plan, Biltmore theatre, Los Angeles



Balcony plan of the Biltmore theatre, Los Angeles



Gallery plan of the Biltmore theatre, Los Angeles



Longitudinal section, Biltmore theatre, Los Angeles

Theatre Projects Listed for 1924 Total Over $35,343,000

Construction Scheduled at This Time Forecasts Extent of Theatre Building Operations During Year

By H. E. HOLQUIST

Editor of "Better Theatres"

STATISTICS and information available at this time point to a tremendous period of theatre building in 1924. A survey made at the close of the year, which does not purport to be entirely complete, discloses that theatre construction work totaling over $35,343,000 is already scheduled for the early months of the new year.

This figure does not take into consideration any of the numerous projects on which construction has started. It covers only those projects actually on the boards which 1924 will see under way.

$5,000,000 Program Announced

Among the significant developments of the year will be the extensive building program of West Coast Theatre, Inc., Los Angeles, which already operates more than a hundred theatres on the Pacific coast and which recently announced that $5,000,000 had been appropriated for the building of modern theatres in 1924.

In addition to this there is the new Famous Players-Lasky theatre and office building in New York City, a twenty-four-story affair calling for an outlay of $10,000,000, and the new Balaban & Katz theatre in Chicago, to be the largest in the world, and which it is generally believed will be started this year. The estimated cost of this theatre is $5,000,000.

Theatres Listed for 1924

Following is a resume of some of the theatres which will be built this year, together with the estimated cost, the seating capacity, name of architect and other pertinent information:

New York, N. Y.—Famous Players-Lasky theatre and office building on Broadway, between 43rd and 44th. Approximate cost, $10,000,000. Seating capacity, 4,100. Architects, C. W. & Geo. L. Rapp, 190 N. State street, Chicago.

*

Chicago, Ill.—New Balaban & Katz theatre, at Broadway and Lawrence. Seating capacity to be about 5,500. Approximate cost, $5,000,000. Architects, C. W. & Geo. L. Rapp, 190 N. State street, Chicago.

*

Chicago, Ill.—New Washington Amusement Company theatre, to be located at Randolph and State streets. Financing under way by Washington Amusement Company, 10 N. Clark street. Starting date not announced.

*

Chicago, Ill.—Architects Oman & Lilienthal, 64 W. Randolph street, with J. E. O. Pridmore associated, have prepared plans for a theatre for Lincoln, Robey and Belle Plaine, to be leased by Ascher Bros. Seating capacity, 2,500. Approximate cost, $500,000. Work will start soon.

*

Madisonville, Ky.—Construction will start this month on a new theatre costing $25,000 and seating 400 for M. F. Holeman. Clifford Shopbell & Company, Evansville, Ind., are architects.

*

Mishawaka, Ind.—Architect R. L. Simmons, Beardsley Block, Elkhart, Ind., expects to let contracts this month for the new theatre to be erected in Mishawaka, Ind., for M. E. Remley.

*

Eau Claire, Wis.—J. E. Nason, 622 Corn Exchange Building, Minneapolis, is preparing plans for a new theatre for Eau Claire Theatre Company to be erected in Eau Claire. It will seat 1,000 and cost $123,000. Construction will start March 1.

*

Sheboygan, Wis.—Architect Edward A. Juul, Security Bank Building, Sheboygan, has prepared plans for a local company for a theatre to seat 1,800 and be erected at a cost of $225,000. Construction will start early this year.

*

Oakland, Cal.—A new Orpheum theatre is to be erected on Broadway near Twentieth street, it has been announced by Marcus Heiman, president of the Orpheum circuit. It is expected construction will start in about five months. The seating capacity is to be 2,400 and the cost about $800,000.

*

San Francisco, Cal.—Plans for the building of two new theatres and the purchase of one-half additional interest in two Elmhurst houses by the T. & D., Jr., Circuit are announced by J. R. Saul, San Francisco theatre broker, who has handled the transactions. Negotiations have been completed whereby M. A. Naify, E. H. Emmick and Robert A. McNeil have acquired a lot 88 by 204 feet at Monterey, Cal., and plans are being made for the erection of a theatre to cost $275,000. These exhibitors, with Mortimer Thomas and Charles Moser, have purchased from John Peters a half interest in the Elm and Bijou theatres at Elmhurst, a suburb of San Francisco. Plans are being drawn for a 1,600-seat house to be erected within the next six months, and upon its completion one of the present theatres will be closed. The T. & D., Jr., Circuit now comprises 37 theatres in Northern California.

*

Buffalo, N. Y.—G. E. Eichenlaub, 720 Commerce Building, Erie, Pa., has completed plans for a theatre for the Buffalo district which will cost $150,000 and seat 900. Construction will start between January 2nd and 24th.

*

Benwood, W. Va.—Construction of a theatre costing $10,000 and seating 400 is ready to be started here for O. Scarnechia. Plans have been prepared by Architect M. F. Giesey, 512 Riley Law Building, Wheeling, W. Va.

*

Canton, O.—Construction will start March 1 of a $100,000 theatre in Canton which will seat 1,000. Name of owner withheld. Plans have been prepared by Architect George A. Ebeling, Newman-Stern Building, Cleveland, O.

*

Ottawa, Ill.—Architect Jason F. Richardson, Jr., has been commissioned to rebuild the Orpheum theatre in Ottawa for B. S. Jordon at a cost of $75,000. The seating capacity will be increased to 1,025, with new seats and the entire interior rebuilt. Work will start in spring.

Boston, Mass.—Construction will start this month of the new theatre at Tremont and Hollis streets, Boston, for Tremont Street Realty Company. The architects are Blackall, Clapp & Whittemore, 20 Beacon street, Boston. The theatre will seat 4,400 and cost $3,000,000.

*

Flint, Mich.—Bijou Theatrical Enterprises, of which W. S. Butterfield is president, City Bank Building, Battle Creek, Mich., will break ground in Flint during February for a $600,000 theatre which will have a seating capacity of 2,000. John Eberson, 212 East Superior street, Chicago, has prepared plans.

*

Kalamazoo, Mich.—The Majestic theatre here, owned by Bijou Theatre Enterprise, will be remodeled at a cost of $100,000, the work being officially announced to start May 1, 1924.

*

Bronx, N. Y. City.—A new theatre is to be erected at 233 N. White Plains avenue, the Bronx, for Daniel Houlihan & Son. The theatre will cost $6,000 and seat 1,500. Plans have been prepared by Architect Charles Schaefer, Jr., 394 E. 150th, Bronx, N. Y. City.

*

Chicago, Ill.—Marks Bros., owners of the Broadway-Strand, the Orpheus, Marshfield and other Chicago theatres, will erect a $2,300,000 theatre on Sheridan Road near Devon which will seat between 3,400 and 4,000. C. W. & Geo. L. Rapp are architects for the project.

*

Pottstown, Pa.—Plans for the erection of a new theatre at High and Charlotte streets this summer are under way by Bennethum and Snyder interests.

*

Elkhart, Ind.—Construction of the $500,000 Lerner theatre, headed by Harry E. Lerner, will start April 1, it has been announced. The theatre, seating 2,000, will be erected at 400-414 South Main street. K. M. Vitzhum and Company, 605 N. Michigan avenue, Chicago, have prepared plans.

*

Pocatello, Idaho.—Construction of a $300,000 theatre will be started in Pocatello in spring, according to F. E. Logue, local realty dealer. The State Building and Investment Company will finance the project.

*

Long Beach, Cal.—An eight-story theatre and office building is to be erected in Long Beach at a cost of $4,000,000. Long Beach business men and officials of West Coast Theatres, Inc., are interested in the project. The theatre will be erected on the north side of Ocean boulevard, between American and Elm avenue, and will have a seating capacity of 3,000.

*

Palo Alto, Cal.—Weeks & Day, San Francisco architects, are preparing plans for a $100,000 theatre for Palo Alto Theatre Company, it has been announced by

(Continued on page XXIX)

National Theatre
Richmond, Va.
Equipped with
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and Power's Speed Indicators
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Power's Dissolving Stereopticon
Power's 6B Improved Projectors with G.E. High Intensity Lamps
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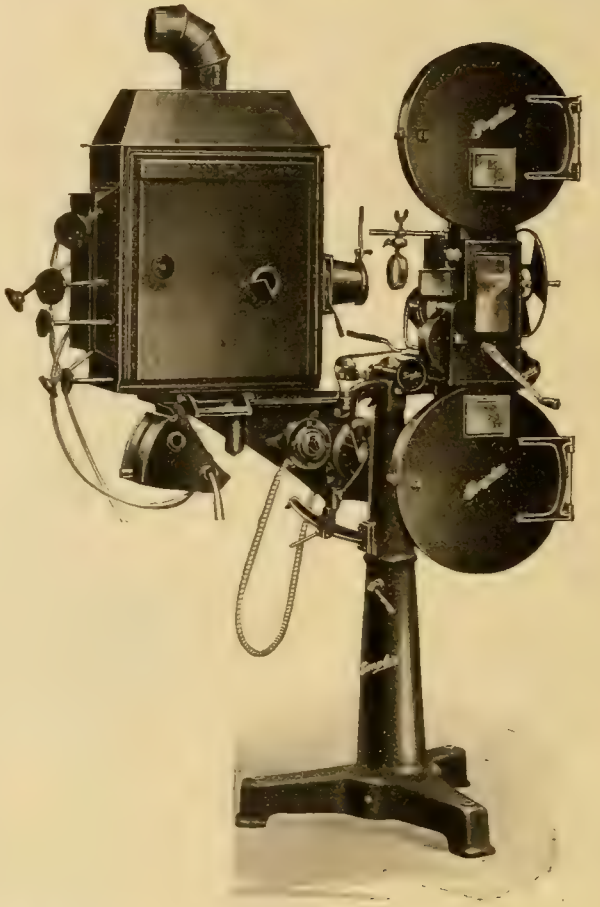

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Page 2135

21st & Payne,
Cleveland, Ohio

15th & Davenport Sts., Liberty Film Bldg.
Omaha, Nebr.

21st & Broadway,
Denver, Colo.

Made Money When It Rained

IN the HERALD'S "What the Picture Did for Me" department there recently appeared the following report from Frederick C. Hinds, Cresco theatre, Cresco, Ia.

Grumpy, with Theodore Roberts.—An exceptionally fine picture. The star's interpretation is excellent. Rained first night. Played to fair house second night. **Our profit came from the rain insurance.** —Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Mr. Hinds, in the following letter, tells about his experience with rain insurance and how it enabled his profit.

* * *

"In response to your inquiry regarding insurance carried on 'Grumpy', wish to say that I tried out the rain insurance idea during September. I carried a policy covering every night the theatre was open during the period from September 6th to 20th, inclusive. The insurance was in force for three hours each day, from 5 to 8 p. m. The amount carried was $50 on the night—and the cost was $3 per night. Had 'Grumpy' alone been insured for the two nights of its run the profit would have been $44. But I insured the entire month—rather the period stated previously—at the cost of $63. It rained twice during the life of the policy and I collected $100, realizing a net profit of $37 on the venture. The first night of the showing of 'Grumpy' it rained. This was the second night I collected so the $37 profit was credited to that picture. The amount of rainfall necessary to a collection is one-tenth of an inch. Policies may be obtained at one-third less premium for a fall of one-fifth of an inch.

"I do not, however, believe that rain insurance, as a steady policy, will be found profitable to a theatre. I kept track of August, October and November, as well as September, and, had I had these three months similarly insured, I would have lost money on each of them. Of course, you buy protection—and it might be advisable in special instances where really big pictures are presented. I merely happened to be lucky in choosing the right month—and in choosing that alone. The more hours covered by the insurance, the higher the rate, of course; but the minimum number of hours covered is three. I predicted that, even with big pictures, $50, together with the revenue from patrons who came in spite of the rain, would offset the loss accorded by the absence of patrons kept away by the rain. Ordinarily, patronage here falls off only about one-third when it rains, except in a severe storm.

* * *

"It is, perhaps, interesting to note that the first night I collected it rained between 5 and 6 p. m. and did not rain thereafter. This enabled me to collect the $50 and, in addition, there was no loss of patronage."

New Projects

Bisbee, Ariz.—Lyric Amusement Company, operating several theatres in this city, will soon start the erection of a new theatre to cost $40,000 here.

*

Hoquiam, Wis.—Dolan-Ripley interests plan to erect a new theatre in this city. This company which has its headquarters at Aberdeen is building a new playhouse there at present.

The producer's care is justified; the audience is pleased—when the print is on

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The Hub Electric Company Presets Selective Remote Control Switchboard (Locke System) is adaptable to any location, where pleasing lighting effects are desired. Many scenes of any character may be set in advance and brought into play at will. We adapt our system to the use of single units of one pilot switch and one dimmer, simplifying the system, to permit the most intricate set-ups to be used by any one with any degree of intelligence.

All parts are made rugged and foolproof; all coils and dimmers are designed for continuous duty. All parts can be readily removed from the front, without special tools. The pilot light can be readily extracted for testing and replacing of lamps.

Set-ups can be made on this board and control extended to remote points, such as picture booth, orchestra leader, fire guard or any place on stage where a portable control may be used.

This system has met the requirements of our Country's foremost engineers and is specified by very prominent engineers from New York to Los Angeles. It is particularly adaptable to Theatres, Auditoriums, Temples, Clubs, Ball Rooms, Lodges, Schools, Studios and large Dining Rooms.

The system and mechanism are fully covered by patents and purchasers are warned and should investigate this point in making purchases of this type of equipment.

Following are a few of our many installations:

Cleveland Public Hall	Cleveland, Ohio
Grauman's Metropolitan Theatre	Los Angeles, Calif.
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Standard Oil Co., Community Theatre	Whiting, Ind.
National Cash Register Co., Community Theatre	Dayton, Ohio
Orchestra Hall	Chicago, Ill.
Trianon Ball Room	Chicago, Ill.
Order of Eagles	Chicago, Ill.
Cinderella Ball Room	Chicago, Ill.
Country Club of Evanston	Evanston, Ill.
High School	Ottumwa, Iowa
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IT should never be *necessary* for your patrons—women particularly—to inquire the way to REST ROOMS.

Glo-Letr Signs point the way to all parts of your theatre without word-of-mouth explanation.

They clearly mark your REST ROOMS, SMOKING ROOMS, CHECK ROOMS, NURSERIES, AISLES, TELEPHONE BOOTHS, ETC.

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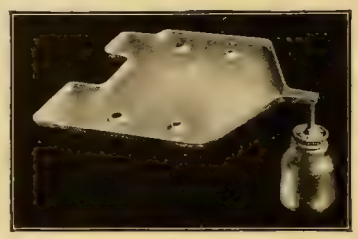
TESCO DRIP PAN for Power's Projectors



For years the operators of Power's projectors have felt the need of a properly constructed device to catch the constantly dripping oil from these machines. Oil covers the front of the stand, the lower magazine, the film therein and the floor, and is the direct cause of most all the motor and speed control troubles, and dirty film.

The TESCO DRIP PAN is a heavily nickeled, or enameled, pressed-steel pan, designed so all the oil is caught and caused to run into a bottle. REMEMBER, OIL is the life of the projector—plenty of oil forms a film between the moving parts, thereby wearing out oil and not the metal bearings. As the oil breaks down and runs off it is caught by this pan and thrown out. The bearings and gears can be flushed from time to time with flushing oil, and fresh lubricating oil applied without removing the head from the stand or disturbing the setup. The life of the projector is lengthened by the use of plenty of oil.

Manufactured Exclusively by

Theatre Equipment Supply Co.
146 Leavenworth St. San Francisco, Cal.

Fitzpatrick & McElroy Open New House

FITZPATRICK & McELROY of Chicago, owners of one of the largest chain of motion picture theatres in the country, have just opened another theatre in Traverse City, Michigan.

The Lyric, as the new house was christened, was opened Thursday evening, December 20th. It is an absolutely fireproof structure of brick and stone with a seating capacity of 1200, arranged in auditorium and spacious mezzanine. The Lyric is ultra modern in every respect and embodies all the latest ideas in theatre construction.

* * *

In design it follows the architecture of the Selwyn and Harris theatres of Chicago, recognized as among the most artistic playhouses in the country. The lobby is paneled in natural wood. A dark walnut is used and the soft shadings of

Kenneth S. Fitzpatrick

the walnut set off to advantage the turquoise blue velvet hangings bordered with gold. The walls of the auditorium are in old ivory and the rich blue of the velvet hangings, with here and there a tint of gold, is repeated in the touches of color which enliven the soft tones of the ivory.

The handsome luxuriousness of the auditorium culminates in the stage which is entirely draped in silks and velvets. Here again the three colors of ivory, blue and gold were interwoven in a most beautiful effect.

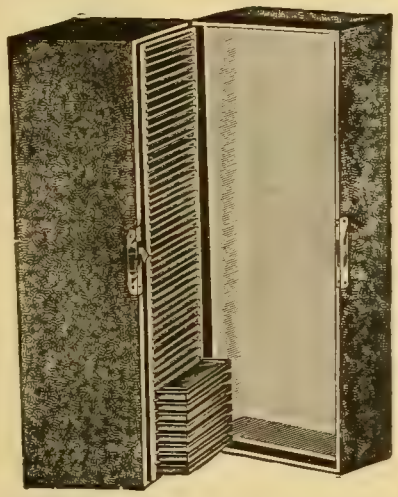
A $25,000.00 organ will furnish the musical accompaniment of the pictures. All the latest lighting effects have been installed, relief lighting and dinner banks. Two Powers projection machines have been placed in the booth. The seats were furnished by the firm of Heywood & Wakefield.

* * *

Harry C. Miller, who has had many years experience in operating motion picture theatres and was for some time man-

(Continued on page XXIV)

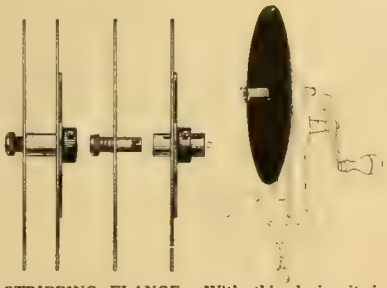
The Showman's Shop Window



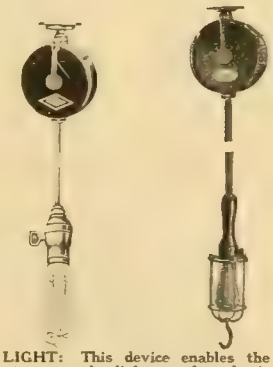
SLIDE CABINET: He is a handy cabinet for efficiently holding slides that saves breakage as well as time.

DISSOLVING SLIDE CARRIER: This slide carrier changes the slides at one operation.

FERNS and artificial flowers and plants lend beauty to lobby and foyer. They are excellent for decorative purposes and are made in varieties and styles to fit the requirements of any theatre.

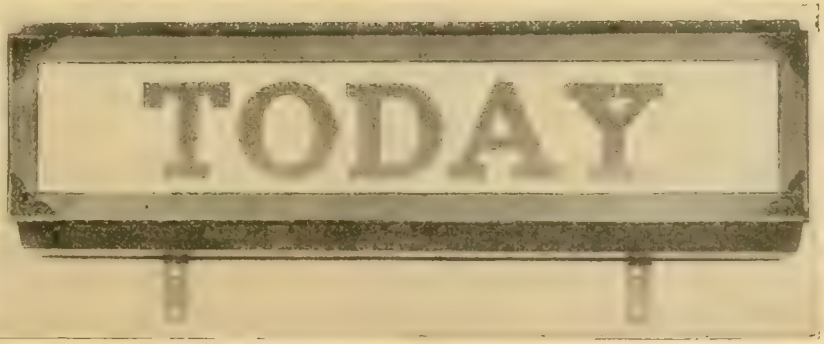


STRIPPING FLANGE: With this device it is possible to cut the film at any place without getting it all mussed up. Has demountable flange which permits removing of the part that has been wound.



REEL LIGHT: This device enables the operator to carry the light to where he is working. The cord reels in and out. One view shows a handy hook attachment for holding the light.

OPERATOR'S OUTFIT: A compact and handy outfit for the projectionist and repair man containing oil gun, "V" block, drive pins and split screw driver.



ANNOUNCEMENT CABINET: This cabinet has the days of the week on a roller and the days are changed by winding with a key. It is used on top of a lobby display frame to good advantage.

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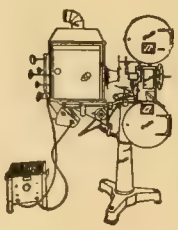

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Better Lighting and Stage Settings

(Continued from page V)

beams from the sun and the other is the light from the diffused sky. Old fashioned methods have failed to imitate the second form of natural lighting. Light in nature is never a mere glare. The sun, like powerful spot lights, is blinding, but its light is reflected from soft modulated objects, softened with shades, tones and colors. If a scene is meant to suggest some part of real life or some section of the world, then the lights must be used as though they were natural. We often yield to the temptation of giving a liberal interpretation of nature for the sake of beauty of effect, but beautiful lighting is just as possible in strict realism where truth to Nature is rigidly observed as in imaginative pieces. It is a matter of using a good diffused light and arranging the scenery to receive it. I contend that in the motion picture theatre that liberty can be taken in light treatments, that the electrician may take advantage of a "lighting license" and make his effects the result of a blending of the realistic and imaginative which give him a form of lighting we can conveniently call photographic-colorful in the extreme. I have successfully experimented with this form and have found that such lighting has created much favorable comment because of its picturesqueness, and some protests from persons who contended that it was unnatural, but, all art is unnatural yet art is not of necessity crude and grotesque.

The trouble with the average stage scene is that there is too much illumination and not a proper lighting treatment

* * *

to harmoniously interpret the general idea of the action or what the scene is to fit. During the last few years we have witnessed a gradual tendency towards the use of less light, even approaching the dark stage. Of course, dark stages are not practical unless there is a ray of light defining something, a bright spot somewhere, otherwise the attention of the audience might drift. Dark stages are dangerous to deal with unless the action is sustained. But, the darker the stage the more effective becomes any light used, such lighting if subdued, gives a softness of outline and restfulness to the eye.

Don't be afraid of shadows. Realization of the value of shadows has been the turning point of light to a true art. Shadows may be beautiful masses in the design of the scene and some wonderful effects may easily be obtained by manipulating the lamps in a manner to secure myriad shadowings and modulations in toning. A scene bound together with a single light from one direction, with its complementary shadowings, emphasizes the important and obliterates the unimportant. A unified scheme of lights and shadows serve as a central artistic fact around which all details of the picture are to be grouped. Lights and shadows can be planned to group themselves in pictorial design, as for example to show light and shade, a light placed to high light the convolutions of a curtain, or in casting across stage great shadows from a temple or a tree. Pure design which commences with planning of lines and spaces ends only in manipulation of lights.

* * *

True lighting is that which makes figures plastic. It is that sort of light we

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Indianapolis Calcium Light Co., Indianapolis

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Iowa Theatre Equipment, Des Moines

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Monarch Theatre Supply Co., Memphis

Vermont
Hicks & Pryce, Montpelier

Washington
Spokane Theatre Supply Co., Spokane

West Virginia
Turner Picture Service, Wheeling

Wisconsin
Ray Smith Co., Toy Bldg., Milwaukee
Exhibitors Supply Co., Milwaukee
Wisconsin Theatre Supply Co., Milwaukee

For further information and for recommendations for installations in your theatre, get in touch with any of the above dealers or write direct to National Lamp Works of G. E. Co., Nela Park, Cleveland, Ohio.

NATIONAL MAZDA LAMPS

feel to be light and not merely illumination, the kind which does work of light in the real world. Lighting can make inanimate objects and lifeless things become part of the living scene. Trees, stones, castles, may partake of the mood of the scene so that they change or grow with it, first mysterious and forboding, then hard and relentless, the background always being in harmony with the action, expressing it but not boldly, throwing the action of the scene into the foreground. This enables the players to work with and not against their scenic environment. Soft natural lighting in exteriors gives the sense of distance, perspective and proportion. In lighting interiors the sets and players should be moulded as one, living creatures both, in the world of reality or fancy. The stage pictures then seems a living work of art, harmonious, unified, satisfying, restful and quieting.

Never use a light unless you have a purpose for it and a good reason for its place in the electrical scheme of things. Overloading is dangerous and imperils your effects and the effectiveness of the lighting. One should always be cognizant of the emotional action of lights on the minds of the audience and properly interpret each scene with lighting, using the lights in the same way that a musician uses notes. This is the opportunity to reflect moods with colors.

* * *

It is a good little rule to follow, that when you begin to light a scene to ask—what is to become of the actors and what is to become of the scene. There must be some intelligent and obvious cause for every effect and with thought, a proper treatment is developed. The first rule of art is that any work must have unity within itself and that unity must extend to every detail of the work. This has been the exception and the average director is unconscious of his transgression. Whether one is dealing with color as paint, silk or light, you necessarily arrange its varying quantity and quality into a complete whole and you call it a pattern. Patterns are achieved in diverse ways, and this diversity should be kept. Using color on the stage, using it as a pattern, that is, abstract shapes of different hues, harmoniously arranged, so that there is unity within the completed scene itself, will result in a means of expressing all sorts of things. I might add that when colored light of any kind is used as a medium in a scene, it will be found that the best effects are attained by the introduction of neutral colors, as they do not counteract the effect of light. Lights should be graded in color as well as in depth.

I wish that space permitted me to continue this discussion of the theory of lighting, but I fear a continuation of it would defeat the purpose of this series. I simply want my readers to become convinced of the dynamic quality of light and to realize what a potent factor they have at their command to express themselves. I trust that it will come to you as an inspiration which will influence you as you start your new lighting with old lamps. Light seems to me to be a living thing, no other sensuous excitement aside from music can seize, and absorb our attention. Light represents the soul of action, carries us in its ebb and flow, gives us the sense of living in its inner life.

* * *

The next article will be on the construction of simple but effective electrical equipment, and the manipulation of lights based on equipment generally found in the average theatre.

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Open New Michigan Theatre

(Continued from page XX)

ager of the Moir houses in Chicago, has been engaged as manager of the Traverse City house.

The majority of the Fitzpatrick & McElroy theatres are located in Michigan, with additional ones in Illinois, Indiana

Blair McElroy

and Wisconsin. This firm has also under construction an imposing theatre in Harvey, Illinois, which will be opened in February and a building covering a block in Chicago devoted to a theatre, office and stores, which will be ready the first of the year.

This Exhibitor Has Problem

A Pennsylvania exhibitor, who, for business reasons asks that we do not publish his name, writes as follows:

"My advertising, (photos, slides, one, three and six sheets) is $3.00 a show and up, bought from a dealer. The paper is not always good and would run from $5 to $6 if bought from a distributor, though the paper would be in better shape.

"Am considering a marquise but dare not increase maintenance expense unless returns increase. Lobby has front doors, well lighted by 500 watt globe. Arch above front door lighted by fourteen 40-watt lamps. Base of arch 14 ft. long and it is about 10 ft. high at center. Base of arch is the top of front doors. There are frosted windows in the arch.

"I cannot devise any practical method of using arch space. The arch has some value for lighting up the front but none for ad-advertising.

"A marquise? How much will it cost to install? How much to maintain? Can I save part of the cost of advertising accessories?

"In order for suggestions to be of any value to me, you must know that increased receipts must pay for improvement."

If some exhibitor who has had some experience along the line of the problem stated, will write his suggestions, we shall be glad to forward them.

Are You a Small Town Showman With Poor Music?

Developing Local Talent Suggests A Profitable Solution

(By the Observer)

IN some recent articles in these columns we have said that music was a real problem to many of the theatre owners in the small towns. We realized that in some cases it was a problem that was hard to solve. Now there comes a letter from just one of such cases.

The owner of a small theatre in a country town writes to say he has been reading the articles on music that have appeared in the "Better Theatres" section. He has a problem which he states as follows: "Take my town for example. There is no player in town who can or will play for pictures. And if such a person, generally a young woman, can be secured it is impossible to depend upon them for every show. There are various automatic instruments on the market but they seem to be etiher too expensive or too mechanical for the purpose."

* * *

We agree with our correspondent that his music problem seems hard, provided you admit that the mechanical instrument is too "mechanical" to fill the bill. Certainly, it is a fact, that many of the mechanical instruments, as they are played, are too mechanical. The manufacturers of these instruments claim, however, that if such is the case it is because the instruments are not properly manipulated. Personally, I have listened to a mechanical instrument play a selection where part of the piece was played by the music roll and part played by the artist, and it was impossible to discriminate between the two. I realize also that when these instruments are installed in homes or theatres they very often, for all practical purposes soon degenerate in "hurdy-gurdys." Why that is so is not the question we are at present interested in. The fact is that there are hundreds like our correspondent, and these are the ones that we want to help, if it is at all possible.

* * *

The first difficulty is that the small theatre cannot afford to pay several musicians for an orchestra. In addition it is impossible in some places to get the musicians. The answer to that difficulty is "develop local talent."

And the next question is can local talent be developed at little expense and how can it be developed.

I wonder if our correspondent has inquired what is being done in the way of school bands and orchestras in his community. It is a fact that few people realized that most schools have some kind of orchestra. They play in the schools often with instruments that are the property of the schools, and they never play outside. Consequently the public does not know that there is an orchestra right in their community, composed of their own children. And these orchestras play exceedingly well. I was surprised recently when I attended a recital given by school children to find that this particular school had a first class orchestra as well as a good band. And the pieces the orchestra played were many of them difficult operas.

* * *

Yes, there is musical talent in every community, and, to some extent it is being developed. Most of the theatres that have the difficulty of our correspondent could tie up with what the school is doing in the way of orchestras and could with little trouble and expense get a dozen of the best and oldest pupils to play in the theatre once or twice a week. A feature of this kind would draw patronage as the people of the community would sooner go to hear the young talent of their own town play even if they did make a few mistakes than hear some imported artist who had an "outside" reputation. That is human nature regardless of location. Of course, we are not advancing the suggestion that the theatre hire such orchestras to carry their entire musical programs, but the appearance of the best of the local talent in solo work and orchestral work one or two evenings a week would make it posible for the mechanical to carry the music the rest of the time.

* * *

Another avenue in any community is the music teacher. There is not a theatre in the country that does not have a music teacher living within a mile of it. And there is hardly a square mile anywhere in the country that has not one music pupil that is taking lessons on some musical instrument. The farmers' sons and daughters, many of them, pass the winter nights in little home orchestras. Bill Jones comes over to the Smith's house, and brings his fiddle. Cy Smith plays tolerably well on the banjo and Elsie White, a neighbor is taking lessons on the mandolin. Mary Smith is an "accomplished" piano player. So they all get together and have a "musical evening." And each one of them hopes some day that they will have a chance of playing in a public hall. But they never seem to get the chance. Nobody seems to be able to get them together for real practice and so they keep the little recitals to themselves because they never get the opportunity to join an organized orchestra that can be trained for public appearances.

Could not the motion picture theatre give them that chance? It would not be such a difficult thing to bring them together for a little practice now and then and if that was done it might surprise some theatre managers to find how many would want to come, how well they could play and how quickly a real orchestra would be formed.

* * *

In this connection we might here mention that another reader asked our opinion on the plan of allowing a music teacher the use of the theatre organ for her pupils to play their lessons on and

(Continued on page XXIX)

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Acoustics in the Theatre

(Continued from page VII)

of reverberation for a given room is too long, then the sound becomes intermingled with the next succeeding sound and confusion results. The second sound fills the room before the first sound dies out. In music this is not as noticeable as with speech, for with speech if the time of reverberation is too long, it is necessary for the speaker to make quite a long pause between each syllable. This condition is by far the most prominent of all cases of defective acoustics. The remedy is, of course, to reduce the time of reverberation by the addition of sound absorbing material of the proper amount.

With modern fireproof construction of concrete, brick, hollow tile, steel beams and framing, hard plaster walls, etc., the problem of reverberation has increased many fold. This type of construction transmits vibrations easily and is a very poor absorber of sound. Its corrective treatment deserves the most careful consideration from architects and engineers.

* * *

Echo is the next in importance of the causes of bad acoustic conditions. Echo is the focus of reflected sound rays on some one point. If we consider a large number of tennis balls thrown from the same point, each striking the walls in a different place, and all rebounding to a common point, reaching this point at the same time, we have the conditions of echo. It has to be imagined that all of the balls were thrown at the same instant. Curved wall surfaces, large domes in the ceiling, etc., are the principal causes of echo, for these act the same as reflectors act for light, focusing the reflected rays on some point away from the origin.

The remedy for this condition is to alter the shape of the reflecting surfaces so that the focusing of rays is eliminated. This involves expensive alterations and reconstruction of the interior of the building, and in some cases is practically impossible to accomplish. Some times the trouble giving surfaces are broken up into coffers or other shapes in order to reflect the rays in different directions. There is a second method of overcoming echo, and that is to add materials to the trouble giving surfaces that will absorb a large part of the sound, thereby leaving little to be reflected. This methol also has disadvantages, for if the time of reverberation was correct before the addition of the absorbant material, then after treatment the time of reverberation is too small and the house is "flat." There are cases when a combination of the above methods can be used. There is no rule-of-thumb, as each case requires careful study and a solution for its particular conditions.

* * *

The absorption of sound by different materials used in modern construction should be known by all who design buildings in which it is desirable to have good acoustics. If they do not possess this knowledge they should get the recommendation of some one that is thoroughly familiar with the science of acoustics. By long years of study and research work conducted by some of the best scientists in this country, we have reliable and accurate data on the action of sound and the rate of absorption of practically all materials used in construction and furnishings.

There are special materials on the market now that are specially designed to absorb large percentages of sound. There

are artificial stones that can be had in practically any color and in any size. This stone is very porous and its rate of absorption is very high. There are several makes of hair felt sheets or panels that absorb sound readily. Some of these have a light cloth membrane stretched over the surface in order that they can be better decorated and painted, so as to conform to the balanace of the interior finish. Thick carpet, heavy velour curtains and draperies, cushioned seats, open grilles, windows, etc., are all excellent absorbers of sound, and their rate of absorption is known.

In the design of a new building, the geometrical shape of the interior must be examined to see that it will not produce echoes. This factor can be easily investigated on the drawing board.

The next consideration is reverberation. Knowing the volume of the room, the kind of sound it is designed for, i. e., speaking, music (and if for an orchestra, the number of pieces), etc., the time of reverberation can be determined, and the necessary of absorbant material designed in the building to secure the desired result.

* * *

The volume of the building has a very intimate relation to the intensity of the sound it will be used for. In the case of the Eastman theatre in Rochester, New York, where it was necessary to provide for an orchestra of seventy pieces, it was found that the volume was too small as originally planned, and the ceiling was raised nine feet to increase the volume to the correct amount.

By knowing the conditions for which the building is to be used, the acoustic properties can be determined in advance of construction, and the necessary changes can be made in the plans to secure the desired results. This point deserves the most careful study and consideration by both owner and architect for the entire future success of the house may depend on this point.

In correcting defective acoustics in existing buildings, it should first be determined wherein the acoustics are defective—whether it is reverberation or echo or both. In the case of reverberation it is necessary to measure the volume of the room, find the area of walls, ceiling, floor, etc., and the material of which they are composed, then calculate the amount of absorbant material that is needed to be added to or subtracted from the building to change the time of reverberation to the correct value. This can be done by the application of rules, formula, and data that have been proven correct, and involves no mystery or chance.

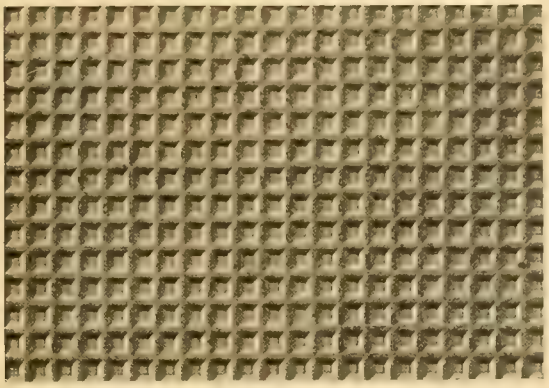
In the case of echo, it may be necessary to change the entire interior shape of the room or it may be possible to correct the trouble by the addition of obsorbant material in the right places, and if the time of reverberation is reduced too much, it may be possible to substitute a less absorbant material for some of the present furnishings, etc. There can be no set rule for this work, as each problem is complete and separate and requires special study and treatment.

* * *

Soundproofing and vibration elimination require far more thought and study than they are receiving at present. The type of modern fireproof buildings is very conductive to transmission of vibrations and sound. There are times when it is necessary to exclude as far as possible extraneous sounds. A theatre located on a busy corner where street car and vehicular traffic is heavy will be seriously disturbed by the infiltration of these outside noises and it is highly desirable to exclude as much of this noise as possible. By

(Concluded on next page)

EVERY SEAT A GOOD SEAT



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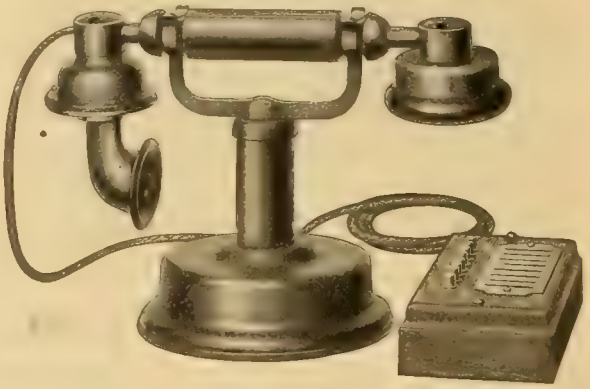

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Acoustics in the Theatre

(Continued from preceding page)

careful planning and study a large part of these sounds can be eliminated. It is impossible to exclude all of such noises, but they can be greatly reduced at no great expense and the results obtained will more than justify the trouble.

Vibrations from motors, motor-generators, fans, elevators, etc., are readily transmitted to all parts of a modern steel and concrete building and are sometimes a serious menace to the efficiency of those working in the building. Vibrations once reaching the structural members cannot be eliminated. The place to reduce vibrations of this kind are at the source. The offending machines should be insulated so that most of the vibrations are absorbed before reaching the elements of the building. This means properly designed and constructed foundations and well balanced machines. Much good can be accomplished by more study on this subject.

In conclusion, it is desirable to state that this very brief discussion on the subject of acoustics had only one object —to give in as simple and plain language as possible a plain exposition of the action of sound and how it relates to the success of theatres and other buildings. All mathematics have been kept out and the technical terms and phraseology have been eliminated. It is hoped that every theatre owner will read it and that by doing so he will more fully realize the fact that good and bad acoustics are no longer the pawn of fate, but are capable of being accurately determined before the foundation is excavated. There is no excuse for any architect to produce a building now in which there is excessive reverberation or echo—and there is no reason for the owner to gamble with his money on the chance that his finished building is not capable of full utilization.

* * *

The capacity of a heating plant can be determined in advance, the size of a steel beam to carry a given load can be calculated, the size of a wire to carry a given load can be accurately found,—and so the acoustic properties of any building are capable of accurate analysis from the architect's drawings.

May the veil of profound mystery and wizardry be torn away for all time and the science of acoustics come into its own in the field of modern building design and construction.

To Start New Theatre

Construction of a new theatre at Cadiz, O., will be started February 1. Architect H. L. Wardner, 522 Everett Building, Akron, O., has drawn plans for the playhouse which will have a seating capacity of 850. It has been designed to provide for motion pictures as well as vaudeville and road shows.

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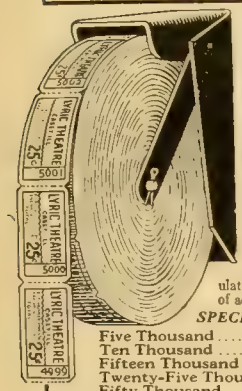

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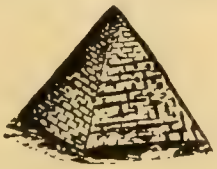

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Developing Local Music Talent

(Continued from page XXV)

offered in return to play certain evenings in the theatre free. What do we think of the plan, the reader asks? We think it a splendid arrangement, and we trust that theatre owners in the small towns, at least will encourage the plan. It would prove a benefit to all parties—the theatre owner, the teacher and the pupil. It would also be one way whereby the theatre owner could co-operate in the development of local musical talent. We think it has big possibilities. It furnishes one specific case of how the picture theatre can start in the movement to solve the music problem by taking an active part in the development of the local musical talent. And such a movement would undoubtedly develop other possibilities that cannot be anticipated.

Another big avenue of aid, that the picture theatre owner would soon discover, if he showed a disposition to encourage local talent, would be the music dealer. Any music dealer would grasp the opportunity of co-operating with the theatre in the development of such work. He would be glad to loan instruments where it was necessary and in some cases give a certain number of free lessons. The music stores in the city are doing a large amount of this kind of work. They have bands and orchestras where the pupils are given free lessons, the only qualification they must have is that they buy an instrument at the store that maintains the band or orchestra. This same plan could be worked out with the added incentive that the orchestra could be put to the practical use of playing in the theatre.

* * *

We hope to have something more along this line in the future. In the meartime, it would be a help if we could get expressions from theatre owners on this suggestion. Let us know what you think. We shall be glad to give serious thought and suggestions to any exhibitor who is interested in starting promotional work along this line.

1924 Theatres Total $35,343,000

(Continued from page XVI)

F. A. LeSeur, president of the company. The theatre will seat 1,200.

*

Oneida, N. Y.—Construction will start this month of a five-story theatre and hotel to be erected here by Oneida Development Company at a cost of $350,000. The theatre is to seat 1,500.

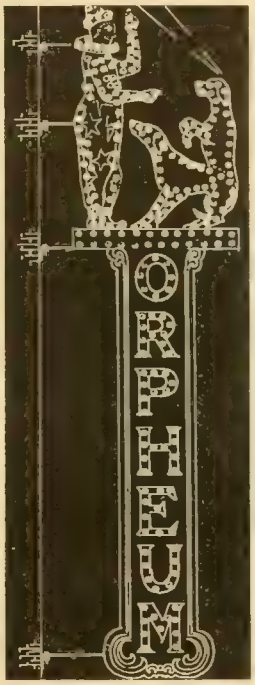
*

Chicago, Ill.—It is expected that plans will be finally approved within the next ten days for the theatre and apartment building to be erected for Lubliner & Trinz, 25 E. Jackson boulevard, Chicago, at Lincoln and Belmont avenues. This project calls for an outlay of $1,750,000. The theatre will seat 3,100. H. J. Kufel, 35 S. Dearborn street, Chicago, is the architect.

*

Los Angeles, Cal.—West Coast Theatres, Inc., 212 Knickerbocker Building, Los Angeles, has announced the appropriation of $5,000,000 for the building of new theatres during 1924.

Is your electric sign A "GO-GETTER" Or just a location mark



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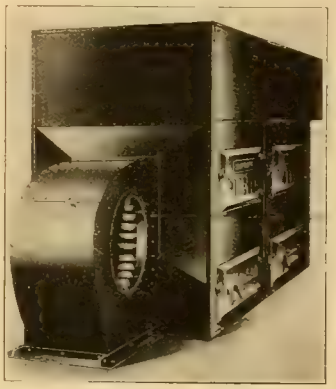

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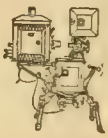

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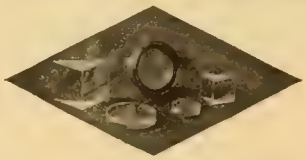

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Better Theatres Advisory Staff

In order to render its readers assistance on various problems of equipment and construction that arise from time to time, BETTER THEATRES *has obtained the co-operation of the individuals and associations listed following in this work.*

Through the co-operation of this advisory staff this department feels that it has allied itself with sources of expert knowledge on virtually every phase of theatre building and furnishing and is able to offer theatre owners a valuable service in providing information and answers on a wide range of subjects of a general nature.

ROBERT O. BOLLER, Boller Brothers, Architects.

E. B. CRESAP, Secretary, National Association of Fan Manufacturers.

JOHN EBERSON, Architect.

COLBY HARRIMAN, Technical Director, McVickers Theatre, Chicago.

W. S. HAYS, Secretary, National Slate Association and The National Federation, Construction Industries.

F. J. HUSE, Chief Engineer, Hollow Building Tile Association.

JOSEPH KAUSAL, Chief Electrician, Maintenance Division, Balaban & Katz Theatres.

SAMUEL R. LEWIS, Member, American Society of Heating and Ventilating Engineers.

A. C. LISKA, Remodeling.

E. M. LURIE, Assistant to Commissioner, Associated Metal Lath Manufacturers.

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WILLIAM OLDKNOW, President, Motion Picture Equipment Dealers of America.

FRANK E. PLOWMAN, Theatre Lighting.

GEORGE L. RAPP, Architect.

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Remodeling Is Accomplished While Show Goes On

FEW exhibitors probably realize that their theatres can be remodeled without any interruption to the daily shows. In fact the extent of improvements which can be made without working any hardship on the program each day has proved a revelation in a number of instances.

A notable example of what can be accomplished is seen in the case of the Mark Strand theatre, New York. More than $150,000 was spent in improving the theatre and throughout the entire course of the work the shows continued as usual. The work was handled in such a manner that the audiences were even unaware of the fact that any alterations were going on. It took three months to do the job but there was no necessity for closing up.

During that time the orchestra platform was lowered and enlarged, necessitating the relocation of the organ console. Improvements in acoustics were made, and an entire new stage set, designed by Joseph Plunkett, was installed. A retiring room for women was provided while a 40 by 100 one story studio was erected atop the building for the convenience of players.

The auditorium was furnished in resplendent decorations, the walls being covered with silk damask and draperies. New lighting fixtures including crystal chandeliers were installed.

All this work, making a virtually new playhouse out of the Mark Strand was accomplished secretly and unobserved. Noisy construction was performed from midnight to mid-day with two crews working alternately.

Another notable instance of work that can be accomplished without interruption to the program is the engineering feat accomplished when the new McVickers theatre was built. Here the entire foundation for the new theatre was laid and caissons sunk with the shows going on each day. Not until wreckers actually started tearing down the house was it necessary to discontinue the performance.

For the average smaller theatre the work of remodeling is obviously a simpler task and in such instances a very complete job can be done, entirely transforming the appearance of the old house, giving it a new and fresh appearance without any loss to the owner while the work is in progress. In fact the remodeling of theatres has been worked out on a systematic basis with a view to eliminating the necessity for closing and the work is carried on under a well defined program designed in advance to accomplish its purpose at a minimum of time and inconvenience.

Astonishing achievements in motion picture exhibition were only ideas a short while ago. IDEAS spurred manufacturing genius to undreamed of accomplishments in the perfection of theatres. Successful management IDEAS abound in the manufacturers' advertisements. Read them.

Advertised in The BETTER THEATRES SECTION

(If you desire something not listed here, Exhibitors Information and Catalog Bureau on the following page will get it for you.)

AISLE LIGHTS
Kausalite Mfg. Co.,
6134 Evans Ave., Chicago.

ARC LAMPS
Harmer, Inc.,
209 W. 48th St., N. Y. C.

AUTOMATIC CURTAIN CONTROL
E. J. Vallen Electrical Co.,
Akron, Ohio.

CARBONS
National Carbon Co.,
Long Island City, N. Y.

CARPET CUSHION
Albert Pick & Co.,
208 W. Randolph St., Chicago.

CONDENSORS
M. Major Co.,
303 Fourth Ave., N. Y. C.

ELECTRIC INTERIOR SIGNS
Frank E. Plowman Co.,
Wrigley Bldg., Chicago.

ELECTRIC FLASHERS, COLOR HOODS
Reynolds Electric Co.,
2651 W. Congress St., Chicago.

EQUIPMENT DEALERS
Exhibitors Supply Co.,
825 S. Wabash Ave., Chicago.
Exhibitors Supply Co.,
67 Church St., Boston.
Hollis, Smith, Morton Co.,
1024 Forbes St., Pittsburg.
Philadelphia Theatre Equip. Co.,
262 N. 13th St., Philadelphia.
Independent Movie Supply Co.,
729 Seventh Ave., New York.
Truoco Theatre Supply,
Enid, Okla.
U. S. Theatre Equip. Co.,
17 W. 60th St, New York City.

FILM SAFES
American Film-Safe Corp.,
Baltimore, Md.

FLOOR COVERING
Russeloid Company,
Harrisburg, Pa.

HEATING & VENTILATING
Supreme Heater & Ventilating Co., 1552 Olive St., St. Louis, Mo.

LAMP COLORING
Pyramid Coloring Co.,
326 Canal St., N. Y. C.
Rosco Laboratories,
115 Butler St., Brooklyn, N. Y.

LENSES
Jones & Hewett,
2-4 Gordon St., Boston.
Kollmorgen Optical Corp.,
35 Steuben St., Brooklyn, N. Y.

MAILING LISTS
A. F. Williams,
166 W. Adams St., Chicago.

MAZDA LAMPS
National Lamp Works of G.E. Co.,
Nela Park, Cleveland, O.

ORGANS
Bartola Musical Instrument Co.,
Mallers Bldg., Chicago.
Rudolph Wurlitzer Co.,
Cincinnati, O.

PROJECTORS
Nicholas Power Co.,
90 Gold St., New York City.

SCREENS
Minusa Cine Screen Co.,
Bomont at Morgan, St. Louis.
C. S. Wertsner & Son,
211 N. 13th St., Philadelphia.

SCREEN PAINT,
M. Major Co.,
303 Fourth Ave., N. Y. C.

SEATS
American Seating Co.,
Lytton Bldg., Chicago.

STAGE SCENERY
Novelty Scenic Studios ,
220 West 46th St.,
New York City.

STAGE SWITCHBOARDS
Hub Electric Co.,
2219 W. Grand Ave., Chicago.

TAX FREE MUSIC
Oliver Ditson Co.,
Boston, 10, Mass.

TELEPHONES
S. H. Couch Co., Inc.,
Norfolk Downs, Mass.

TICKETS
Empire Ticket Co.
16 Beach St., Boston.
Trimount Press,
115 Albany St., Boston.
National Ticket Co.,
Shamokin, Pa.

Exhibitors Information *and* Catalog Bureau

Perhaps the products in which you are interested are advertised in this issue. See "Advertisers Index" before filling in coupon.

USE THE COUPON

Detailed information concerning any product listed will be sent to any exhibitor providing coupon is filled in and mailed to Exhibitors Herald, 407 S. Dearborn St., Chicago.

THEATRE EQUIPMENT AND FURNISHINGS

1 Aisle lights
6 Aisle runners
2 Air dome tents
3 Arc regulators
4 Artificial plants—flowers
6 Automatic projection cut-outs

7 Bell—buzzer signal sysems
8 Blocks—pulleys—stage rigging
9 Box—loge chairs
10 Brass grills
11 Brass rails

12 Calcium lights
13 Cameras
14 Carbons
16 Carbon sharpeners
17 Carbon wrenches
18 Carpets
19 Carpet lining
20 Carpet covering
22 Chandeliers
23 Change makers
37 Condensors
25 Converters
26 Cooling equipment
27 Coverings—carpet—rail—furniture
28 Curtains—stage
29 Curtains—boxes—lobbies, etc.
30 Curtain operating machines

31 Decorations (state kind)
33 Dimmers
32 Disinfectants—perfumed
35 Draperies
36 Drinking Fountains
37 Condensors

38 Economizers
39 Electric circuit testing instruments
40 Electric fans
41 Electric power generating outfits
44 Electric signal and control systems

47 Film splicing machine
48 Film tools, machinery and materials (state kind desired)
68 Fire alarms
69 Fire extinguishers
70 Fire hose
71 Fire hose reels, carts
72 Fire proof curtains
73 Flags
74 Flashlights
24 Flashers
75 Floor lights
76 Footlights
77 Fuses

78 Generators

79 Ink, pencils for slides
80 Interior decorating service

81 Lamps—decorative
103 Lamp dip coloring
82 Lamps—general lighting
83 Lamp shades
84 Lavatory equipment, furnishings
15 Lenses
85 Lighting fixtures
86 Lighting systems
87 Linoleum
88 Liquid soap
89 Liquid soap containers
90 Lobby display frames
91 Lobby gazing balls
92 Lobby furniture
93 Lobby decoration
95 Luminous numbers
96 Luminous letters
97 Luminous signs—interior—exterior

99 Marquise
100 Mats
101 Mazda projection adapters
102 Metal numbers, letters
105 Mirrors
106 Mirror shades
107 Motor generator
118 Music stands
108 Musical instruments—(state kind)
109 Napkins
110 Nursery furnishings and equipment

112 Orchestral pieces
113 Orchestra pit fittings, furnishings
114 Organs
115 Organ lights
116 Ornamental fountains

117 Ornamental metal theatre fronts

119 Paper drinking cups
120 Paper towels
121 Pianos
122 Piano covers
123 Pictures
5 Player pianos
124 Plastic fixtures and decorations
125 Positive film
126 Posters
127 Poster lights
128 Poster paste
129 Pottery—decorative for lobby and interiors
130 Power generating plants
131 Programs
132 Program covers
133 Program signs—illuminated
134 Projection machines
135 Projection machine parts
136 Projection room equipment, furnishings

138 Radiator covers
139 Projection lamps
140 Rectifiers
142 Reel end signals
143 Reel packing, carrying cases
144 Re-seating service
145 Re-winding, cutting tables
146 Rest room, smoking room equipment and furnishings
147 Roto—Arcs

148 Safes
149 Scenic artists service
150 Screens
151 Screen paint, coatings
152 Seat covers
153 Seat indicators
45 Signs (state kind)
34 Sign flashers
154 Seats—theatre
155 Signs—electric
156 Sign—cloth
157 Slides
158 Slide ink, pencils
159 Slide lanterns
160 Slide making outfits
161 Slide mats
162 Soap
163 Soap containers—cake
164 Soap containers—liquid
165 Speed indicators
166 Spotlights
167 Stage drops—valances, etc.
168 Stage lighting equipment
169 Stage lighting systems
170 Stage rigging—blocks, pulleys, etc.
171 Stage scenery
172 Stair treads
173 Statuary
174 Steel lockers
175 Stereopticons
176 Switchboards

177 Tally counters
178 Tapestries
179 Telephones, inter-communicating
180 Theatre dimmers
181 Theatre lighting systems
182 Theatre seats
183 Theatrical make-up
184 Tickets
185 Ticket booths
186 Ticket choppers
187 Ticket holders
189 Ticket racks
190 Ticket selling machines
191 Title stands
192 Towels—paper
193 Towels—cloth
194 Transformers
195 Tripods
196 Turnstiles—registering

197 Uniforms

205 Valances
198 Vacuum cleaners
205 Valances
199 Ventilating fans
200 Ventilating, cooling systems
201 Vending machines—soap—towels, napkins, etc.

202 Wall burlap
203 Wall leather
204 Water coolers

THEATRE CONSTRUCTION—MATERIALS, EQUIPMENT, ARCHITECTURAL SERVICE

206 Accoustical installations
207 Air conditioning equipment
208 Alarm signals, systems
209 Automatic sprinklers

301 Canopies for fronts

302 Dimmers

303 Fire escapes
304 Fire proof doors
305 Fire proof stage curtains
306 Fire proofing materials
307 Flooring materials
308 Furnaces—oil burnings
309—Furnaces—coal burning

363 Gypsum products

310 Heating systems

311 Lavatory fixtures
312 Lighting fixtures
313 Lgihting installations, controls
314 Lighting systems—complete

315 Marble
316 Marquise
317 Metal lath

318 Organs
319 Ornamental metal work

320 Paint
321 Piping
322 Plumbing fixtures

323 Radiators
324 Roofing materials

325 Sound deadening material
326 Structural steel

327 Temperature regulation systems
328 Terra Cotta
329 Tile

330 Ventilating fans
331 Ventilating systems—complete
363 Vitrolite

THEATRE MANAGEMENT—ADMINISTRATIVE PRODUCTS AND SERVICES

332 Adding, calculating machines
333 Accounting systems
334 Addressing machines
335 Advertising novelties, materials
337 Architectural service
338 Art titles
339 Automobiles

340 Booking agencies for musicians
341 Booking agencies for special acts—vaudeville
342 Books on the M. P. Industry (State specific subject)
343 Brokers—theatre promotion

344 Duplicating machines

346 Film cleaning service
348 Film laboratories
349 Fire insurance

350 Insurance—Rain
351 Insurance—Fire

352 Mailing lists
353 Music publishers

354 Rain insurance
355 Re-construction service
356 Re-decorating service
357 Re-furnishing service

358 Sign lettering service
359 Sign lettering schools
360 Side walk machines—corn poppers, etc.

361 Theatre accounting systems
362 Typewriters

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I should like to receive reliable information on the items listed herewith:

(Refer to items by number)

....

....

Remarks: .....

.....

Name..... Theatre.....

City..... State.....

Seating Capacity.....

The BEST was none too good for these theatres.

LET the keen judgment of the owners of these theatres—four of America's finest and largest—be your guide in selecting the type of music you will want to present to your patrons. In these four houses alone, Wurlitzer Music is charming millions annually. Attendance records are broken again and again. For Wurlitzer Music is a rare magnet for crowds. Still, it is not an extravagance. It is an investment which pays large dividends in the form of volume of patronage. Music rules the universe, and wherever it is finest, there the human family congregates. Make your house the meeting place for the neighboring multitudes. Wurlitzer Music will do it.

There is a Wurlitzer Unit Organ for every type of Motion Picture Theatre, whether large or small, and Wurlitzer prices and terms are within the reach of all

Chicago Theatre
CHICAGO

Tivoli Theatre
CHICAGO

Missouri Theatre
ST. LOUIS

Grauman Theatre
LOS ANGELES

Send this Coupon

THE RUDOLPH WURLITZER CO.,
121 East Fourth Street,
Cincinnati, Ohio

My house seats .... people.
Please send catalog and descriptive literature of Wurlitzer Unit Organ for this particular size house.

Name .....

Address

City.. State ..

WURLITZER

TRADE MARK REGISTERED

UNIT ORGANS

Exclusive HOPE-JONES Patents —

NEW YORK CINCINNATI CHICAGO SAN FRANCISCO

PATHE REVIEW

The Magazine of the Screen

Once a week

Just what the doctor ordered

Before

When the grinding routine of daily life has worn down a person to the point where everything is dull, stale, flat and unprofitable, the doctor takes one look and orders a change.

When you show the same old routine of super long feature with no variety or contrast you wonder why audiences yawn and business is not so good as it used to be.

Give them contrast, variety; show the Pathe Review with its wonderfully beautiful and instructive items of interest from everywhere; with its incomparable Pathecolor; its little trips around the world to strange places and people.

It's just what the doctor ordered, —for *your* house.

After

NOTICE
BEWARE OF FILM PIRATES

The Fourier Priority of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under the assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case any one offers to sell, lease or lend, domestic or foreign use a Pathe release communicate with Pathe's Home Office or nearest branch. Whoever deals with the firms or offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathépicture

TRADE MARK

Increased Production in East is Forecast—P. 19

EXHIBITORS HERALD

The Independent Film Trade Paper

Important Trade Showings!

For Exhibitors and the Press

New York
CAPITOL THEATRE
Jan. 15, 1924 10:30 A. M.

Chicago
ORCHESTRA HALL
Jan. 15, 1924 10:30 A. M.

NAME THE MAN!

VICTOR SEASTROM'S *production*
from Sir HALL CAINE'S
"*The* MASTER *of* MAN"

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director
A GOLDWYN PICTURE

Goldwyn-Cosmopolitan

A Mystery on the Screen —but no Mystery at the Box-Office

"BROKE RECORDS" — COLUMBIA THEATRE, SEATTLE WASH.

"TREMENDOUS!" — LOS ANGELES TIMES

"REMARKABLE!" — WASHINGTON TIMES

"ASTOUNDING!" — WASHINGTON POST

"BIG BOX OFFICE ATTRACTION!" — ALHAMBRA THEATRE MILWAUKEE WIS.

"PERFECT!" — CHICAGO HERALD AND EXAMINER

"THOROUGHLY THRILLED!" — N.Y. MORNING WORLD

"YOU'LL ENJOY IT!" — N.Y. EVENING WORLD

"'The Acquittal' is a positive sensation in Seattle. Second Sunday business broke all second-week house records except 'Merry Go Round' and came within a few dollars of that picture."

R. W. Bender, COLUMBIA THEATRE.
Seattle, Wash.

"It is certainly the premier of all mystery plays, and the audience cannot guess who the guilty one is until the last few feet. This is a very critical town, but pleased to say my patrons were very well satisfied."

A. J. Meininger, Manager.
CAPITOL THEATRE, Manitowoc, Wis.

"One of the best productions I have seen in months. I would class it right on a par with 'Merry Go Round,' and, unless I am very much mistaken, just as big a box-office attraction. I certainly was glad to see this."

Leo A. Landau, Managing Director.
ALHAMBRA THEATRE, Milwaukee, Wis.

"The ACQUITTAL"

CLAIRE WINDSOR — **Barbara Bedford**

NORMAN KERRY — **Richard Travers**

UNIVERSAL SUPER JEWEL — PRESENTED BY CARL LAEMMLE — Directed by CLARENCE BROWN

Now Booking!

Inspiration Pictures Inc.
Charles H. Duell, Pres.
Presents

LILLIAN GISH

in

HENRY KING'S Production of

The WHITE SISTER

From the Famous Novel by
F. MARION CRAWFORD

Metro Picture

REG. U.S. PAT. OFF.

Announcement

"We place The WHITE SISTER in the hands of METRO"

Charles H. Duell, Jr.

Statement by Inspiration Pictures, Inc.

Metro Pictures Corporation is to distribute "THE WHITE SISTER." To us who have watched "THE WHITE SISTER" grow from an idea to its final beautiful expression as a photoplay, the cooperation of Metro Pictures Corporation comes as the consummation of all our efforts.

We believe in "THE WHITE SISTER." We believe in it because of the perfection of the acting of Miss Lillian Gish, the screen's greatest artiste.

We believe in it because it represents in its best expression the acknowledged human forcefulness of Henry King's genius as a director—

Because of the enchanting beauty of its Italian settings, made in the actual locale of the story—

Because "THE WHITE SISTER" is a universally impelling drama of eternal love.

Critics have acclaimed "THE WHITE SISTER" as one of the screen's greatest triumphs. The public has taken it to its heart. For four months it has been running on Broadway, New York. It has filled to capacity legitimate leading theatres in Chicago, Philadelphia, San Francisco and Boston. Now it comes to the motion picture theatres of the country for which it was originally intended.

We are happy to place "THE WHITE SISTER" in the hands of Marcus Loew and the Metro Pictures Corporation. By so doing we feel assured that "THE WHITE SISTER" will receive the far-reaching presentation it so richly merits and that it will fulfill the high destiny for which it was created.

(Signed) CHARLES H. DUELL, JR.,
President Inspiration Pictures, Inc.

A Metro Picture

REG U S PAT OFF

to the Trade!

Marcus Loew Says:

"Will Make Tremendous Profits for Exhibitors"

In immediately releasing "THE WHITE SISTER" to exhibitors everywhere, by our arrangement with Inspiration Pictures, Inc., Metro Pictures Corporation feels it has accomplished a coup that will be eagerly welcomed by the exhibitor trade.

Because we are going to give you this great motion picture now, at once, while enthusiasm all over the country is at white heat over "THE WHITE SISTER," so that exhibitors may benefit from the immense publicity gained by the photoplay's long New York run and extended engagements in the leading key cities.

I consider "THE WHITE SISTER" the most beautiful motion picture ever made. I know it is a credit to Metro to distribute "THE WHITE SISTER," as it is a credit to Inspiration Pictures, Inc., and everyone who was connected with its making.

Miss Lillian Gish is truly marvelous in her performance—it is one of the most remarkable I have ever seen, and undoubtedly the finest of her career. I have the deepest admiration for the directorial genius of Henry King, and for Charles H. Duell, Jr., whose vision made "THE WHITE SISTER" possible.

I know that "THE WHITE SISTER" will make tremendous profits for exhibitors. It is one of the three greatest money-making special productions of the year — two of them Metro pictures—and remember, it is being offered *first* to the trade.

(Signed) MARCUS LOEW,
President Metro Pictures Corporation

A Metro Picture

REG U.S. PAT OFF

Not a Movie - A work of Art!
N.Y. Sun and Globe

LILLIAN GISH
in
The WHITE SISTER

Made in Italy

Haunting old-world beauty—

Actual settings of the famous novel.

Volcano Vesuvius in actual eruption belching lava over the countryside.

A devastating flood when the dam breaks.

A desert fight with Arabs filmed in Algeria.

A great star — a great story — a great director.

Metro Picture

"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

Declares Chaplin's Film Unbeatable

"We find the best is none too good for 'A Woman of Paris.' For lack of a better word, we use the strongest that suggests itself—'A Woman of Paris' is simply unbeatable. Here and there the inimitable Chaplin comic touch creeps in, fittingly and naturally."—R. G. Welsh, N. Y. Telegram.

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*
Hiram Abrams, President

Alluring as "Home Sweet Home"

A Picture that sells itself

"The OLD

A Great Production with

The Critics Say

MOVING PICTURE WORLD:

"Will get a strong hold on the average spectator * * * Will appeal to the majority of patrons * * * The picture is capably acted and backed by its strong human interest note and sympathetic angle, it should prove a *good box office attraction.*"

FILM DAILY:

"This time it is poor old granddad who is mistreated instead of the little grey-haired mother, but the effect is the same. * * * "Some of the incidents are extremely touching" * * * There is a first-rate fight near the finish that will please excitement lovers * * * Contains nice cast, pathos, humor and human interest.

MOTION PICTURE NEWS:

"Moves fast and offers a number of punches * * * James Barrows as granddad wins plenty of sympathy * * * The climaxes are nicely developed. * * * The action moves fast."

NEW YORK MORNING TELEGRAPH:

"It is good amusement * * * The result is pleasing and diverting."

HODKINSON PICTURES

Thrilling

as "The Star Spangled Banner"

A Great Dramatization of Predominant Human Instincts

FOOL"

Great Exploitation Points

SEE the Giant Press Book Crammed Full of Smashing Stunts and Exploitation Tie-Ups All Worked Out in Detail for This

Great Seat-Selling Attraction

HODKINSON
PICTURES

Never Before Such

THE list of great productions named and illustrated on these two pages proves more than the fact that Paramount, as usual, has the outstanding pictures of the industry.

THE list proves that never before has even Paramount been able to offer exhibitors such rich and certain box office returns as these productions represent.

THE pictures on this page have already been shown to the public with tremendous success. They have established themselves as the foremost money-makers of the current season. The revenue in them for you has hardly been tapped.

All 17 of the pictures listed here have now been completed and will be released to you before March 1, 1924.

Paramount

If it's a Paramount Picture

Pictures as These!

ORIA SWANSON, Thomas Meighan, and Pola Negri contribute by far the finest pictures ıeir careers in "The Humming Bird," "Pied r Malone," and "Shadows of Paris."

IG BROTHER," the emotional knockout; "West of the Water Tower," from the start-ıovel; Melford's melodrama de luxe, "Flaming ıers"; Zane Grey's "The Call of the Canyon" miles ahead of other pictures in the field.

EN there's Sam Wood's "The Next Corner" Conway Tearle, Dorothy Mackaill, Lon ey), "The Stranger" (Betty Compson, Richard Lewis Stone), and Zane Grey's "The Heritage ıe Desert"—all now available. Never before Paramount Pictures as these!

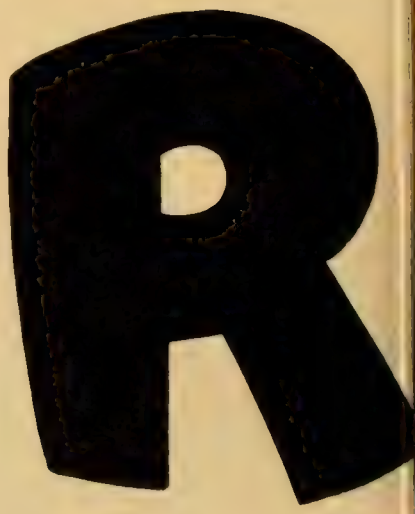
Early in 1924 an announcement will be made of the big Paramount Pictures to follow those named on these pages.

Pictures

it's the Best Show in Town

Divorced! Names in the paper! Broken hearts and bewildered lives!

Goldwyn *presents*



Now in its 2nd
clean-up week at the
California Theatre,
Los Angeles!

RUPERT HUGHES'

Biggest Box-office Bet!
daring and thrilling!

The inside story of Divorce!
with Helene Chadwick, Lew Cody,
Carmel Myers, George Walsh

ENO

Goldwyn-Cosmopolitan

I will be in—
Your Town soon.
If you are on the
job, you can clean
up some jack
with me x

Yours in—
"GRIT"

HODKINSON PICTURES

There are four kinds of pictures-

X Those on which you lose money

XX You break even

XXX You make a little

XXXX You clean up

The VIRGINIAN

carries the

XXXX

brand

PREFERRED PICTURES CORP'N.

1650 BROADWAY NEW YORK CITY

FOREIGN DISTRIBUTORS — EXPORT AND IMPORT FILM CO. INC.

B. P. Schulberg
presents
A Tom Forman
production

The VIRGINIAN

from the book and play by
Owen Wister and
Kirke La Shelle
Adapted by Hope Loring
and Louis D. Lighton.

with
Kenneth Harlan
Florence Vidor
Russell Simpson
Pat O' Malley
Raymond Hatton

PREFERRED PICTURES

East, West, North and South,
Big Theatres and Smaller Ones,
All say the same . . .

COLUMBIA, BRISTOL, TENN
"No picture ever before packed them in like the VIRGINIAN"

ILION, ILION, N. Y.
"Largest business of the year on this real honest-to-God attraction"

BROADWAY—STRAND, DETROIT
"Best Business in three years"

COLORADO, DENVER
"Broke all records"

SUFFOLK, HOLYOKE, MASS
"Congratulations on the VIRGINIAN! Certainly has class."

NORVA, NORFOLK, VIRGINIA
"So good I'm rebooking it"

COLISEUM, SEATTLE
"Absolute Capacity"

BROADWAY, NEW YORK CITY
"Best business since Firpo-Dempsey fight pictures"

ENGLEWOOD, ENGLEWOOD, N. J.
"100% picture"

ALLEN, WINDSOR, ONT
"Smashed all records"

GRANADA, SAN FRANCISCO
"Capacity business"

STAR, FT. LUPTON, COLO
"Wonderful picture. By all means book it"

BARCLI, SCHENECTADY, N. Y.
"Record breaking crowds. SOME picture"

IMPERIAL, JACKSONVILLE, FLA.
"Best business in three months"

PALACE, SARATOGA SPRINGS, N. Y.
"Wonderful production"

PREFERRED PICTURES CORP'N.

1650 BROADWAY NEW YORK CITY

FOREIGN DISTRIBUTORS — EXPORT AND IMPORT FILM CO. INC.

"The SHOOTING OF DAN McGREW"

WITH

The Incomparable LaMarr

as The Lady Known As Lou

and other celebrated screen players

Picturized from
Robert W. Service's
Great Poem

Scenario by Winifred Dunn

An

SAWYER & LUBIN
SPECIAL

PRODUCED BY
ASSOCIATED
PICTURES CORPORATION

FOR Metro PICTURES CORP.

A bunch of the boys were whooping it up
in the Malamute saloon;
The kid that handles the music-box was
hitting a jag-time tune;
Back of the bar, in a solo game, sat Dan-
gerous Dan McGrew,
And watching his luck was his light-o'-
love, the lady that's known as Lou.

HARRY C JOHNSON

There's men that somehow just grip your
eyes, and hold them hard like a spell;
And such was he, and he looked to me
like a man who had lived in hell;
With a face most hair, and the dreary
stare of a dog whose day is done,
As he watered the green stuff in his glass
and the drops fell one by one.
Then I got to figgering who he was, and
wondering what he'd do,
And I turned my head—and there watch-
ing him was the lady that's known
as Lou.

And the stranger turned, and his eyes they burned in a most peculiar way;
In a buckskin shirt that was glazed with dirt he sat, and I saw him sway;
Then his lips went in in a kind of grin, and he spoke, and his voice was calm,
And "Boys," says he, "you don't know me, and none of you care a damn;
But I want to state, and my words are straight, and I'll bet my poke they're true,
That one of you is a hound of hell . . . and that one is Dan McGrew."

Then I ducked my head, and the lights went out, and two guns blazed in the dark,
And a woman screamed, and the lights went up, and two men lay stiff and stark,
Pitched on his head, and pumped full of lead, was Dangerous Dan McGrew,
While the man from the creeks lay clutched to the breast of the lady that's known as Lou.

"The SHOOTING of DAN McGREW"

A 100% BOX OFFICE WALLOP!

The Poem Has Been Scenarized
by WINIFRED DUNN

The Picture Will be Directed
by CLARENCE BADGER

The Cast Including
The Beautiful La Marr,
Will astound you when the names are announced

The Production Will be Supervised by
ARTHUR H. SAWYER

An
SAWYER & LUBIN
SPECIAL
PRODUCED BY
ASSOCIATED
PICTURES CORPORATION
DISTRIBUTED BY
Metro
Pictures Corp.

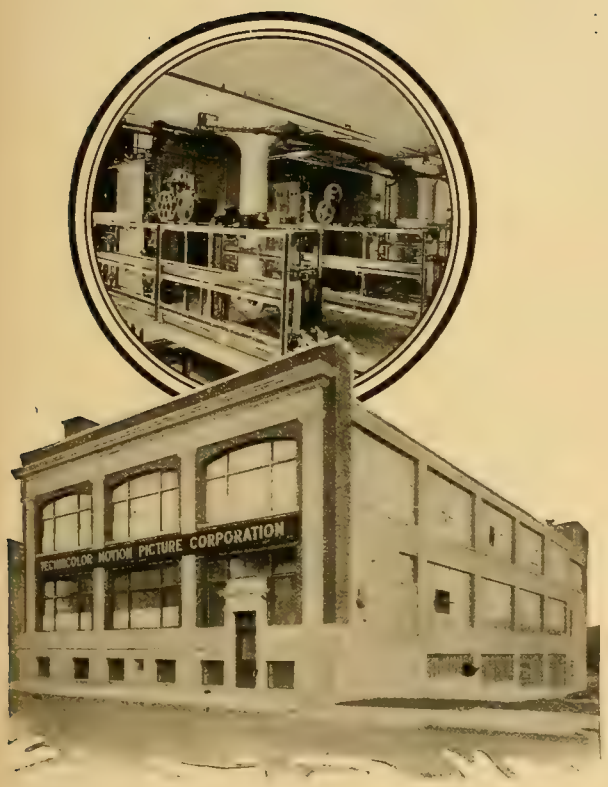
The TEN COMMANDMENTS *uses* Technicolor

CECIL DEMILLE'S Masterpiece—"The Ten Commandments"—which had its premier in New York on December 21st was an instantaneous and remarkable success.

Its magnificent prologue uses Technicolor. The wonderful scenes depicting the Tribes of Israel crossing the desert, arrayed in flaming, barbaric colors, held the audience spellbound. Continuous applause greeted this superb color work—made direct from Nature, and true to Nature.

The Technicolor process includes a number of marvelous inventions in photography and color printing which deliver a positive absolutely true to the original and one that experience proves has a longer life than black and white.

The completion of our large new plant makes "Done in Technicolor" a possibility for every progressive producer.



Interior and exterior views of new Technicolor plant at Boston.

do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

Helping You to a Happier New Year—

EXHIBITORS HERALD will present during the coming six months:

Survey of exhibitor opinion on distribution methods with recommendations for improvement. Commencing next week.

Six issues of "Better Theatres" section—dated Feb. 2, March 1, March 29, April 26, May 24 and June 21.

March Number of "BOX OFFICE RECORD"—out early in March.

Studio Number—June 28.

In addition, exhibitors will find in the regular weekly issues of the HERALD many new and interesting features, making the HERALD during the coming year an indispensable aid in theatre operation.

What he said was brutal!

Was it true? Was she a failure? She realized she had failed miserably in her big chance—but only because of stage-fright. She believed in herself and would succeed in spite of what he told her!

B·P·Schulberg
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"CHASTITY"

By Ernest Pascal
Directed by Victor Schertzinger ...

FIRST NATIONAL PICTURES

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

Foreign Rights Controlled by
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--four

George Fitzmaurice's

PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
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MONTAGU LOVE
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FIRST NATIONAL PICTURES

years before!

he had left her to fight for his country. Four years before he had gone with the curses of his loved ones ringing in his ears. Four years before, his heart torn between love and duty, he trudged down the dirt road to do what he thought was his duty.

His return to a home now in ruins, his search for his sweetheart and under what conditions he found her forms a series of dramatic punches that will sway audiences the world over.

As the critics say: "This *is* a masterpiece."

Booked by Sam Katz for the Roosevelt Theatre, Chicago, for a minimum of four weeks beginning January 7th.

The ETERNAL CITY"

Presented by

SAMUEL GOLDWYN

(NOT NOW CONNECTED WITH GOLDWYN PICTURES)

A First National Picture

What was she doing now?

She had said she was going to marry another, and so he had left wealth and luxury behind and went to the city, where he secured a job as a taxi driver. But she had not married. She loved him too much.

They are going to like this Barthelmess Picture

Inspiration Pictures Inc.
Charles H. Duell, president
presents

Richard Barthelmess "21"

in

A John S. Robertson PRODUCTION

Scenario by Josephine Lovett
Photographed by George Folsey

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue New York

EXHIBITORS HERALD

"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

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"Independents" Need Good Organization

It is to be earnestly hoped that the movement, commenced in New York recently, for an association of independent distributors will meet with success.

The independent distributors stand in very great need of an organization. Their business requires a standardization of practice and it is only through unified action that they will be able properly to defend themselves against many injustices that they have to contend with.

Independent distribution is an important and necessary operation of the industry. From every angle it would be very regrettable if the independents were unable to keep up a degree of progress consistent with the general development of the business.

During the past two or three years they have had a most difficult course to follow. A competent organization, functioning in the right way, will help them over many of the difficulties that have been interfering with their proper progress.

* * *

Exhibitors Require Organization Plan

Exhibitors would do well to study the example of the Hays organization —the Motion Picture Producers and Distributors of America.

It may be safely stated that never until the Hays organization commenced to function did the producers and distributors have any right to claim that they were organized. All previous attempts at organization had gone pretty much the same way. In the absence of centralized authority and a definite commitment to the policies approved by the association, the producers and distributors were never held together in a crisis and were never able to accomplish very much.

The state of organization among exhibitors is just about on the same plane that it has been for many years. Under the system that has been in effect, some little progress has been made at various times but these little steps of progress have generally been offset by unfortunate developments that have taken place later.

It appears to us that if the exhibitors of America are ever going to realize the full benefits of organization, a complete new start will have to be made.

A working and workable organization will have to be formed under some strong leadership from outside the industry. Under a strong leader an organization which will function in a practical way will have to be built up.

The present system of political control is absolutely a dead letter as far as a trade association is concerned.

* * *

Producers Require Exhibitor Counsel

A promising development is to be seen in the fact that exhibitors constantly are taking more interest in production problems and are obviously seeking to understand the problems with which the makers of pictures must contend.

Out of this there is bound to come much good. Producers will be greatly helped and exhibitors will be able to contribute in a more important way toward bringing out product that most accurately suits the market.

Operating Costs Big Problem of Theatre

There seems to be no doubt that in the immediate future at least motion picture production is going to be carried on under a more economical system. There will, of course, be large expenditures of money on certain types of pictures—but a real effort is going to be made to see that full screen value is obtained for all the money spent.

During the coming year there will be fewer pictures of the cost of the many big special productions now on the market, and there will be a correspondingly larger volume of medium-priced pictures. This appears to be what the market calls for.

The efforts toward more economical operation that are being devoted to the production branch of the business might properly awaken a similar effort in the theatre field.

Little is heard about extravagance in theatre operation. Yet a great many instances might be recited to show that in the theatre branch, too, there is good reason for a careful check-up on expenditures. In many cases it has been found that while elaborate presentation effects and other non-film items have become a habitual practice and are considered as a necessary expense they actually are not worth their cost in patron satisfaction and as a stimulus to the box office.

Because the film bill represents a single big item of expense it usually receives all necessary attention from the theatreman. But all that is saved through careful buying of film may easily be lost if every other item of expense is not carefully scrutinized.

by Martin J. Quigley

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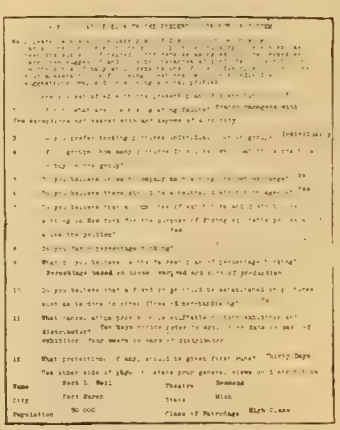


Reproduction of questionnaire broadcast among exhibitors of the nation in the HERALD'S survey of the distribution system. The first installment of these interesting opinions will be published next week.

—And May You Prosper Also

"I may be a little late in expressing myself but have been pretty busy shooting ducks the last few days I want to tell you what I think of the Holiday Number of the HERALD.

"I've taken a number of magazines since I have been in the business but believe your Holiday Number is far better than anything else I have ever seen up to date.

"As soon as it arrived I sat down and read everything from 'Reno' on the front cover to 'Pathe News' on the back.

"Here's to the HERALD, may she live long and prosper.

"S. G. IHDE,
"Photoplay theatre,
"Ashland, Kan."

Re-Takes

WRITE IT 1924.

* * *

Here's wishing everybody a Happy New Year.

* * *

There's lots of things to be happy over. F'instance $11 seats for "Follies;" $12 for a "fifth" of hootch, and —who is going to be the next president.

* * *

Cleaned Out

A couple of stick-ups held up a producer out in California the other day but they were sadly disappointed in their "haul." He had just finished a super-production.

* * *

As Usual

"Did you give up anything on New Year's Day?"

"Yes, everything."

* * *

King Business Not So Good

Perhaps that Greek king has his eye on a good shoe shining stand and wants to make a little honest coin.

* * *

Off With a "Bang"

A small town Southern exhibitor recently started using First National pictures. He had read a good deal about exploiting pictures so he sent the following order to the Atlanta exchange:

"Please send me 300 press sheets—I notice they are gratis."

* * *

More Mileage Per Gal. Too

Bet Hennery saw red when he read about that gift of a Rolls Royce to ex-President Wilson. He might just as well have beat them to it.

* * *

I Should Say So

What producer is going to be first to teach Ma-Jong by means of pictures? Gosh, won't it be exciting.

* * *

Out in Oregon the reformers have almost run out of things to reform, so they've forbidden cigarette ads. Now the citizens will have to "walk a mile" into the next state to see if "they're toasted" or if "they satisfy."

* * *

Irritating

I see in New York there's a lady shopper who has been missing for ten days. That's a long time to wait for one's change.

* * *

Some Women Ask Too Much

That Chicago motion picture company that is being prosecuted by a woman because they didn't make screen stars of her two daughters for $60 can't be censured too severely. Most families would be satisfied with one screen star in its midst.

* * *

By the way 1924 is to be the longest year since 1920. Figure it up and see if we're right.—J. R. M.

Removal of Production East Is Now Taking Definite Form

No Provision for Capacity Tax

WASHINGTON, D. C., Jan. 2.—Publication of the text of the bill under which the revenue law is to be revised shows that, while the admission tax is to be entirely repealed, no provision is made for the repeal of the capacity tax.

Should the bill be adopted in its present form, the exhibitors and theatre operators will be relieved of a burden of more than $70,000,000 a year, which, however, was passed on to the "ultimate consumer," but will be forced to pay out of their own pockets the $1,700,000 which has been collected annually from the capacity tax.

Big Concerns to Make Half of Output in N. Y.

Migration Is Due to the Failure to Exert Needed Supervision of Studio Activities

(Special to Exhibitors Herald)

NEW YORK, January 2.—Removal of a large part of the coming season's production program from California to New York is already taking definite form.

It has been known for some time that several of the most important producing organizations have been dissatisfied with the results of producing in Los Angeles. Definite statements on the subject have been issued by a number of the leading executives. During the past few weeks concrete plans have been perfected which will mean that as much as 50 per cent of the coming season's product of several of the leading companies may be made in and about New York City.

Experiment May Make Change Permanent

Los Angeles seems doomed as the great production center which it has been for several years. The change may be temporary or permanent—results of the Eastern experiment only will tell.

The basic reason for Los Angeles coming into comparative ill favor as the production headquarters is the difficulty encountered by the head offices in attempting to exert necessary supervision over production activities.

New York officials blame the excessive production costs of many pictures in the current market on this situation. They claim that there are too many difficulties involved in attempting to conduct a production business on a trans-continental basis. On account of the distance between New York and California, they say, it is impossible for the head office to maintain the proper contact with the studios.

Disregard Production Budgets

An official of one of the large companies which intends transferring at least 50 per cent of its production work to New York said:

"Studio officials have failed to make good in keeping expenditures within the limits of budgets agreed upon before production started. This has resulted in many pictures being received in New York upon which there is not a chance of a profit, simply because the particular pictures could not possibly justify the amount of money spent on them.

"Local studio officials in Los Angeles have not been able to show the necessary strength to contend with directors who are out to make a name for themselves at the expense of their companies. The provincial Los Angeles viewpoint is one of the worst features of the production situation. The whole place is loaded down with false notions about the values of picture ideas and of players. The idea there seems to have been that the local picture people were able to know all about what the market required with little or no contact with the outside world. Players for parts have been energetically sought after and paid salaries around $750 a week on the basis that their names had box office values. In many instances even the names of these players were not known in the New York offices, much less among exhibitors or the general public.

Would Result in Disaster

"To continue to concentrate production in Los Angeles under existing conditions would very likely mean disaster to the picture business."

Inquiry among various leading officials reveals the thought that with a larger part of the production being made in New York great advantages could be obtained through rigid supervision on the part of the home offices. When circumstances required it, plans could be quickly made and quickly changed. The selling organization, also being in closer contact, could contribute considerable valuable guidance in the way of supplying the production forces quickly with notice of changes in markets conditions.

Two other important advantages of New York production are being dwelt upon:

New York City is the principal source of literary material, novels, plays and original matter. Long distance correspondence between New York and California is often costly both in unsuitable material which is purchased through misunderstandings, which closer contact might avoid, and good material which is lost out on through delays and other kinds of misunderstandings.

New York City being the capital of stage theatre activities offers many advantages. It enables persons engaged in production work to keep in closer touch with the dramatic tendencies of the public and it provides many valuable lessons to picture makers.

Considerable stress is placed on the desirability of getting directors, players and others engaged in production out of the film community atmosphere of Los Angeles. It is declared that the intellectual and social contacts of the metropolis would be very helpful to the individuals concerned and consequently to their work.

From statements made here privately within the past few days it is expected that several interesting announcements about New York production plans will be made in the near future.

Nine Concerns Given Charters at Albany

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 2.—Nine companies engaging in the motion picture business marked the closing week's business in the New York state corporation bureau, these companies including the Tri-Chromograph, Inc., capitalized at $400,000, the largest amount of any motion picture company incorporating in the state during the past few weeks.

Other companies were Libby's Theatrical Corporation, $5,000; Millon Amusement Corporation, $10,000; The New-Cal Film Corporation, $5,000, and the Apex Producing Corporation; S. E. V. Pictures, Inc.; The Zingali, Inc.; Tintfilm Corporation, og Buffalo; Switzler Productions.

Blackton and Family Make Hollywood Home

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—J. Stuart Blackton with his family will leave for Hollywood this week where he will take up his residence and head his producing unit, Blackton Productions, at Vitagraph Studios.

Lou Tellegen, who plays the leading role in "Let Not Man Put Asunder," which he just finished, will accompany Mr. Blackton West. It is likely that Mr. Tellegen will appear in the next Blackton production. This is Mr. Blackton's first visit to the West coast since 1917 when he began to produce independently.

Join Fight on Boost In Musicians' Wage

(Special to Exhibitors Herald)

SAN FRANCISCO, CAL., Jan. 2.—Theatrical interests here have come out against the wage increase sought by musicians playing in hotels, cafes and restaurants. An increase of $5 per week in hotels and cafes and $7.50 per week in motion picture houses is sought.

Thomas D. Van Osten, secretary of the Allied Amusement Industries of California, is opposed to the increase, which he says will raise the pay of all allied workers in theatres.

Hundred Million for Production This Year

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 2.—One hundred million dollars will be spent in picture production this year [illegible] ing to a statement just issued by producers.

Ask Hays for Solution of Non-Theatrical Competition

New York Exhibitors Feel That Something Definite Must Be Done—Believe Producer Chief in Sympathy With Suggestions

(Special to Exhibitors Herald)

NEW YORK, January 2.—So menacing has become the situation brought about by the showing of entertainment motion pictures in non-theatrical places such as churches, Y. M. C. A.'s, town halls, etc., that Will H. Hays has been asked to assist in working out some remedy for the evil. The matter was put up to Mr. Hays by William Brandt, president of the Motion Picture Theatre Owners of New York, following complaints from many theatre owners throughout the state. So far no official statement has come from the Hays office, but it is believed that that organization is in sympathy with the suggestions made by Mr. Brandt.

No Rigid Requirements for Non-Theatricals

Exhibitors have complained that these places are not subjected to the rigid requirements which a theatre has to undergo, such as proper facilities for exits, fire appliances, ventilation and a host of other requirements.

The non-theatricals are not obliged to pay a federal seating tax, a local license fee, nor charge a tax on their admissions while the theatre is obliged to do all these things. While not paying much for film rental, or in many cases nothing at all for the service, the non-theatricals invariably undersell the local theatres on admission price.

In a statement issued last week by Mr. Brandt, he says:

"The New York state organization has been very apprehensive for some time that an accident in a wooden town hall or other building while showing film would bring a dire reaction upon the entire industry as a whole, with more rigid requirements, stricter inspections for the theatres and the apathy of the public following a disaster.

Definite Action Is Needed

They have felt that some definite action for the regulation of film in non-theatrical enterprises should be brought about, and written to General Hays making the suggestion that all applications for the request of film for showing in non-theatrical places that charge admission fees should be passed upon by the local joint arbitration committee in the particular zone where the application comes from.

With three exchange men and three exhibitors sitting on that committee to pass on the several different aspects that enter into the showing of film to the public, a great deal of the unjust oppressive and unfair competition that now exists would be eliminated.

This competition has reached proportions where it can no longer be disregarded, for what had been a privilege has become a tremendous abuse, which threatens to kill the goose that lays the golden egg in the form of the exhibitor's box office."

Non-Theatricals to Incorporate

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Former Supreme Court Justice Townsend Scudder applied last week to Supreme Court Justice Callaghan in Brooklyn for a certificate of incorporation of the Motion Picture Chamber of Commerce of America, Non-Theatrical, Inc., composed of representatives of fraternal organizations, the Y. M. C. A. and church societies. The purpose of the corporation is to present motion pictures of a non-theatrical character under their own direction. Mr. Scudder said that, besides the Y. M. C. A., the Knights of Columbus and the Free Masons are represented in the movement.

"The corporation will not conduct a campaign for better 'movies,' feeling this question will largely take care of itself," he asserted. Decision was reserved.

Film Texas History For Its Centennial

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—The romantic and stirring story of Texas is to be put into motion pictures as a part of the Centennial Celebration of the state. The suggestion came from Theodore Price, editor of Commerce and Finance, who, making a series of speeches in Texas towns celebrating their golden or diamond jubilee, said that as a part of the state's Centennial in 1924, the record which is Texas history should be given to the world.

For the picturization contemplated that period centering around the revolution has been chosen, and Margaret Belle Houston Kauffman, a granddaughter of General Sam Houston, is a collaborator on the script. Negotiations are under way for the services of a director of fame, and the cast will be assembled from among the bestknown stage and screen players chosen.

Troy Theatre Men Take Up Bowling

TROY, N. Y., Jan 2.—There are some spirited bowling contests in Troy each week these days, between teams which have been organized among the employes of the Troy theatre and the American theatre. The matches will extend over a period of nine weeks, with the winners enjoying a supper at the expense of the less fortunate. Benjamin Apple, owner of the American theatre, is captain of the team from his house, while Nelson Miller is officiating in a like capacity for the Troy theatre, which is now leading.

Samuel Goldwyn Will Make Films on Coast

"Potash and Perlmutter in Hollywood" to Be First Picture; Will Locate There

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 2.—Following his arrival in Los Angeles from New York, Samuel Goldwyn announced plans involving production activities in Hollywood which will soon be under way on a large scale. He will establish producing headquarters here.

Samuel Goldwyn

His first picture, for First National will be "Potash and Perlmutter in Hollywood." Alexander Carr and Barney Bernard, stage stars who have made the Montague Glass stories famous via the spoken stage will come here from New York. Frances Marion will adapt the new Potash and Perlmutter story.

Will Name Director

"It is my purpose to select a Los Angeles director to produce this photoplay and I expect to close negotiations with one of the foremost directors here before I return East."

Los Angeles papers have recently devoted much space to the rumor that some of the big companies were planning to transfer their producing activities to New York.

Eastern Move Not Contemplated

In this connection Mr. Goldwyn said: "There is absolutely nothing in the story that big producing companies are contemplating a transfer of their producing activities to New York. Quite to the contrary I propose within the near future to move my producing organization from the East and locate it in Los Angeles. I happen to know that several other Eastern producers are planning to do likewise."

Buffalo Film Board Works With League

(Special to Exhibitors Herald)

BUFFALO, N. Y., Jan. 2.—Sydney Samson, president of the Film Board of Trade of Buffalo, and the members of this organization, are assisting the Motion Picture Theatre Owners organization of New York. The Buffalo Film Board of Trade have donated the use of their offices, and staff to the exhibitor committee, of which Jules Michaels of the Regent theatre of Buffalo, N. Y., is Chairman.

They are also distributing in their exchange mails, announcement cards that are supplied by the Theatre Owners. These cards are changed every week, and carry a message to every Theatre Owner in the State, to get in on the work and help put over the repeal of the admission tax. The individual exchangemen have offered the cooperation of their sales forces to further the movement in favor of repeal.

Made Exchange Manager

ALBANY, N. Y.—Harry A. Seed, F B. O. salesman here, has been promoted to the managership of the exchange.

What IS the "Check-Up"?

"Exhibitors Herald" feels that the time has arrived when it may properly yield to the insistence of exhibitors that light be turned upon this so-called "Check-up" and "Exhibitors Box Office Reports" published by Motion Picture News of New York City.

"Exhibitors Herald," the creator of the idea of exhibitors' reports in a trade paper, recognizes its responsibility in seeing to it that the exhibitors of America and the trade at large are not victimized in any mis-use of this report idea which the HERALD has popularized and developed into a vital factor in the marketing of motion pictures.

Since the development of the HERALD'S department, "What The Picture Did For Me," this service has been the envy of every other publication in the field. Realizing the value of the department, other publications have rushed into various imitations of it. The Moving Picture World, for instance, putting ethical procedure aside, some time ago made an effort to steal the service bodily, but after some experience with the matter they have learnt the lesson of the man who bought a certain show horse but came to realize in the first trial that to be able to win he would have to get the original rider also.

* * *

This "Check-Up" scheme of Motion Picture News purports to represent the consensus of a great number of reports from exhibitors. Motion Picture News, however, ingenuously refrains from disclosing any information—which they may or may not have—regarding where these reports are supposed to come from, what classes of theatres are represented, and there is no evidence whatsoever of the alleged validity of even a single one of these reports. It is all a mysterious operation, reminiscent of a Houdini trick and for all the facts disclosed it may be that these reports snow in upon the New York paper from the heavens.

A feature of the stunt which is amusing, except to exhibitors who are paying the bills for poor pictures, is that this "Check-Up" is supposed to prove that there are no bad pictures and only a few fair ones. Practically all of the pictures are supposed to be reported on as "good" and "big." Wonderful—if true!

* * *

"Exhibitors Herald" welcomes any effort, regardless of the source, which is a legitimate and constructive move toward supplying the exhibitors with information which will make easier and more profitable the operation of theatres and which will supply authentic guidance about market requirements to producers.

But in consideration of the responsibility it feels, because of having created and developed the report idea, it looks with suspicion upon any report plan which is susceptible of being twisted and turned against the interests of exhibitors; in which anonymous reports are charged up against exhibitors as their testimony to the box office value of pictures and in which the voice of the individual exhibitor is smothered in a mysterious averaging process.

"Exhibitors Herald" offers to present for inspection the original, signed statement of an exhibitor on every report it publishes.

If this so-called "Check-Up" of Motion Picture News is in reality what it pretends to be, there should be no objection to doing likewise.

Martin J. Quigley

Publisher, EXHIBITORS HERALD.

REICHENBACH'S FOLLIES OF 1924

WHO said the British film producers lack vision. They closed their studios a year ago, eleven months ahead of Mr. Zukor.

* * *

The New York Sun referred to the film industry as a loose business. Wonder if the author ever tried to do business with the West Coast Theatre crowd.

* * *

There must have been "movie" actors in King Tut's time.

They found three pair of spats when they opened the catafalque.

* * *

An exhibitor at Frozen Dog, Iowa, refuses to play De Mille's "Ten Commandments." Says when it comes time to send it to the small towns, they'll only send about three of the commandments and his clientele will be disappointed.

* * *

Two film salesmen met at Milwaukee.
Said the first: How's business?
The second replied—"Even."
The first—"How do you mean, Even?"
The second—"Even worse than last year."

* * *

Clem Deneker says he would like to see Henry Ford elected president, as the country needs a good shaking up.

* * *

Note of Sympathy

Greetings from A. M. P. A. to W. A. M. P. A. and vice versa.

* * *

Arthur Leslie who has been a professional strong man for many years should go in for FACE LIFTING. See "Black Oxen."

* * *

Chaplin saw "A Woman of Paris" and decided to make comedies hereafter. He never quit.

* * *

Quotations on the Coast.

Leading men	**$5 per dozen**
Leading women	**7 per dozen**
Vamps	**6 per hundred**
Ingenues	**6 per gross**
Valentinos	**2 per battalion**

Covered Wagon imitations—exchange for what have you.

* * *

Insane asylum at Chicago burned down. Seventeen possible assistant directors lost their lives.

* * *

First "Movie" Patron—I see Louella Parsons has gone with Hearst.

Second "Movie" Patron—Baby, that girl will get a lot of free advertising now.

First M. P.—But she ain't going in pictures.

Second M. P.—He'll get her in if she ain't careful.

* * *

A certain exhibitor refers to Balaban and Katz's luck.

Why not refer to Rembrandt's, and Edison and Westinghouse and other lucky men of like ilk.

* * *

How to get rid of an employe whose contract has another year to run—APPOINT HIM MEXICAN REPRESENTATIVE.

* * *

Revolutionary League Standing

	Won	Lost
Mexican Rebel Army	0	2
Mexican Federals	0	2

World Series at Mexico City any day now.

* * *

Nazimova in a speech at Kansas City, admitted she was broke. Must have played some of her own recent pictures.

* * *

Have you made enough money this year to have a nervous break-down?

* * *

A large body of exhibitors who have had a very bad year, will leave early in February for Palm Beach to discuss the forthcoming season's product.

* * *

"Ten Commandments" cost $1,600,000. At this rate, Tiffany should furnish the slides and Nyesa McMein the posters.

* * *

A film patron standing in front of the Cosmopolitan theatre when "Under the Red Robe" was playing overheard a bystander say, "This picture cost over a million and a half."

"Then," said he, "they should call it 'Under the Crazy Quilt'."

* * *

Don't ask anyone from Los Angeles if they are in pictures.

Just say, "Are you in escrow."

* * *

Real estate is so active on the Coast, they start to build a house at noon, and dispossess a tenant before sundown.

* * *

Walking along the streets of L. A. one is justified in calling the town a Sunny Des Moines.

* * *

I know a fellow who made five thousand dollars a year selling TO LET signs to theatre owners in the South.

* * *

Now that Saenger Amusement Company has subscribed for Variety in all its forms, the receipts recorded in that paper from New Oleans should go up 20 per cent at least.

* * *

Being a big man in the British Film industry, is like being out of work in China.

* * *

If someone dupes "Ten Commandments" wonder if they will leave out the one about "Thou Shalt Not Steal."

* * *

And what will the Chicago censors do about the Commandment which mentions Thou Shalt Not Commit Adul (guess the rest, this is a Chicago paper).

* * *

The Presbyterian Ministers are going to try to force through a federal censorship bill during their conclave at Washington. There's a good way to throw it back in their faces: Fifty-seven of their ministerial clan were convicted of crimes last year and almost an equal number escaped because of their ecclesiastical robes. And they have asked the assistance of the Anti-Saloon League. Anderson, head of that organization is so busy explaining his actions to the district attorney in New York, it's doubtful if he can spare the time to help. Another church faction is busy with the ministers battling each other. When preachers fall out—hon—I mean business men have a chance.

* * *

Paul Mooney and John Flinn have joined Hodkinson. Friends of mine want to know their right names.

* * *

Well—another year's gone. Same old grind. "Cytherea" next.

Same to you.

—Harry L. Reichenbach.

Church Plans to Fix Salaries; Would Cost Industry Millions

Abolish Censor N. Y. Governor Urges Assembly

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 2.—Alfred E. Smith, governor of New York came out in an emphatic statement at noon today, before the legislature, recommending the repeal of the present motion picture censorship law in this state. The recommendation was embodied in the governor's annual message to the lawmaking bodies as they assembled at the state capitol for the first time this year.

The governor's message on motion picture censorship really marks the opening of the fight which will be staged in the legislature later on to bring about, if possible, a repeal of the present obnoxious law. Just who will introduce the bills in both houses probably will not be known for two or three weeks. Owing to the masterly handling in previous years by Senator James J. Walker, of similar bills, it is more than probable that he will be called upon to introduce the bill in the upper house, and battle on the floor for its passage.

Maurice Bloch of New York City undoubtedly will be chosen as minority leader. Mr. Bloch is thoroughly conversant with the situation as it exists and is an adroit legislator.

In his message today Governor Smith spoke as follows:

"Censorship out of harmony with our institutions should not be encouraged.

"I renew my recommendation that the law creating the Commission for the Regulation of Motion Pictures, be repealed.

"The Criminal Law punishes the publication of indecent and obscene literature and the commission of obscene or indescent acts.

"State interference with literary or artistic production beyond this prohibition of the Criminal Law, is contrary to the fundamental principles of democratic government.

"Censorship can not exist without censors and no purely administrative body should have the right to impose its opinion of what should or should not be published or exhibited upon any citizen whose conduct does not transgress the law of the land.

"The power in one group of men to prevent the publication or exhibition of anything which does not transgress the law is a power which of necessity destroys initiative and shackles freedom of expression.

"In operation, there has been shown no necessity whatever for the continuance of this Commission of Censors, and I earnestly invite the attention of your honorable bodies to a careful consideration of this recommendation for its abolition."

A year ago this time, Governor Smith came out with much the same sort of a statement. Repeal bills then were introduced. While the bill passed in the senate, which was Democratic, it was defeated in the assembly, which was Republican then, and which is even more so today following last November's election.

The fact that the political complexion of this year's legislature has not materially changed does not mean, however, that a repeal of censorship is entirely out of question.

Absolute Control Over Screen Is Reform Idea

Pre-Production Censorship Is Proposed—Regulation by States Will Be Permitted

(Special to Exhibitors Herald)

NEW YORK, January 2.—A "strangle hold" on the motion picture industry is to be sought by church and welfare organizations of the country.

Censorship is but one provision of the drastic and unreasonable law proposed by Dr. Charles Scanlon of the Presbyterian church and a number of his radical followers.

Would Cost Industry Millions Annually

Under their plan of federal control of the screen, which would include the dictation of stars' salaries, supervision over production and pre-production censorship, the motion picture industry would pay millions of dollars to the government in addition to the present heavy taxation schedule.

The proposed law would provide for a Federal Motion Picture Commission of the Commissioner of Education, with a membership of six, who would function under the supervision of the secretary of the interior. The chairman of the commission would receive $10,000 annually and each of the remaining members would be paid $9,000 yearly.

To obtain a license and permit a fee of $10 would be placed on each reel of the first film, and $5 a reel for all copies. Out of this income $1,000,000 would go to the United States Bureau of Education for visual instruction work.

States Proposed Law

A congress of churches and welfare organizations will be held in Washington, D. C., on February 13 and 14, at which time Scanlon's program will be submitted. Active in the movement is Canon William Sheafe Chase, rector of Christ church, Brooklyn, one of the most radical of present day reformers. In an interview published in the New York Herald, Canon Chase declared that in his opinion a federal commission was the only panacea for "a degrading commercialized traffic in stupidity and the baser passions."

Canon Chase also gave to the New York paper a prospectus of the proposed law. It follows:

"The proposed bill creates a Federal Motion Picture Commission of the Commissioner of Education and six commissioners to be under the Secretary of the Interior, whose annual salaries shall be $9,000, the chairman receiving $10,000, who shall hold office during good behavior, to be removed at the will of the President. The commission shall have supervision and control, with the power to fix prices, over all branches of the motion picture industry similar to that over the meat and poultry business in the Packer act enacted by Congress and sustained by the Supreme Court.

"The bill does not provide for censorship nor for a compulsory investigation before films are permitted to go into interstate commerce. The film may go into interstate commerce without inspection, with a permit granted by the commission upon written description and a statement that it contains nothing contrary to the laws of the United States and has never been condemned by any court or motion picture commission. Any film which has been inspected by the commission and found not to violate the conditions set forth in the bill shall receive a license from the commission and a seal to be displayed whenever the film is exhibited.

"If any permitted film is condemned by any court or is complained against by any district attorney or chief of police, the commission must revoke the permit, after which it is allowed the privilege of being submitted to the commission for inspection and license. The fee for both license and permit is $10 per reel for the first film and $5 per reel for all copies. There is no charge for scientific, religious, educational or non-standard films. After six months the commission shall revise the amount of fees charged so as to collect only enough to pay the expenses of the commission plus $1,000,000 for the work of the United States Bureau of Education in visual instruction.

"There are rights of review and appeal to the courts. The commission is given power over posters and advertisements concerning films in interstate commerce. The control of all films belonging to the Government is given to the commission, which also has the power to examine and approve scenarios. The commission may label films 'for family use' which contain nothing harmful to children. The bill provides for the inspection and official criticism of scenarios and the working script by the commission before a film is manufactured. It also gives power to the commission to supervise the manufacture of a film by sending representatives to inspect the staging and acting of a play before it is photographed."

State Also May Censor

Continuing, the Brooklyn pastor said:

"One of the principal things I should like understood, is the fact that New York has the strictest censorship laws of any state in the Union. The pictures you see here often have been deleted of as many as a hundred details that are being shown in states where there are not such laws. If our bill is passed this will be impossible. Pictures may be censored by the state beyond the findings of the federal commission, but none can be exhibited with a greater license of presentation.

"The public is getting tired of the insidious control by a few non-Christians of this tremendous and influencing industry. Recent statistics of trade magazines show the decreases in box office receipts and the salaries of the stars. I have collected facts which show the weekly wage of twenty or thirty actors and actresses to run from $3,000 to $10,000. As a result the exhibitors suffer and can have no redress.

"Cenorship is not the chief aim of the bill. If we get at the source of the photoplay we can turn loose much of the artistic imagination that is perverted by directors and producers.

"Our reasons for this Federal control are, briefly, as follows: It is the only way to a world remedy. Correcting the evils at their source it is a preventive rather than a curative method. The same proposition has found unimagined success in Australia.

Herald Readers Analyze Distribution

Publication of This Interesting Survey Begins Next Week

"Herald Only" Club Begins Year With Membership of 100

Volunteer Organization of "Herald" Contributors Deals Death Blow to Imitators

ATTAINING in the closing week of 1923 a volunteer membership of 100 exhibitors, the "Herald Only" Club, formed by exhibitor contributors to the "What the Picture Did For Me" department of the "Herald" has completed seven months of active operation resulting in notable expansion of the report department and important curtailment of activity among the trade journals imitating that institution. Without parallel as an organization, the "Herald Only" Club has established in the brief period of its existence an incomparable record of achievement.

BY example, as well as by the direct personal efforts of its members, the "Herald Only" Club contributed in large measure to the remarkable growth of the "What the Picture Did For Me" department during the past year. Not only did the members of the club report box office results with unprecedented regularity; in doing so they established a custom readily and naturally shared by nonmember contributors.

Further, by stating boldly and clearly the known facts relative to the cheap imitations of the original report department they opened the eyes of the careless and unobservant exhibitor to the nefarious methods employed by the publications sponsoring the counterfeits. Once exposed, these fraudulent forums speedily lost the thin element of genuine support they had accumulated and shrank to a size proportionate with their policies.

* * *

During 1923 the HERALD printed almost 35 per cent more reports than during 1922. While some part of this increase was due to the natural effect of circulation growth, an analysis of the report columns for the year show that a majority of it was derived from intensified application on the part of exhibitors reporting.

At the close of the year reports from approximately 1,100 exhibitor subscribers had been published. No reports from other than exhibitors, and only those written, signed and contributed directly to the HERALD by exhibitor subscribers, were published. The unprinted hundreds of spurious reports, forgeries, quotations from private letters, etc., forwarded to this paper by parties interested in the sale of product concerned, afford basis for another story which may be more pointedly written at a future date.

On the other hand, the trade paper offering the most deceptive imitation of "What the Picture Did For Me" suffered a decline of 50 per cent in total number of reports printed and a complete decline in reader interest.

* * *

Such was, in substance, the effect of the "Herald Only" Club's operations in the last seven months of 1923, the period of its existence. It embarks upon 1924 with a membership guaranteeing its success in the various worthwhile undertakings at hand.

Among these looms the proposition put before the club in the January 5 issue, by Alex Steel: That all exhibitors make it a practice to report without failure upon each picture exhibited. The result of this policy, Mr. Steel has pointed out, will be to assure to every showmen at the earliest possible date a maximum amount of information regarding all available attractions.

It is the history of the club, as it is of the department as a whole, that a good suggestion is adopted forthwith.

* * *

Another notable result of the club's operation and example has been the advancement of first report date. Whereas formerly it was almost invariably the trade paper reviewer who gave first box office analysis of new product, it has come to be the exhibitor reporter who is looked to for this information. In the latter part of 1923 it became a not at all uncommon thing to find exhibitor reports on a given picture in "What the Picture Did For Me" a week or more in advance of the first published trade paper review.

As it is evident that no more than a good beginning has been made in the work undertaken, this development is one of utmost promise for the future.

* * *

Less commercially, but no less importantly, the club has operated to strengthen the brother-like bond uniting contributors to the report department by facilitating interchange of humorous pleasantries and "unpleasantries" among those reporting. Numerous tilts have occurred, all in the best of spirit, and acquaintances made in this way have ripened and broadened with the passing weeks until there has come into being a continent-wide fellowship thriving upon the substantial food of common interest.

Altogether, the effect of the club has been to crystallize and bring to fruition that splendid spirit of mutual helpfulness which was from the first the mainspring from which the report department derived its power, a power that is felt and respected in every root, branch and ramification of the industry.

Maude Adams Will Produce for Guild

"Alladin" to Be First Film in Association With Guild Pictures, Inc.

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Guild Made Pictures, Inc., announces that Miss Maude Adams has become a member of the Guild and that in the future her activities in motion picture production will be in cooperation with this organization.

Will Cooperate with Guild

"The schedule of the Maude Adams Productions is not announced at this time," says the statement. "The first picture under her own supervision will probably be 'Aladdin' in color, on the scenario of which Miss Adams collaborated. Miss Adams will cooperate with the Guild in the preparation of all its pictures, including some of the Yale University series of the 'Chronicles of America.'

"Miss Adams' association with the Guild does not interfere with her plans for the independent production of 'Kim,' the picture rights to which she recently acquired from Rudyard Kipling."

Works on Color, Lighting

The public will have an early view of the results of the research work in lighting and color which Miss Adams has been prosecuting in the laboratories of the General Electric Company in Schenectady and at the headquarters of the Eastman Kodak Company in Rochester.

Curtis Melnitz Quits Little Theatre Films

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 2.—Little Theatre Films announces the resignation of Curtis Melnitz as president of the organization which was formed several months ago to present pictures of artistic worth to discriminating audiences throughout the country. The name of Mr. Melnitz's successor has not been announced.

The other officers of Little Theatre Films remain the same. They are: Albert Lewin, vice-president, Joseph Jackson, secretary, and Mildred Lewin, treasurer. The first publication of Little Theatre Films is Victor Seastrom's picture "Mortal Clay."

Theatres Will Hold Services on Sunday

(Special to Exhibitors Herald)

JERSEY CITY, N. J.—Although theatres here are closed on Sunday, exhibitors in this city have announced their intention of holding Sunday night services in their houses consisting of addresses on religious and educational topics. No admission is to be charged, but a collection will be taken up.

The plan will be fought by the Jersey City Clergy Community Club, which has consistently opposed the Sunday opening of theatres and things theatrical.

The Americanization of CARL LAEMMLE

An Interesting Sketch About One of the Industry's Ablest Producers—

By MARTIN J. QUIGLEY

CARL LAEMMLE

(On February 14, Carl Laemmle will celebrate the fortieth anniversary of his landing in New York, a practically destitue immigrant from Germany.)

A story as dramatic and inspiring as the best of our motion picture stories is that of the career of Carl Laemmle.

Forty years ago, on the fourteenth of next February, Carl Laemmle, then a boy of seventeen years, landed at the port of New York after having adventured across the Atlantic from his home in Laupheim, Germany, in company with two other boys of about the same age.

As he left the steamer and faced the unfriendly metropolis for his first real test with fortune, his entire capital was the equivalent of about $5. With nothing more, save a determined spirit and a willingness to tackle any work—no matter how arduous—he set out on the business career which was eventually to lead to the circle of America's leading businessmen and to place him at the head of one of the largest and most successful motion picture concerns.

His first contact with a source of American dollars was a job in a New York drug store. After a few months in that position he removed to Chicago, where he obtained employment in a department store. The following year he adventured into the West and found a job as a farm hand in South Dakota. The urge of commerce soon brought him back to Chicago, where he became a stock clerk with a mail order house. During the immediate years succeeding he filled clerkships in various Chicago mercantile establishments.

In 1898 the impulse to get into business on his own account took mastery over his destiny and he went to Oshkosh, where he opened a clothing store. While there his instincts for business—and big business—caused the idea of a chain of five and ten cent stores to germinate in his mind. Prompted by this idea of a larger sphere of operation, he sold his clothing store in Oshkosh and came back to Chicago.

After returning to Chicago, however, his ambitions became turned from merchandise to the then embryonic business of motion pictures, and on February 24, 1906, Carl Laemmle's initial effort in the film industry took place with the opening of the Whitefront theatre on Milwaukee avenue, Chicago.

Only a few months' experience as an exhibitor in those days convinced him of the opportunities offered by the exchange business. On October 1, 1906, the Laemmle Film Exchange was established in the Crilly Building, Chicago. Within a year other exchanges were established in Evansville, Memphis and Omaha. In the following year the exchange system was expanded to include Minneapolis, Portland, Salt Lake City, Montreal and Winnipeg.

In April, 1909, Laemmle threw down the gauntlet to the Motion Picture Patents Company and undertook the gruelling struggle which eventually led to independent operation in this industry. Immediately following the break with the Patents Company he formed the Imp Producing Company and launched out into the business of producing motion pictures.

On May 20, 1912, the Universal Film Manufacturing Company was formed, and after a few years of hectic struggle, both internal and external, the organization, under Laemmle's leadership, developed into one of the most substantial and powerful organizations in the industry, which position it still enjoys.

The outline of the career of Carl Laemmle may not differ vastly from

(Continued on page 26)

West Coast Theatres Acquires Number of New Houses

Deal About to Be Closed for Twenty-Three Theatres—Rumor Hearst Is to Build Studio

By HARRY HAMMOND BEALL

HOLLYWOOD, January 2.—Organized as a subsidiary of the West Coast Theaters, the Southwest Theaters, Inc., has been launched for the purpose of acquiring twenty-three theaters located in Los Angeles, Huntington Park, Glendale, Pasadena and Taft, according to articles of incorporation filed with the Secretary of State at Sacramento this week.

While news dispatches from the capital said the ownership of the twenty-three theaters had already passed to the Southwest Theaters Company, this was denied at the main offices of the West Coast Theaters in Los Angeles. It was said that deals acquiring ownership of these theaters are about to be closed.

WITH the consummation of these deals the new company will acquire the following theatres: Three in Huntington Park owned by the Huntington Park Theatre Company; three owned by the Glendale Theatre Company, three owned by the Taft Theatre Company, and the Dohnken and Langley Theatre Circuit of Los Angeles, owning nine theatres in Los Angeles and five in Pasadena.

The Southwest Theatres, Inc., has a capital stock of $1,000,000. The stockholders are listed as A. L. Gore, Adolph Ramish, C. L. Langley and F. W. Livingston.

* * *

San Francisco, always eager for studios to locate there, is all "het up" over the rumor that William Randolph Hearst will build mammoth studios for Cosmopolitan productions in Marin county, California, across the bay from S. F. It is said by the Marin county chamber of commerce that tenants on the property which is to be a part of the Hearst enterprise have already been notified to vacate. In connection with the studios it is hinted that the Cosmopolitan chief plans to have a gigantic high calibred pleasure resort, with one of the finest hotels in all California.

* * *

While in San Francisco I also had quite a chat with the Graf brothers, Max and Louis, and found that they have extensive production plans for their San Mateo studios for the next twelve months, making pictures for Metro. The Grafs were to have started production shortly after January 1, 1924, but on account of the active part they are taking to make the first Wampas ball in San Francisco a success, they have postponed actual work on their initial 1924 photoplay until after January 19, the date of the screen publicists' frolic in the northern metropolis.

* * *

MACK SENNETT, the maker of scores of stars, is said to have set his stamp of approval on Madeline Hurlock, whom he culled out of the bathing beauty parade a short while ago.

* * *

With the arrival from the east of Arch Reeve, colossal Lasky publicity director, and Larry Weingarten, who tells the public all the cute sayings of Jackie Coogan, being widely heralded in the Los Angeles daily press and Hollywood fan magazines, one begins to wonder if the day has arrived when press agents have started hiring personal press agents.

Now that SID GRAUMAN has sold his interests to Paramount in his downtown theatres, some wiseacres may start to speculate as to what the Napoleonic genius of the exhibitor world now does to keep his mind and money active. The answer is "Plenty." He is personally directing the activities of "The Ten Commandments" at his Hollywood Egyptian theatre, scarcely a week goes by that he does not turn some big real estate deal, which adds to his ever growing bank account, and it is a known fact that he has invested in certain motion picture productions. He helped finance the James Kirkwood-Lila Lee productions now being made for Hodkinson at the Ince studios, and the fact that he and Al St. John have been seen together in conference several times lately leads to the belief that the former Fox comedian is negotiating with him to make fun films under the Grauman banner.

* * *

CHRIS LYKKE, the versatile and brilliant young editor of *Filmograph*, Hollywoods' weekly film newspaper is being heartily congratulated on his recent holiday number, which was artistically and typographically a triumph for motion picture journalism.

With the holidays a thing of the past, the motion picture colony has settled down for a season of hard work and once again the studios present a scene of activity in all departments. Not that a normal production schedule has been assumed as yet at all studios. It is too early in the month for that. But present indications point toward a busy winter for most of the big film plants with greatly increased activity by the end of January.

* * *

And while speaking of brighter things ahead it might be well to mention that Phil Goldstone is home again with big plans for winter production. Although he is not ready to issue a definite announcement pertaining to the future activity at his Beachwood street studio, it is generally believed that "Phil" will play ball in the "big league" ere long. His product during the past year has been of such high character that it has attracted the attention of the powers that be and it is consistently rumored that Goldstone will make at least ten big features during 1924 for release through a certain popular distributing organization.

* * *

Evidently the Universal Film Company studio executives believe in the famed billboard slogan, "I'd walk a mile for a camel," for they are going to far greater exertion than that in attempting to secure the return of two "desert flivvers" or the equivalent thereof, according to papers filed in a suit against "Charley" Stecker, erstwhile chambermaid and trainer of the inmates of the "U" zoo. It appears that Stecker advised the company officials to part with "Prince" and "Babe," the two camels in question, at a very modest sum, maintaining that the pair were suffering from tuberculosis. Since that time, according to the suit filed in Superior court, the studio management has been advised that the camels were and always have been in good health and now they want them back.

THE AMERICANIZATION OF CARL LAEMMLE

(Concluded from page 25)

that of a great number of immigrants who have won success and fortune in America, except that his success has been unusually great. But the career as it has actually been lived affords a most extraordinary example of quick and sure vision, dogged determination and a quality of business judgment that inevitably leads to success.

The story of Carl Laemmle affords to young America a singular beacon of inspiration and encouragement. Laemmle's heritage was a good mind and a real capacity for work. In America he found no lack of opportunities for work and by virtue of a tremendous ambition to learn and get on he developed the good mind which was his natural endowment into one of the master minds of the American business world.

Laemmle's success is no more accidental than the building of the Woolworth Building. He simply followed the course that leads to success and he overlooked no opportunities that came his way. He has been relentless in his effort for personal development and for the development of every proposition to which he turned his hand or mind. From the day he landed in New York, unlettered, practically destitute and in a strange world, he has builded carefully and courageously.

He has won a big success, not in an easy business, but in a most difficult one.

His career while a great testimonial to the opportunities of America and the opportunities of the motion picture business is a still greater testimonial to the quiet courage, fine intellect and tremendous capacity for work which he possesses.

The career of Carl Laemmle needs no tribute; it speaks eloquently to all who have an appreciation of the inevitable factors of success.

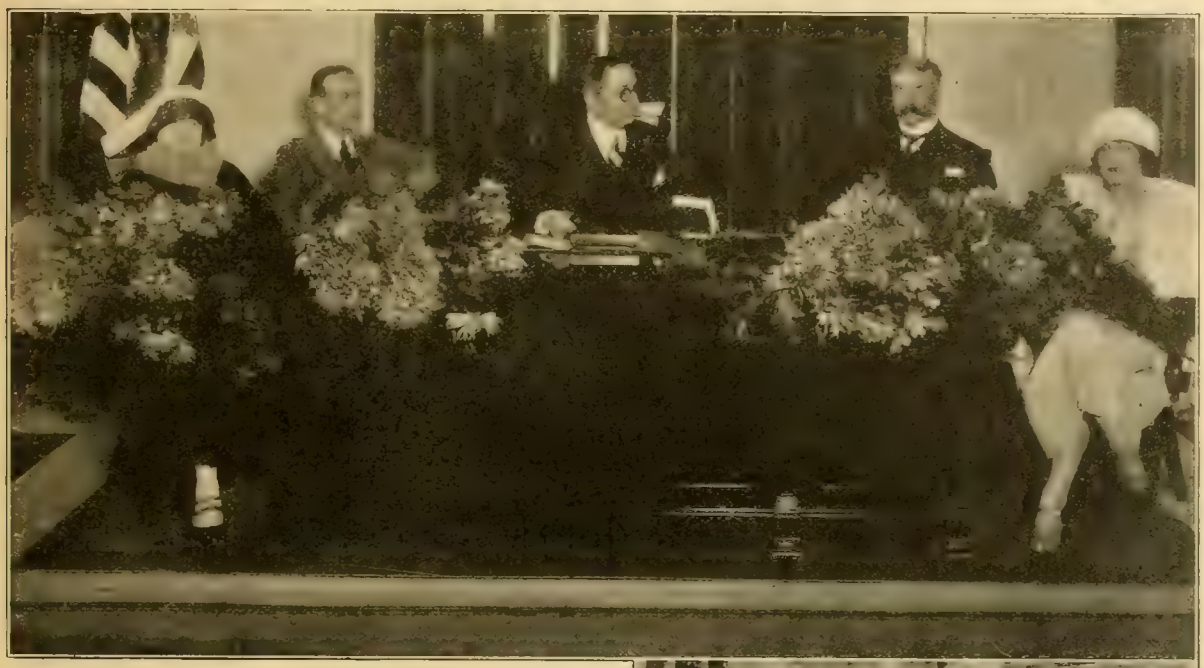
Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

Issue of January 12

Stories Told by the Camera

Mayor Sponsors Oakland as Production Center



Mayor Davie, who has invited producers to make Oakland, Calif., the production center should Los Angeles be abandoned. The fire department and the army participated in the enthusiastic reception acorded Louis B. Mayer and his company making the Mayer-Metro attraction, "Pleasure Mad."

Nat Holt who in thirteen months has made the State, Oakland, Calif., one of the best paying propositions in that city.

Here's an oldtimer you all should know. Sam Wolff, owner of Marquee theatre, Oakland, Calif. Fourteen years in the show business.

James Leo Meehan (left) striving to find the East Wind (or something like that) in his game of Mah Jong with Cullen Landis. Landis has a featured role in and Mehan directed the second Gene Stratton-Porter attraction, "The Girl of the Limberlost."

Jackie and Dad go a-hunting and Jackie brings in the bacon. Jack Coogan, Sr., has selected Victor Schertzinger (at left) to direct the second Jackie Coogan vehicle for Metro, "A Boy of Flanders." Schertzinger also handled the megaphone on "Long Live the King," the little star's initial production for distribution by Metro.

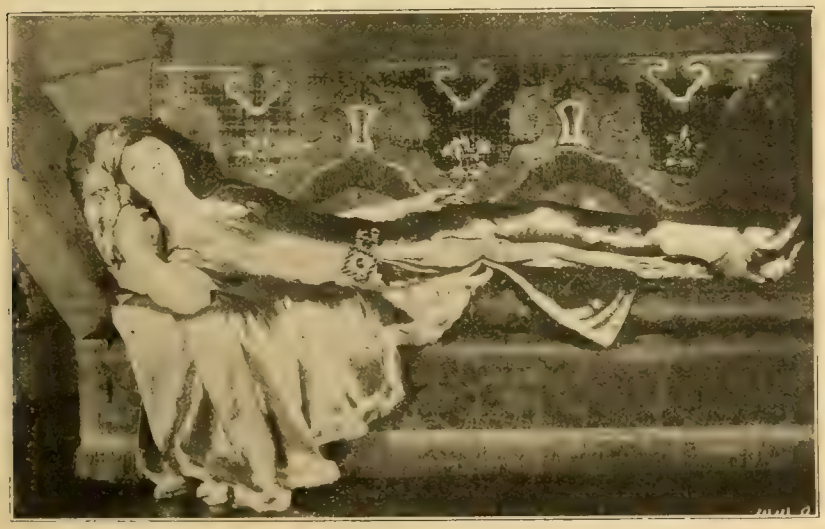
Mildred Davis snapped on the lot while appearing in the stellar role in a Ben Wilson attraction for distribution by Grand - Asher Distributing Corporation.

Strongheart's latest feature, "The Love Master," is scheduled for distribution in February by First National. This attraction was produced by Laurence Trimble and Jane Murfin in the Canadian Rockies.

A quartette of "Follies" beauties who appear in the Cosmopolitan production, "The Great White Way," which opened at the Cosmopolitan theatre in New York on New Year's Eve. Anita Stewart and Hal Forde are among the featured players in this film.

Colleen Moore, on behalf of the cast of First National's "Flaming Youth," wishes you all a Happy New Year. And Colleen is confident every one will be happy after playing "Flaming Youth."

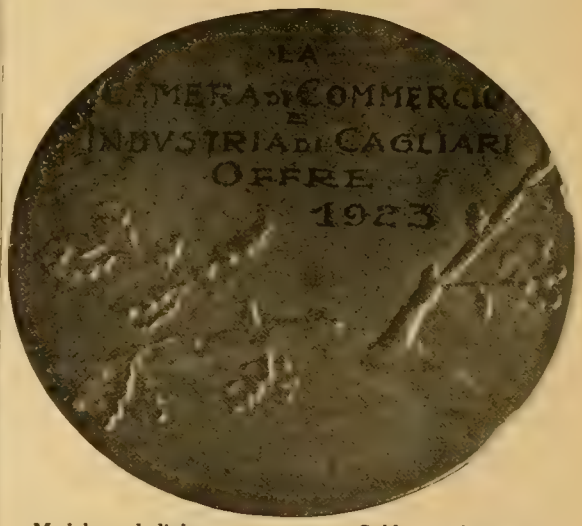
A fifty yard punt. Not bad for Kathleen Key, selected by Goldwyn for "Ben Hur" cast, who has been elected honorary captain of the University of Southern California football team.



A striking photograph of Betty Compson, who is now starring in "Woman to Woman," which Selznick is distributing. Rex Ingram, Metro producer, says of this attraction: "It is one of the best and most sincere films I ever saw in my life. They have never produced in America a better film than 'Woman to Woman.'"

Edna Williams, secretary of F. B. O. and head of company's foreign sales department, closes with Gurney and Chambers for distribution of F. B. O. product in Australia.

Prize Winners



Medals and diplomas stamp two Goldwyn pictures as product of high merit. A medal for each picture and a diploma for each were awarded by the Chamber of Commerce and Industry, Turin, Italy, at the International Exhibition of Optical and Cinematographical Photography for "Lost and Found" (medal reproduced above) and "The Christian" (diploma reproduced at left).

X denotes sentiment conveyed.

Birthday greetings	
Thanksgiving greetings	
Easter greetings	
Merry Christmas	X
Joyous Yom Kippur	
A Happy New Year	
Prosperous Rosha Shona	
A Quiet St. Patrick's Day	

HARRY BRAND

Economy is sweeping industry. Even in greeting cards. Our heartfelt appreciation goes to Harry Brand of Joseph M. Schenck forces for unique idea in card reproduced above. It will banish all future worries.

Buster takes a fling at traffic regulation. Some "copper." With his usual serious air, Keaton, who is now appearing in Metro's "Hospitality," controls the traffic in laughs in his newest picture. Keaton directed the attraction with the assistance of Jack Blystone. Joseph Schenck presents the feature length comedy.

Players chosen for coveted roles in Goldwyn's "Ben Hur." Top to bottom: Kathleen Key will play Tizrah; George Walsh, the title role, and Gertrude Olmsted, who will portray Esther.

"Water, water, everywhere," and for once Old Jupiter Pluvius in the role of friend, selling Vitagraph's "On the Banks of the Wabash" for Charles Blaine. "The Theatre" prints his letter this week.

Carmel Myers, who has been assigned a featured role in the B. P. Schulberg special attraction, "Poisoned Paradise," which Louis J. Gasnier will produce for Preferred.

While in Grand Rapids, Mich., making personal appearances with his latest feature, "The Courtship of Myles Standish," Charles Ray played Santa Claus and contributed to the Grand Rapids Herald's Xmas Kiddies Fund.

Executive personnel of the Hal Roach organization, which is producing for Pathe distribution. Left to right: W. B. Frank, new vice-president; Warren Doane, general manager; Hal Roach, president, and T. J. Crizer, production manager, after conferences at West Coast studios.

First National Gives Luncheon to Bob Dexter

Retiring Advertising Manager Bids Old Associates Farewell —Glendon Allvine Succeeds Flinn

By JOHN S. SPARGO

NEW YORK, January 2, 1924.—Bob Dexter, retiring advertising manager of First National, retired easily and gracefully with the aid of a luncheon tendered him by his First National associates last Friday at the Maisonette restaurant. When the last speech was spoken it was generally conceded to have been the most successful of a long line of First National parties.

H. O. Schwalbe, R. A. Rowland, and all the department heads were among those who assembled to bid Dexter good-bye and wish him well in the field of fiction writing. E. Bruce Johnson presided as toastmaster, introducing the many speakers and seeing that they spoke one at a time. Music was rendered by the entire company, the two most popular numbers being: "Yes, We Have No More Dexters," and "Bobby Dexter," sung to the well known tunes of "Bananas" and "Barney Google."

AMONG the official speakers were Samuel Spring, "Bill" Yearsley, who traced Bob's dark past from his journalistic career in Australia to the present day; R. A. Rowland, H. O. Schwalbe, and the guest of honor himself. Several impromptu sets were staged and one of the outstanding figures was "Sir Allen," a monocled individual with flowing mustaches who spoke with a strong English accent. He was introduced as the Ambassador from Australia who had stopped off at the luncheon to do honor to one of Britain's "bally colonists." Followed to the First National office after the ceremonies, he was revealed as Allan Glenn, of the advertising department.

Amid the general joviality there was a note of sadness. Bob's departure was truly regretted by all his associates at First National and by the entire publicity and advertising staff, which shortly before Christmas presented their departing chief with silver mounted military brushes and clothes brush.

Mark Kellogg, Mr. Dexter's successor, will assume his new duties this week.

* * *

And speaking of good men, coming and going, GLENDON ALLVINE, for the past four years one of the heavyweights of the publicity and advertising department of Famous Players, has succeeded to the position made vacant by the resignation of John C. Flinn. Mr. Allvine will not only handle "The Ten Commandments," now in its second week at the George M. Cohan theatre, but will also exercise supervision over all the Paramount houses in the theatrical department presided over by Harold B. Franklin.

* * *

Cosmopolitan's "The Great White Way," which was "Cain and Mabel" on the speaking stage, opens at Cosmopolitan theatre Thursday night of this week. As an added attraction on the opening night Ann Pennington and Brooke Johns, of Ziegfeld Follies, will appear in several new songs and dances. Howard Dietz says added attractions will not be needed after the opening night.

* * *

Rumors are current along Broadway that after the completion of his contract with First National, which provides for two more pictures, Thomas H. Ince will distribute under the banner of the reorganized W. W. Hodkinson Corporation. No official verification of this can be obtained but it is what they're talking at the Hotel Astor gossip headquarters.

* * *

The Navy department is using the big theatres of the country to boost enlistments and for that purpose is making motion pictures of sufficient merit to justify being placed on any program, and with entertainment angles strong enough to make them sought after by national distributors of short subjects. At the Capitol theatre this week Manager Rothafel is showing a one reel picture called "A Midshipman Cruise," one of series made by the Navy.

This picture was photographed, cut, titled and edited by Navy men by direction of the Navy department. The object is to show the training that midshipmen from the U. S. Naval Academy at Annapolis receive during the summer months as part of their course that leads to commissions in the United States Navy. The scenes shown are on board ship, in Denmark, Scotland, Spain and Portugal, thus making it a combined educational travelogue.

After the showing at the Capitol of this film, it will probably be handled by Navy recruiting officers throughout the United States, although offers from two well known distributing companies are under consideration and the picture may be turned over to some well known company for bookings.

* * *

Miss Adele Whitely Fletcher, managing editor for the Brewster Publications, was married last week to Robert Ormiston, of Brooklyn, in the Park Avenue Methodist Episcopal Church. The Reverend Doctor Arthur Jamieson officiated, assisted by Doctor Wyant, the rector of the church.

Miss Fletcher's literary career, which she will resume after the honeymoon, started a few years ago with the Vitagraph Company, where she did special press work for Anita Stewart. Later she became the personal press representative of Peggy Hyland and for a time acted in a like capacity for several well known stars of the stage and screen. She gave this up when asked to take the editorial chair of the Motion Picture Magazine. Under her guidance, the magazine made such rapid strides that she was soon invited to become the managing editor for all of the Brewster magazines, which position she has filled with remarkable success.

Mr. and Mrs. Ormiston will make their home in the Heights section of Brooklyn.

* * *

More than 10,000 poor children were guests of Hugo Riesenfeld at the Annual Children's Christmas Festival, held at the Rivoli last week at 10 a. m. daily. Through co-operation with Bird S. Coler, of the Department of Public Welfare, the United Hebrew Charities, Lenox Hill Settlement, the Charity Organization Society and individual philanthropists, more than 1,500 youngsters a day were entertained with films, songs, dances and playlets. Miriam Battista is appearing at these matinees in person.

* * *

The Capitol Theatre Uniform Staff is holding its annual entertainment and dance at Palm Garden on the evening of January 3, 1924. On that occasion all the hidden talent which has heretofore been suppressed beneath snappy blue and red uniforms will be permitted full play. An elaborate entertainment has been arranged by the boys, utilizing the versatile talents of the staff. There will be dancing to the strains of three jazz bands and many film luminaries have consented to cast their effulgence on the occasion.

* * *

W. P. GARYN, assistant to J. R. Grainger, general manager of sales for Goldwyn Cosmopolitan, left New York late last week for a two weeks' trip to the Goldwyn Cosmopolitan exchanges at Atlanta, New Orleans and Charlotte, N. C.

Al Altman Selected To Succeed Mooney With Mayer Company

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Since the announcement that Paul C. Mooney had resigned from Louis B. Mayer Productions to accept the general management of the sales department of the reorganized W. W. Hodkinson Corporation, there has been much speculation as to who would be selected to fill the vacancy.

This was settled Monday on the arrival of J. Robert Rubin, general counsel for the Mayer company, from the Coast, where he had been in consultation with Mr. Mayer. Mr. Rubin announced that Al. Altman, who has been identified with the company almost since its inception, would succeed Mr. Mooney.

Mr. Mooney on Monday took possession of his new office at the Hodkinson headquarters. Friends anticipated his arrival by having the office take on the effect of a florist shop.

Arthur Friend Resigns As Head of Distinctive; Resumes Law Practice

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Arthur Friend, organizer and president of Distinctive Pictures, has resigned as head of that organization to devote the major part of his time and energy to his law business, in which he had a large and lucrative practice before deciding about a year ago to give his entire attention to the production of motion pictures.

Mr. Friend retains his financial interest in the picture company and will remain a member of the board of directors. He has long been considering returning to the legal profession and recently decided that even his love for the picture business did not jutify devoting all his time to it, to the neglect of the profession in which he spent the major part of twenty years and in which he was eminently successful.

Pathe News to Film Peace Plan

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Through arrangements with Edward W. Bok, donor of the $100,000 American Peace Award, Pathe News will picturize the peace plan adjudged winner and will sponsor a referendum among theatre patrons to ascertain public sentiment with regards to the prize winning idea.

This movement, nationwide in scope and dealing with a subject of worldwide import, is destined to advance the prestige of the screen as a mirror of public opinion and to promote the influence of the individual exhibitor as a leader of thought and action in his community, in the opinion of Pathe News officials.

The activities of Mr. Bok in organizing the American Peace Award Committee and donating $100,000 for the best plan submitted to insure world peace have commanded international interest for the past several months and have been made the subject of extensive news and editorial comment in over 6,500 newspapers throughout the United States and Canada, as well as in the leading dailies of Europe and the Orient. Consequently, as is pointed out in the statement issued this week, Pathe News, in conducting this national referendum in cooperation with the theatres of the country is, for the first time in the history of the industry, allying the screen and its theatres with a movement of worldwide significance.

Baker, Widely Known Official, Dies in East

Head of Visugraphic Formerly Held High Post With Famous-Players

(Special to Exhibitors Herald)

NEW YORK, Jan. 1.—Tarkington Baker died yesterday of heart disease after an illness of several weeks.

Baker was widely known in the industry and made good records in several important connections.

Baker came into the industry from newspaper work in Indianapolis several years ago. His first connection was in the Universal home office. From the showing made there he was transferred after a few months to the important position of general manager of Universal City.

Subsequently he joined Famous Players and made an exhaustive study of foreign marketing of motion pictures. He organized a branch in India for Famous Players and remained in charge of it for some time.

Upon returning to America he became associated with a group of New York capitalists who have been investigating various features of the industry with a view to investment.

At the time of his death Baker was president of Visugraphic Pictures, Inc.

Baker was a cousin of Booth Tarkington, the author.

He was 46 years of age.

Period of "Free Spending" Indicated by Tax Collection

September Returns, Just Announced by Bureau of Internal Revenue, Are the Largest Since the Month of June, 1921

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., January 2.—Theatrical attendance throughout the United States during the fall months indicated a partial return, at least, of the "free spending" period which was a feature of the war and the years immediately following. Just how much of the increase in attendance, as compared with 1922, accrued to the benefit of the motion picture industry cannot be ascertained, although judging from letters which are being received by members of congress from exhibitor constituents, the admission tax is keeping the people away from the theatres.

Peak of Business Is Reached in September

According to tax returns filed monthly with the bureau of internal revenue by every place of amusement in the country, the peak of business was reached in September, the returns for that month, filed in October, showing admission tax collections totaling $6,999,867.70, a sum not equaled in any month since June, 1921. While it is true the 1923 collections are well below those of the summer of 1920, when, in June, over $8,000,000 was collected, they were well above those of the depressing period in the late summer and early fall of 1921, when they ranged between four and five million dollars.

Running five and six million dollars during the first half of the year, the lowest point in theatrical attendance in 1923 was reached in August, the Bureau's collections in September aggregating only $4,932,527. However, as shown, the following month was the heaviest for two years, and collections in November, covering the business of October, while indicating a slight falling off in business, were still well above those of the same month of 1922, totaling $6,849,212.81.

Big Increase Is Seen

If theatrical attendance continues throughout the fiscal year on the same high plane as it recorded during the first five months, collections from the admission tax, if it is not repealed in the meantime, during the year ending June 30 next, they will run something like ten million dollars above those of the fiscal year 1923.

During the first five months of the current year the total admission taxes collected were $29,482,862.39, an increase of $4,480,855 over those of the corresponding months of 1923. During the fiscal year 1923, which ended June 30 last, a total of $70,148,480 was collected from this source, as compared with $73,384,955 during the fiscal year 1922, and $89,730,832 during the fiscal year 1921, when the greatest total collected in any year the tax has been in existence was recorded. At the present rate, therefore, the 1924 collections will be second only to those of 1921.

Will Lose Big Revenue

The admission tax collections represent something over 10 per cent of the total "nuisance" tax collections authorized under the war revenue law. In repealing this one tax alone, congress will be cutting off a quarter of the $300,000,000 surplus reported for last year by the treasury department.

Believe It Or Not—

Here is what the "Horoscope," published daily in the "Chicago Evening Post," forecasts for the motion picture industry for 1924:

"Venus today gives fair promise to the theatre and to motion picture productions. Both are to prosper at the end of the new year much more than at the beginning.

"There is a sign promising to artists of every sort, who are to gain recognition in novel ways."

Films of Two Firms Barred from Mexico

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Jan. 2.—In line with the Mexican policy of proscribing the products of moving picture producers whose films depict Mexico and Mexicans in a light considered by the Mexican authorities as unfavorable, the Post Office Department has been notified to add to its list of "outlawed" films all pictures produced by the American Releasing Corporation under the supervision of the United States Studios, Inc., and films of the Rolin Film Company, which are now prohibited importation into Mexico.

Pathe Officials Deny Non-Theatrical Rumor

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—Pathe, in an official statement issued this week, denies current rumors that arrangements are being effected for the distribution of the "Chronicles of America" pictures to non-theatrical accounts. "There is absolutely no basis of truth in any such assertion," declares the Pathe statement.

$70,000 Melon Cut by F. B. O. Among Employes

Gifts to Employes Show Progress Made—Big Year for Company Seen by Managing Director Thomson

(Special to Exhibitors Herald)

NEW YORK, January 2.—Forward strides made by the Film Booking Offices in the past year are clearly reflected in the vast difference paid in bonuses this year and last. F. B. O. this year distributed $70,000 in bonus money and prizes to salesmen and branch managers, and acted as Santa Claus to home office employees by giving checks to each one for a full week's salary.

"We indeed look forward to 1924," Major H. C. S. Thomson, managing director of F. B. O. said. "It is going to be the biggest productive year in the history of the organization. J. I. Schnitzer, vice-president, is now on the West Coast to see that every available foot of studio space is put to work at once. Mal St. Clair has already started work on the new H. C. Witwer series, 'The Telephone Girl.' Emory Johnson is now at work filming exterior scenes on 'Swords and Plowshares,' in which Mary Carr will appear with Johnnie Walker to re-enact the histrionic triumph they achieved together in 'Over the Hill.'

Major H. C. S. Thomson

Harry M. Berman

* * *

"January will see the release of one of the biggest if not the best box-office attractions of the coming year in 'Judgment of the Storm,' the first of the Palmer photoplays, backed by one of the largest advertising campaigns in the entire history of the industry. This will be followed by other features which will help to make 1924 a prosperous year for exhibitors and a happy one for F. B. O.

"Nothing pleased the executives of this company more than to be able to distribute $20,000 in prizes and $50,000 in bonuses among our employes this past year," declared Harry M. Berman, general manager of exchanges. "Last year at this time the company still was struggling up the hill and we gave our employes a five dollar gold piece to express our appreciation of their efforts, enthusiasm and loyalty. This year we have given them a total of $70,000, which clearly indicates the vast strides forward F. B. O. has made in the past year, and also our desire to share with our employes a part of our profits.

* * *

"During 1923," Mr. Berman continued, "F. B. O. experienced a remarkable growth the greatest of any company in the history of the entire industry—we naturally made money and our first thought was to share it with those who helped us to earn it. The boys on the firing line have not only been loyal to F. B. O., and the ideals behind it, but loyal to every member of the organization—in the field as well as in the New York office.

"The thing that pleases us the most in the home office," he went on, "is that which is commonly known as esprit de corps. Every F. B. O. salesman refers to the company as 'his.' The salesmen working for F. B. O. are not just selling units, but members of a big and fast growing family. Exhibitors have often remarked about the wonderful spirit of our men—who look upon this concern as the ideal film company, square dealing and efficient and with the best kind of product, and have cast their lot with us, not for a day, but for years.

* * *

"Therefore we consider it a pleasure to be able to share with our employes a part of our earnings for, after all, business is founded on the same spirit that is essential to a happy Christmas—that of rendering service to others."

Lueder Praises "The Mailman"

Photo by Fernand de Gueldre
Arthur C. Lueder

Unqualified praise was accorded "The Mailman" by Arthur C. Lueder, postmaster of Chicago following a screening for him and officials of his office by F. B. O. of the Emory Johnson production. In a letter to the Chicago branch of Film Booking Offices Mr. Lueder writes in part:

"Your company is to be complimented on their photoplay 'The Mail Man'. Besides containing many scenes of real educational value the picture is highly enjoyable, being replete with thrills, pathos and humor, three essentials of good entertainment. That which impressed me most in your production is that it portrays faithfully the devotion of the members of the postal service to their work. This letter expresses both the sentiments of myself and colleagues. I trust that your picture will be given wide distribution so that every man, woman and child in the country may see it."

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By FRED BOERSLAGER
(Opera House, Hilbert, Wis.)

In starting a serial I had the band playing just before the show. As I have five of my family in the band it did not cost me anything. Then I sent out heralds to six neighboring cheese factories to hand out, letting the cheese maker in free. Also, I send out 6 one-sheets to saloons in towns from two to eight miles away to hang up.

By DINSMORE & SON
(Majestic Theatre, Weiner, Ark.)

I agree with the exhibitor who suggested an exchange column in the HERALD. If we could exchange our piano rolls with other exhibitors after a week or two of usage it would help us immensely and the other exhibitors also. We can't afford so many new rolls and the same ones get old to the patrons in a very short time.

R. E. Pritchard on Coast

LOS ANGELES.—R. E. Pritchard has reached Los Angeles and taken up his duties as representative of the sales division of First National at the producing center.

Goldwyn Branch Moves

PHILADELPHIA, PA.—The Goldwyn Cosmopolitan branch office in this city is now located at 1228-30 Vine street in more commodious quarters.

THE THEATRE
A Department of Practical Showmanship

Yule Rules In Chicago Playhouses

The Yuletide spirit ruled those who fashion the programs of leading Chicago theatres last week, each contributing in one way or another to the redemption of a green Christmas. The pre-Christmas doldrums abating on schedule, the exercises were well and pleasurably attended.

True Christmas spirit, as exemplified by laughing, dancing children, was the keynote of the Holiday program of the Chicago theatre. It was a show for the family, attaining a high degree of juvenile appeal but none the less acceptable to the grown-ups who, with the younger folks, shared in the wholesome, buoyant atmosphere that brought the Yuletide spirit in intimate and delightful phases to the vast audiences.

The stage presentation, outstanding among the many outstanding offerings of the year at that house, consisted of a group of some fifty talented child dancers, whose efforts drew salvos of applause. Another stage novelty was an act entitled "The Golden Horse".

The feature photoplay was "Boy of Mine", from a story by Booth Tarkington. Typically American in theme and dealing with the American home life in a realistic light the picture was highly appropriate. A Juvenile comedy added to the height of juvenile and general appeal.

McVicker's combined Christmas and the Big Brother Movement into one. The Christmas spirit pervaded the entire program and the various numbers were roundly applauded by the throngs that filled the house all week.

Musical Director H. Leopold Spitalny used for his overture selections from Victor Herbert's best known light operas, which he called "Herbertiana". March numbers and ballads were included in this specially arranged opening part. "Fun from the Press" was followed by "Ave Maria", beautifully sung by Miss Lydia Van Gilder, contralto, accompanied by Theodore Katz on the violin. Miss Gilder sang beneath a panel representing a stained glass church window, showing the manger with the star of Bethlehem shining down from above. A soft light from candles lit the stage.

"Scrooge", an Art Class feature in two reels, taken from Charles Dickens' "Christmas Carol", was much enjoyed, with its quaint English settings and old time costumes. W. Remington Welch played "Christmas In the Old Neighborhood" on the Wurlitzer organ.

The presentation "Our Christmas Tree" a Yuletide extravaganza presenting Marjorie Linken and Alexandre Katchetovsky with a half dozen assistants, tickled the children An immense Christmas tree at the right of the stage was lighted as the gong tolled midnight and the toys came to life.

Aughinbaugh Graph System Next Week

USING a simple (when explained) graph system which any showman may maintain at no expense and at practically no time cost, B. A. Aughinbaugh, Community theatre, Lewistown, O., keeps definite check of the box office merits of various stars and types of photoplay production used, deriving from that source a booking knowledge of inestimable worth.

A detailed explanation of the system, well illustrated, will be published in this department next week.

Born Gives Analysis of Box Office

Annual inspection of business records invariably reveals startling facts passed over in the course of the traditionally hectic theatre year, and showmen who unearth and heed the teachings of the ledger profit immeasurably thereby.

A statistical survey of 64 attractions exhibited two days each by Charles Born, Elk theatre, Prescott, Ariz., is presented this week on the sixth page of this department.

Mr. Born, unlike too many, goes deeply into cause and effect in his recapitulation. Bare figures, eloquent though they may be, are analyzed carefully and made to yield maximum information. The result is a record of great interest and worth to showmen generally.

Familiar, evidently, with the fallibility of transmission mechanism, Mr. Born has provided this valuable information in the form of a printed sheet carefully checked and corrected by himself, enabling this department to definitely guard against any and all possibility of error in presenting the facts to its readers.

From the mass of figures assembled, Mr. Born extracts conclusions set down in a footpiece reflecting clarifying enlightenment upon the statistics. These have to do with considerations often overlooked by the booker but always plainly visible in the compiled record of annual business.

A steady weekly average, he demonstrates, is preferrable to a "feast and then a famine" policy. The wisdom of properly placing the expensive picture in the week of its exhibition also is brought out. These and other salient features of his contribution render it worthy of extended study by theatremen.

Cloakey in New Record For Stunts

Presenting O. D. Cloakey's 33-unit campaign for "Strangers of the Night," we voiced a suspicion that it might be a record.

This week suspicion yields to conviction as we thus preface Mr. Cloakey's letter detailing his 51-unit campaign for "Little Old New York." Surely there can be no argument about this.

Mr. Cloakey writes:

THEATRE EDITOR, EXHIBITORS HERALD.—Enclosed herewith please find complete campaign on "Little Old New York."

I used 51 stunts on this attraction, which you will find on detailed list. Not all of them are scoops by any means, and we have used a number of them on other pictures, but they all go to make up a complete campaign and I think a few of the stunts will be of interest to some brother exhibitor who wants to step out on this attraction, in which case I am pleased to be of service to him.

We broke all opening attendance records with "Little Old New York" and the picture will back up anything that is said about it and lends itself to many ideas of exploitation that will attract attention.

This campaign was put over on a short notice booking, which necessitated an intensified campaign, and the extra effort put forth to put it over has been well worth while.—O. D. CLOAKEY, Regent theatre, Ottawa, Ont., Canada.

* * *

Detailed Chart Of Campaign

The following chart of Mr. Cloakey's "Little Old New York" campaign is illustrated upon subsequent pages of this department.

1. Private screening in advance by invitation to Mayor and other prominent citizens.
2. Letter of endorsement from Mayor and other prominent people used for publicity purposes.
3. Newspaper critics covered screening, mentioning names of prominent people present.
4. Used trailer 10 days in advance of showing.
5. Special advance advertising in newspapers, playing up "scoop" of showing picture for first time at regular prices.
6. Used half-page in Saturday issues of papers for splash.
7. Secured model of old fashioned steam boat for window display. This was arranged through special dispensation from Government Marine Department, as boat was in Government archives at Museum.
8. Window display. Metal tank of water, with background of Hudson river in old days, and small cut-outs of people standing on bank and pier watching boat. Small window spot playing on boat and green lighting for moonlight effect. Cards and photographs on picture placed at sides of window.
9. Illuminated shadow box in opposite window

(Concluded on next page)

LETTERS TO "THE THEATRE"

Rain Brings Capacity

Rain, most ancient and honorable of box office foes, turned friend to Charles Blaine, exploiting "On the Banks of the Wabash," and produced capacity business for three days.

Mr. Blaine's account of the miracle follows, illustrated on the opposite page and in the "Pictorial Section."

THEATRE EDITOR, EXHIBITORS HERALD.—Here is how I advertised "On the Banks of the Wabash", and because I built this boat we had rain for three days continuously. But it brought me out capacity, and everybody went home wet and satisfied.

This boat is built on a stripped Ford and when it runs looks like it was sailing and attracted the attention of thousands of people.

It cost me, altogether, $21.50.—CHARLES BLAINE, Morgan theatre, Henryetta, Okla.

Combined Spaces Multiply Effect

Combining spaces to multiply reader effectiveness, W. J. Sullivan has attained exceptional results from his newspaper copy. His letter, illustrated upon the opposite page, follows:

THEATRE EDITOR, EXHIBITORS HERALD.—Enclosed is further indication of our faith in the daily newspaper as the best medium of exploitation.

You will note in our latest ad the combination of two theatre ads in order to make the splash bigger. Same seems to have brought results thus far.—W. J. SULLIVAN, Jensen & Von Herberg theatres, Butte, Mont.

Ihde Advocates "Different"

S. G. Ihde, firm advocate of the different in exploitation, writes this week of his campaign for "The Golden Snare." As anticipated by Mr. Ihde, the painting contributed as illustration was badly mangled in the holiday rush of mail and so cannot be reproduced. The tattered remains, however, attest an artistic ability disclaimed with undue modesty by the contributor.

EXHIBITOR EDITOR, EXHIBITORS HERALD.—I am mailing you a poster I made for "The Golden Snare." I doubt if it will be in very good condition when it reaches you, on account of its size making it hard to wrap properly, but you can possibly get an idea of what it is.

Attached to the poster is the small picture I got my idea from. It isn't the art I want to call your attention to, as the drawing itself is very poor, but it is the out-of-the-ordinary piece of advertising for a small town that drew me the business.

I have seen but very few small towns that have used such posters, but I find it is something different that does the work.

The poster proves that I am no artist, but the picture drew a lot of attention and I think had a great deal to do with getting a good house for me.

In addition to the poster, which I used as a part of a window display, I painted a sign 3x10 feet which I put up over the street in front of my theatre. I had a lyceum number for competition on my second night, but had a house a little better than average on that night.—S. G. IHDE, Photoplay theatre, Ashland, Kan.

Cloakey Charts Stunts Used

(Concluded from preceding page)

draped with velours.

10. Two hundred and fifty four-colored compo-pressed cards tacked in central locations..

11. Freiman, Ltd., donated full window, using wax figures in old time costumes. Spring setting with picket fence and archway covered with flowers and vines. Figures representing characters in picture placed in set.

12. Tie-up with hair-dressing parlors. Using window display of white wigs, etc., cut-out of Marion Davies and photographs on picture.

13. Man dressed as Town Crier carrying illuminated shadow box lighted by battery carried in knap-sack with push button on handle, so that when button was pushed lights came on and rang bell at same time. Especially effective at night.

14. Ushers and directoress dressed in Colonial costumes.

15. Extra bill-boards used.

16. Special inside street car cards in colors used.

17. Secured first fire-fighting apparatus ever used in Ottawa, through Fire Department and Museum. Four firemen loaned by department to pull this hand-pump up to the theatre at noon daily. Firemen dressed in old helmets, red shirts, etc. Banners on side of truck hooking up fight in Fire Station in picture. Apparatus stationed outside of theatre entrance during day with fireman on duty ringing bell.

18. Twenty-five special hand lettered window cards placed in down-town locations.

19. Arranged with drug stores to put on Marion Davies sundaes.

20. Used special ad in sport section of papers calling attention to the big bout in the Fire Station.

21. Tie-up with drug stores on powder puffs, etc., with window displays of wads of cotton and rice powder used in Colonial days, and the up-to-date toilet accessories of the present time. Photographs and cards on picture.

22. Arranged with Fire Chief to turn out No. 2 station with the modern fire apparatus, headed by hand pump drawn by members of the brigade. (This was staged at noon on Saturday on the opening day of "Little Old New York.")

23. Arranged for special Santa Claus show for the children on Saturday, a. m., opening day, and invited children of Fire and Police Departments as guests, running trailer of "Little Old New York" and tail piece announcing the opening in the afternoon.

24. Arranged with local drug store to give away 1,700 Lolly-pops to the children for the special morning show.

25. Special lobby display with cut-outs and large cut-out on marquee, which was spotted at night.

26. Special invitations sent to the heads of the American Women's League, with notice posted in their headquarters.

27. Distributed 5,000 proclamation heralds in residential section.

28. Special spots pasted on bill-boards, calling attention to "Little Old New York" playing at regular prices (first time in Canada).

29. Small model cannon secured for window display, also modern model of tank with cannons out of port holes, hooking up the idea of the old artillery used in olden days with that compared with modern times. Photos and cards used hooking up picture.

30. Summoned to appear in court for blocking traffic and ringing fire-bell on hand-pump on Main street without permission.

31. Newspapers got story of arrest.

32. Case thrown out of court. No fine imposed. (Fixed.)

33. Reproductions made of summons for publicity purposes with copy posted in outside lobby on 1-sheet card.

34. Arranged with Fire Chief for photograph of hand-pump and the only two original volunteer firemen that used pump.

35. Used slide on screen advising patrons that historical picture would be taken at No. 2 fire-hall on Dec. 12th, when the two original volunteers would be photographed with the first fire fighting apparatus in Ottawa. This drew several hundred people and newspapers covered same.

36. Cut made from photograph of hand-pump and veteran fire-fighters for press.

37. No. 2 Fire Department also posed for photograph with hand-pump.

38. Inspector of Fire Department (only survivor on the present force that was original member of the old volunteer brigade) stationed outside theatre near apparatus giving history of fires fought with hand-pump and experiences of the early days to spectators standing looking at pump. (I am sure that nearly all the old timers in Ottawa have been down to see this pump, and all remarking "I remember, etc.")

39. Secured special permit from Police Department for parade explained in next item. Two motorcycle cops assigned to act as escorts.

40. Arranged with departmental store for parade of miniature fire wagons ('Xmas toys) pumped with pedals by children. Parade headed by Fire Chief's car, followed by old hand-pump and 12 small wagons manned by kiddies, each with small card hooking up "Little Old New York." The rear of parade was Santa Claus in automobile throwing out balloons with "Little Old New York Now Playing at the Regent."

41. Scooped credit from editorial which appeared in newspaper regarding editor's answer to vaudeville artist's article re movies. Cut made of clipping and hand lettered copy at side used as regular ad following day.

42. Daily attendance bulletins posted on one sheet cards on main corners giving number of people already witnessed "Little Old New York" at the Regent. Card also carried time schedule of presentations.

43. Large block letter sign hung down on side of high building with searchlight playing on it at nights. Light also playing on street below to attract attention and then back up on sign. This could be seen for blocks coming up main street.

44. Civic election campaign is on at present time, and arranged for two 24-sheet stands on main locations, reading VOTE FOR MARION DAVIES in LITTLE OLD NEW YORK AS THE BEST PICTURE OF THE YEAR, NOW PLAYING AT THE REGENT.

45. Letter received from Chief Fire Inspector thanking management of Regent for private screening of picture for Fire Department members, also endorsing picture and remarks regarding the old fire hand-pump used in picture, same as used in Ottawa in early days. Posted this letter on one-sheet and set in window with display of private collection of photographs of Fire Department from the volunteer days up to the present date. Old helmets, bugles, belts, axes, etc., with cards giving dates when in use. Also display of latest appliances such as pulmotors, masks and actual photographs of big fires in Ottawa, and one large picture of the Hull, Que., fire which burned down the city and swept over the river and destroyed part of Ottawa. Cards and photographs of "Little Old New York" used in window. This display is attracting much attention and crowds stopping to look at window all day long.

46. Secured window in photograph shop, where a small screen 22x28 is set in black shadow box and portable projection machine running trailer of "Little Old New York" on screen. Crowds attracted by this window that it can only be repeated every 15 or 20 minutes. Policemen required to keep crowd moving. Tail-piece at end of trailer stating "Now Playing at the Regent."

47. Special ad used notifying public that the regular Saturday morning show for children would not be open to general public on Dec. 17th as the management is reserving the entire theatre to entertain the children of the orphanages of Ottawa. "The Regent Christmas Treat to These Kiddies." The Rotary Club is in charge of transportation and local store donating toys and candies to the children. An underline is used in this ad on "Little Old New York."

48. Wire received from Charles G. Branham, director of theatres for Famous Players Canadian Corp., regretting arrest, same used in follow-up of police court story.

49. Tie-up with Yellow Cab Company with stickers on side of windows reading "Little Old New York did not have Yellow Taxi's."

50. Received permission to ring fire bell on ballyhoo as it is drawn up street at noon daily.

51. Window in toy shop of fire reels and fire-house, with small boxing ring arranged in front with two small figures of boxers facing each other, one wearing small fireman's helmet. Spectators around ring made up of dolls. Stills on fight scene in picture used on cards at side of display.

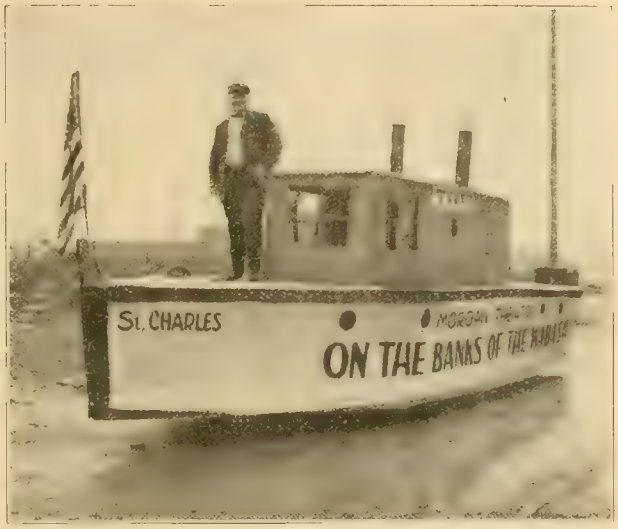
52. The 52nd stunt is the steady stream of sheckles coming in the box-office and abundance of tickets pouring out, which are being grabbed by the customers. The opening day broke all attendance records at this theatre for any attraction.

O. D. CLOAKEY.

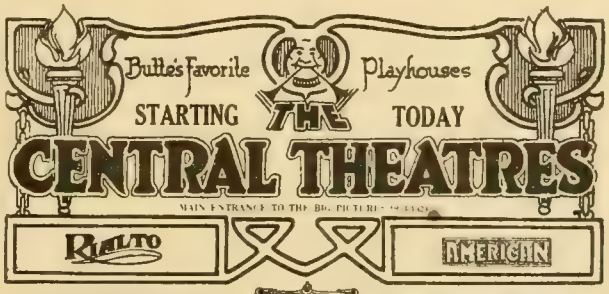
DOWNPOUR BRINGS CAPACITY

W. J. SULLIVAN'S display for "Jealous Husbands," First National, exhibited at the American theatre, Butte, Mont. Another of his displays is reproduced below at left. His letter is presented upon the opposite page.

BELOW: Music store tie-up used by O. D. Cloakey as one of 51 stunts exploiting "Little Old New York." His letter begins upon the first page of this department. Other illustrations are given on subsequent pages.



CHARLES BLAINE, Morgan theatre, Henryetta, Okla., captaining the boat that brought capacity attendance to Vitagraph's "On the Banks of the Wabash" through a three-day rain. (See letter on opposite page.)



NEVER A PICTURE SO BOLD!
NEVER A ONE SO SYMPATHETIC!

"THE WANTERS"

The World Is Full of Them,
Some Want Happiness
Some Riches
Some Love.

All the
Wanters, Their Aims
Hopes and Ambitions Are
Pictured Here in a Drama That
Never Lets Up. Here
Is a Fast Moving
Tale of That
Set of Society

Which
Recognizes the
Cocktail Shaker as
Its Coat-of-Arms and Which
Looks With Acceptance Upon
Those Things Which Grandmamma
Would Never Approve

Everybody
Wants Something
This Is Everybody's
Picture! As Near to Life as Life
Itself Seldom
Play That Hits
as Close

OTHER DE LUXE FEATURES

For Every Kid From 5 to 105 With Rich Red American Blood in His Veins.
The Thrills of a Thousand Pictures
Packed Into
One—

THE ELEVENTH HOUR

By the Edison of Melodrama
Lincoln J. Carter

ADVENTURE!
INTRIGUE!
MYSTERY!
TORPEDOES!
SUBMARINES!
SEA PLANES!

A Mile-a-Minute Melodrama
for the Young, the Middle-Aged
and the Old

With
Shirley Mason, Alan Hale
and Charles "Buck" Jones

You Have Seen
an Occasional Picture With a
Thrill That Might Equal One of These
But No Picture Was Ever Made
Before With a Thrill Every
Minute That Will Make
You Hold Your Seat
and Gasp Like
This, and It's
Only One
of Our
Big
Ones

AND A GALLOPING "DIPPY DO DAW" COMEDY

EMPLOYS FIFTY-ONE STUNTS

REGENT
Home of Capital Entertainment

THRILLING DAYS!
ROMANTIC DAYS!
THEY LIVE AGAIN ON THE SCREEN IN THE MOST REMARKABLE PHOTOPLAY OF THE YEAR

NOW PLAYING
THE WORLD'S PREMIER SHOWING AT
REGULAR PRICES--

MARION DAVIES

IN

"LITTLE OLD NEW YORK"

YOU WILL SEE--

—THE LIVES, THE TRIALS AND ADVENTURES OF THE MEN AND WOMEN WHO LAID THE FOUNDATION OF A GREAT NATION

—WHEN PETTICOATS TRAVELED BY STAGE COACH

—WHEN ROBERT FULTON AND JEERS LAUNCHED THE FIRST STEAM BOAT

—WHEN THE GREATEST LOVE BATTLE OF ALL TIME WAS FOUGHT IN THE FIRE HOUSE AND HOW HE WON HER

From the Critics

THOUSANDS OF PEOPLE IN THE CAST COST A FORTUNE TO PRODUCE
BREAKING RECORDS EVERYWHERE AT $1.50 PRICES.
OTTAWA WILL SEE IT FOR FIRST TIME AT
REGULAR PRICES

If you liked "When Knighthood Was in Flower" you will love "Little Old New York"

ADDED ENTERTAINMENT
CAMERON GEDDES
CANADA'S PREMIER TASSO ORGAN AND OTHER ATTRACTIONS

Special Notice

THE MANAGEMENT OF THE REGENT WISHES TO ANNOUNCE THAT THE SPECIAL CHILDREN'S PERFORMANCE WILL NOT BE OPEN TO THE GENERAL PUBLIC TOMORROW MORNING AS THE ENTIRE THEATRE HAS BEEN RESERVED TO ENTERTAIN THE ORPHAN CHILDREN OF OTTAWA.

THIS IS THE REGENT'S CHRISTMAS TREAT TO THESE KIDDIES

THE Rotary Club of Ottawa will be in charge of transportation, and through the kindness of BRYSON-GRAHAM LTD., every child will receive a toy and bag of candy.

TODAY IS YOUR LAST OPPORTUNITY OF SEEING MARION DAVIES IN

LITTLE OLD NEW YORK

Don't Miss This Wonderful Attraction

HEAR YE! HEAR YE!!

Proclamation of the

GREATEST BOUT

Ever Staged at the

"FIRE-HOUSE"

A FIGHT TO A FINISH

HOBOKEN TERROR
—VS.—
BULLY BOY BREWSTER
—IN—
LITTLE OLD NEW YORK
STARRING
MARION DAVIES

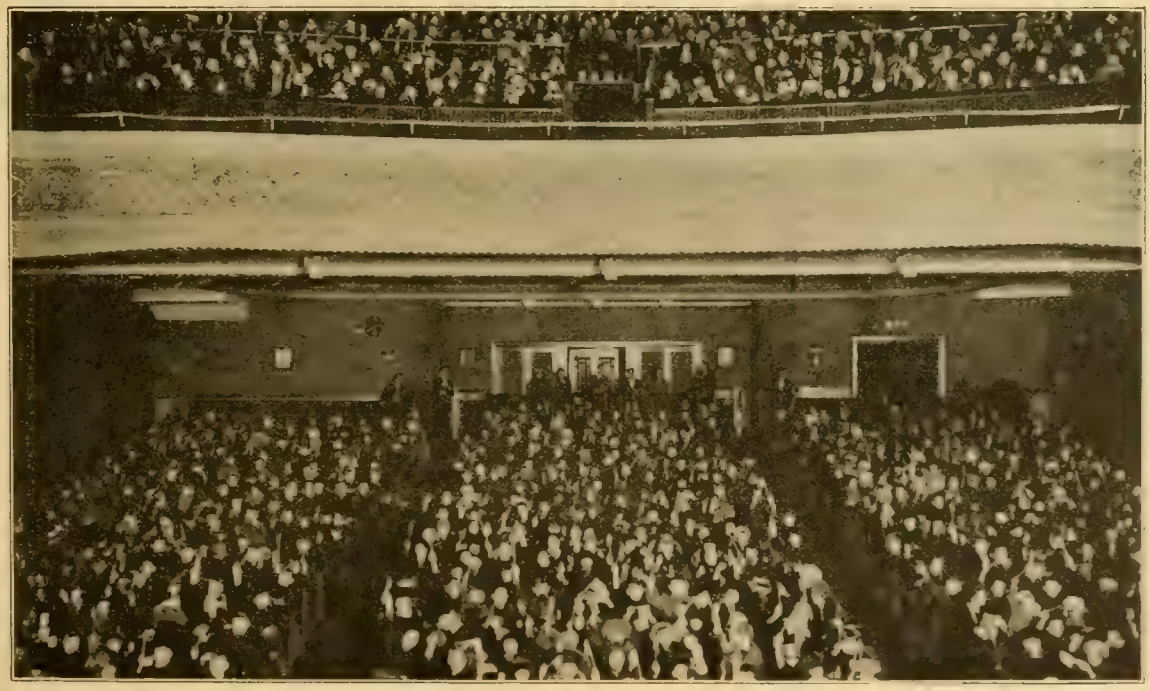
AT THE
R-E-G-E-N-T
STARTING
SATURDAY, DEC. 8th
DON'T MISS IT

NEWSPAPERS figured importantly in O. D. Cloakey's 51-unit campaign for Goldwyn Cosmopolitan's "Little Old New York," which broke attendance records for the Regent theatre, Ottawa, Ont., Canada. Mr. Cloakey's letter and detailed campaign outline begin upon the first page of this department this week. Other illustrations are given on the preceding and subsequent pages. Mr. Cloakey's greatest previous campaign was a 33-unit drive for "Strangers of the Night.

ON "LITTLE OLD NEW YORK"

ABOVE: One of the major stunts in O. D. Cloakey's 51-unit campaign for "Little Old New York," given in full in his letter beginning upon the first page of this department this week.

BELOW: "Grandma's Boy," Associated Exhibitors, was the central attraction in O. D. Cloakey's Regent theatre Christmas matinee for the orphan children of Ottawa, Ont., Canada, mentioned in his letter.



BORN ANALYZES BOX OFFICE

LIST OF 64 PICTURES PLAYED TWO DAYS DURING 1923

Their relative standing one to the other as shown in column 3 which show their value to the theatre after deducting only the cost of the pictures from the gross receipts. Those marked (—) show a daily loss

Play Dates	Title of Picture	Gross	Attend.	Result	Price
Jan. 17-18	"Knighthood Was In Flower"	1	1	1	75&$1
Jan. 9-10	"The Old Homestead"	3	8	2	50
Feb. 27-28	"Count of Monte Cristo"	5	9	3	50.
Mar 13-14	"Oliver Twist"	2	5	4	68
July 23-24	"The Pilgrim"	8	2	5	36
June 19-20	"Souls For Sale"	9	23	6	50
Mar 20-21	"Tess of the Storm Country"	6	44	7	75
Mar 6-7	"The Storm"	14	6	8	36
June 11-12	"Hunting Big Game In Africa"	7	17	9	50
May 7-8	"To Have and To Hold"	12	29	10	50
May 23-24	"Just Tony"	18	7	11	36
April 25-26	"Brawn of the North"	19	14	12	36
July 18-19	"East Is West"	15	10	13	36
Oct 10-11	"Dr Jack"	11	4	14	36
April 23-24	"The Pride of Palomar"	23	21	15	36
Feb. 13-14	"Grandma's Boy"	10	3	16	36
Sept 3-4	"The Ne'er Do Well"	16	13	17	36
Oct. 17-18	"The Girl of the Golden West"	21	15	18	36
June 21-22	"Heroes of the Street'	22	16	19	36
Aug 22-23	"Fury"	24	19	20	36
Aug 15-16	"Grumpy"	17	11	21	36
May 30-31	"Lorna Doone"	25	27	22	36
Sept 17-18	"Hollywood"	4	12	23	50
Feb 6-7	"One Week of Love"	26	22	24	36
Sept 24-25	"Human Wreckage"	13	35	25	50
April 4-5	"The Young Rajah"	20	36	26	50
Sept 11-12	"Daddy"	29	18	27	36
Aug 29-30	"Omar the Tentmaker"	38	32	28	36
July 9-10	"The Famous Mrs. Fair"	31	24	29	36
Aug. 6-7	"Adam and Eva"	37	30	30	36
Aug. 13-14	"Jazzmania"	33	25	31	36
May 2-3	"Town That Forgot God"	34	57	32	50
Aug 8-9	"Voice From the Minaret"	27	20	33	36
Mar 27-28	"Man Who Played God"	32	26	34	36
Oct. 15-16	"Only 38"	42	37	35	36
July 16-17	"Java Head"	43	39	36	36
Jan. 30-31	"Clarence"	36	31	37	36
April 10-11	"The Headless Horseman"	40	33	38	36
Sept 9-10	"Peg O' My Heart"	39	34	39	36
Feb. 20-21	"Burning Sands"	35	28	40—	36
May 14-15	"Quincy Adams Sawyer"	41	63	41—	50
July 25-26	"Dangerous Age"	46	41	42—	36
June 25-26	"Trifling Women"	44	38	43—	36
Oct. 3-4	"Poor Men's Wives"	48	51	44—	36
Sept. 26-27	"Isle of Lost Ships"	52	50	45—	36
Aug. 27-28	"Shadows"	54	47	46—	36
July 11-12	"My American Wife"	55	49	47—	36
Sept 19-20	"Mighty Lak a Rose"	59	58	48—	36
Aug 20-21	"The Go-Getter"	49	43	49—	36
July 30-31	"Prodigal Daughters"	47	42	50—	36
Jan. 23-24	"Broadway Rose"	30	56	51—	50
Aug. 1-2	"The Ninety and Nine"	50	40	52—	36
April 17-18	"The Eternal Flame"	45	46	53—	36
June 13-14	"Hurricane's Gal"	61	59	54—	36
Jan 2-3	"Queen of Moulin Rouge"	53	45	55—	36
Oct. 8-9	"Children of Jazz"	64	64	56—	36
June 27-28	"Nero"	58	55	57—	36
July 2-3	"The Hottentot"	57	54	58—	36
May 28-29	"Impossible Mrs. Bellew"	62	60	59—	36
May 9-10	"Where the Pavement Ends"	28	53	60—	75
Jan. 15-16	"Sherlock Holmes"	51	48	61—	36
May 21-22	"Kick In"	63	62	62—	36
Oct. 1-2	"Can't Fool Your Wife"	60	61	63—	36
Sept 5-6	"Glimpses of the Moon'	56	52	64—	36

Some very interesting data is gleaned from this tabulated list, showing a condition that exists in a small town with a limited picture patronage, and where the patron who attends only once or twice a week makes a choice of program offered and greatly affects the second choice Unless attention is called to this, it would be hard to understand why some perfectly good pictures have a minus mark after them Thus, if play dates are noted one will find the biggest drawing card of the year, "When Knighthood Was In Flower," preceded by "Sherlock Holmes." "The Dangerous Age" following "The Pilgrim;" "Hunting Big Game In Africa" followed by "Hurricane's Gal;" "Kick In" followed by "Just Tony;" "Dr Jack" preceded by "Children of Jazz;" "Isle of Lost Ships" following "Human Wreckage;" "Mighty Lak a Rose" following "Hollywood," and so on down the list

Likewise, in point of gross and attendance, the cost of some productions take on a more unfavorable position in the result column, and some showing their appeal at a given top price in excess of the usual price, to fall into the minus class. It likewise shows that it would be as well to "mark time" by showing a reasonably priced feature either preceding or following a well-known special production during the week of such showing It also bears out the management's contention that a weekly average, and not a hit and miss proposition with a feast and then a famine, is what counts in the long run.

CHARLES BORN, Elk theatre, Prescott, Arizona, contributes the above record of box office performance for the 64 pictures played two days during 1923. The above is a photographic reproduction of the printed sheet contributed by Mr. Born, who is also responsible for the penned corrections of linotype errors made in the original printing.

Warning must be sounded against hurried reading of the columns, as much made clear in Mr. Born's careful analysis below the table may be readily misinterpreted in a cursory examination of the figures.

Mr. Born's analysis goes deeply into the major booking problems of the small town exhibitor, disclosing important considerations undoubtedly overlooked in many instances. Operating his theatre on the basis of a steady weekly average as preferable to the "feast and then a famine" policy, the contributor provides convincing arguments in its favor. B. A. AUGHINBAUGH, Community theatre, Lewistown, O., has enabled this department to provide in the next issue a demonstration of the graph method by which he accomplishes a result similar to Mr. Born's table presented above. Like the Born method, the Aughinbaugh graph has its root in box office receipts. It differs in that it presents a running record available at any time, thus eliminating much of the effort involved in making up a composite record at a single sitting, so to speak. A graph showing the performance of several stars and types of photoplay at the Community theatre will be presented. Although the figures given will be proportionate rather than exact and Mr. Aughinbaugh has requested that the names of the stars be not disclosed, it will be a working model in every essential respect.

SHORT SUBJECTS

Short Subject Titles Better Than Features

Short subject titles, generally speaking, are better than feature titles. A good many circumstances dull the edge of the comparison, but the fact remains.

The pulling power of a given caption does not enter so vitally into the calculations of the short subject title writer, for obvious reasons. Neither must the short subject title be fashioned to reach with its appeal so wide a segment of humanity. Nor are there authors, directors, actors, executives and advisors to be satisfied in anything like the number interested in the selection of a name for the completed feature picture.

Working with this independence, the short subject title writer has made notable progress. His captions are, roughly, of two classes, the comic and the provocative. Mack Sennett's paraphrases, such as "Where Is My Wandering Boy This Evening?" represents the first class. Educational's "Ouch," which tells less than nothing but promises much, is of the second classification. Both forms are rich in exactly the element for which feature title writers strive, box offiice pulling power.

There is much to be gained by title writers in both departments by a comparative study of short subject and feature titles in use, for there is no phase of picture making which has suffered more lamentable neglect since the inception of the business.

Imatations Unpopular

Not all the good developments of an industry are of such character as to be loudly proclaimed, if, indeed, proclaimed at all. Such an one is the recent abandonment by comedians of the ancient policy of imitation. Have you noticed that they are doing it less and less?

Causes, in this instance less important than the result, are not difficult of discernment. The removal of the so-called comedy kings from the short subject division undoubtedly has something to do with it. The general elimination of slack in the studio-theatre chain, with natural recognition of the fact that imitation is unpopular, undoubtedly has had its influence also.

At any rate, there is less imitation in the comic subjects than formerly. That's reason enough for everybody to be glad.

Veteran Plots

Veteran dramatic plots often make fresh and altogether excellent comedy plots when done over with the proper attention to detail. Christie's "Fool Proof" is an excellent illustration. Here a dramatic plot hoary with age, that of the son who seeks to break up an apparent affair his parent is conducting with a young woman, is burlesqued into a screaming farce. Everybody who makes comedies should look this one over.

It would be foolish, of course, to overdo the thing, but in anything like judicious moderation it's a great stunt.

Two-Reeler on One Reel Gets Report Notice

When they send a two-reel comedy on one reel, writes a reporter to "What the Picture Did For Me," the patrons begin to ask what is wrong. And thus is exploded the cherished belief that the short subject people send out better prints than the feature picture distributors.

But thus is brought into the foreground an opportunity for the short subject people to score independently in the matter of service. It should not be overlooked.

It costs less, naturally, to renew a short subject print than to renew a five-reeler, but rentals obtained from a short subject are proportionately less also. The parallel is broken, however, when it is considered that a short subject ages less rapidly than a feature length production. In view of this consideration, it is good judgment, plainly, for the distributor of minor lengths to take the lead in this direction.

NEWSPICTURES

FOX NEWS No. 23: New York Uses 1,000,000 Xmas Trees—Filipino Claims $30,000,000 Oil Lands—Girls Train in Rifle Shooting—Five Chow Pups Worth $2,000—Sydney Zoo Has Best Pelicans—Britain Scraps Warships—Chinese Field Mice Trained French Cruiser Honors Pioneers Who Began Panama Canal—Observe 20th Anniversary of Aviation.

FOX NEWS No. 24: Ft. Bliss Officers Give Newlyweds Gun Carriage Ride—Submarine O-5 Raised—Greek King Exiled—Basketball Season in Full Swing U. S. Overhauls Warships—Arabs Shop at Fair of Gizeh—Santa Claus in Annual Rounds Zoo Tenants Happy at Christmas.

FOX NEWS No. 25: Leviathan Stuck in Mud—Frank B. Kellogg Sails to British Post—Irish Free State Acquires Air Force—Finger Billiardist in Demonstration—Glider in Successful Test—Harvard Stages Musical Show—East African Dance Filmed—Montana Porcupines Raid Gardens—Western Cowboys in Workout.

INTERNATIONAL NEWS No. 1: Coolidges Spend Christmas on Mayflower—College Boys Test Glider—U. S. Olympic Skating Team Practices—Harvard to Stage Musical Show—Race Fans to Tia Juana—Coast Guard Captures Rum Runners—Sergeant Woodfill Leaves Service—Leviathan Runs Aground—Territorial Specials.

INTERNATIONAL NEWS No. 2: Foxes Shipped West to Start Colony—Six Months Old Child Athlete—Model Explains New Tunnel—Prince Hirchita Filmed—Chinese Children Make Mah Jong Sets—Raises Tigers in Back Yard—French Blimp, Dixmude, Lost—Territorial Specials.

KINOGRAMS No. 2314: Leviathan Runs Aground—Coolidge Inspects Memorial Bridge Plan—Santa Claus Makes Rounds—Frank B. Kellogg Sails to British Post—U. S. Olympic Skaters Train Mexican Army Ready for Attack—Last Boston Firehorse Replaced—Newark Retires Fire Horses.

KINOGRAMS No. 2315: An Interview with Babson—Lord Beaverbrook Here—Navy Boxers in Practice—Christen New York Theatre "Imperial"—Review Electrical Progress—Great Mogul Diamond Brought to U. S.—Tractor Runs on Land or Water—Dives, Bound, 100 feet—Coolidge Lights Civic Xmas Tree.

PATHE NEWS No. 104: Columbia Students in Class Fight—Leviathan Runs Aground—Submarine Gun Tractor Demonstrated—Santa Claus Makes Rounds—Daredevil in Stunts—U. S. Olympic Skaters Prepare—Territorial Specials.

PATHE NEWS No. 105: Fleet Prepares for Winter Cruise—Mexican Troops Ready for Battle—Frisco Faces Crooked Street Problem—Greek Premier Recalled—Philanthropist Takes Kiddies Airing—Sergeant Woodfill Resigns—Push Through Alpine Snows—French Blimp, Dixmude, Lost—Territorial Specials.

DIGEST of PICTURES of the WEEK

THE past year witnessed a few, but not many really fine motion pictures, as judged from the strictly artistic standpoint. Producers have learned, however, that it is not always the artistic picture that makes money and perhaps it is for that reason that this new art has not been developed farther. Advantage has not been taken of present day inventions and the technical possibilities of the screen, except by a venturing few. There is the slow motion camera and the new color processes. These are employed but rarely, and then only as an adjunct and not part of the whole scheme.

The constant demand for "something new" will have to be met and the old time methods of writing stories and making pictures by formula will become passe. Gradually the stereotyped heros, the white-haired mothers and the conventional vampires are fading from the screen and these will be followed by the still more conventional plots and stock situations many directors use time and time again. Machine shop methods of making pictures must go despite whatever commercial arguments are advanced by those who have been making pictures since "The Great Train Robbery" was screened. Hope is seen in many of the new pictures announced for the new year and in several of last year's successes.

"THE SHEPHERD KING" (Fox) is one of the big pictures of the year. It was directed by J. Gordon Edwards and made abroad with an Italian cast with the exception of Violet Merserau. The picture follows the Biblical story closely and in scenic effects, costuming and photography is a finished piece of work. There are many excellent exploitation angles to the picture.

"DON'T CALL IT LOVE" (Paramount) is the latest William deMille production, an adaptation of Julian Street's novel, "Rita Coventry" the story of a young man's infatuation for a prima donna and his ultimate awakening. There are a host of well known players in the picture and it is excellent in every way as screen entertainment.

"THE GOVERNOR'S LADY" (Fox) adapted from an old Belasco play, written by Alice Bradley, presents a dramatic story of politics and home life. There is good character drawing and plenty of audience appeal of the sentimental type. The picture drags, however, with many scenes greatly over done and could be improved by shortening the whole.

"WEST OF THE WATER TOWER" (Paramount) presents Glenn Hunter in his first Paramount production. It is a drab story for the most part but puts Hunter in the class of popular screen stars. Excellent direction, splendid performances by May McAvoy, George Fawcett and Ernest Torrence, hold the interest throughout.

"CONDUCTOR 1492" (Warner Bros.) is another one of those sure-fire comedies that Hines indulges in every once in a while. It's good swift comedy and excellent entertainment every foot. Splendid photography, good direction and a cast that understands its business makes this a good bet for any house. Some excellent tie-ups can be worked with this picture.

"THE LONE WAGON" (Sanford) presents another Western story of the days of '65 when hardy pioneers braved the dust of prairies and hostile Indians to reach the gold fields of the West. It has many thrilling rescues and is fairly well acted by Matty Mattison and Earl Metcalf in the leading roles. J. R. M.

Two scenes from "Grit," the W. W. Hodkinson Corp. production starring Glenn Hunter, adapted from F. Scott Fitzergerald's story.

REVIEWS

Hunter Scores In First Paramount

"WEST OF THE WATER TOWER," a Paramount Production starring Glenn Hunter. Written by Homer Croy. Directed by Rollin S. Sturgeon. Eight reels.

Glenn Hunter is given real opportunity to show his histrionic ability before the camera in "West of the Water Tower." It is a fascinating though rather heavy story concerning a severe parent and his dutiful son, relieved here and there by deft comedy, and the role given Mr. Hunter is one well suited to his particular talents. His performance is marked by many individual touches that will endear him to picture fans and place him in the class with Richard Barthelmess and Charles Ray, if given the proper vehicles.

An excellent supporting cast, of course, helps considerably in putting over the story. Ernest Torrence as the Rev. Adrian Plummer gives a splendid characterization and at times runs away with the picture. George Fawcett was excellent also as Charles Chew, the non-believer and father of Beatrice, charmingly played by May McAvoy. Ann Schaefer, Riley Hatch and others helped materially in their respective roles. But the outstanding part is that of Guy Plummer, and Mr. Hunter makes this young man's trials and tribulations seem very real indeed. Excellent atmosphere of a small Western town is simulated in sets, and the characters are especially well drawn.

It is a simple tale of a youthful clerk in the town drug store and his love for the daughter of the town lawyer. Guy's father opposes the match because Bee's father is an infidel. Through an arrangement with the owner of the local pool room they are married by a justice of the peace in a distant town and then are told that it was all a joke. A baby is born and Bee goes away. Guy is heart-broken and the resignation of his father as minister makes his lot the harder. Finally the justice appears with the marriage certificate and all ends happily.

The Cast: Glenn Hunter, Ernest Torrence, May McAvoy, George Fawcett, Ann Schaefer, Riley Hatch, ZaSu Pitts.

Johnny Hines Scores in This One

"CONDUCTOR 1492" a Warner Brothers production with Johnny Hines as the star. Written by the star and directed by Charles Hines and Frank Griffin. Seven reels.

Johnny Hines has another sure-fire hit in "Conductor 1492." It ought to make thousands of new friends for this inimitable comedian and it surely will score with the regular Hines fans. It is a picture made for tie-ups—good workable ones, too—with our hero posing as a street car conductor, who falls in love and wins the traction magnate's daughter and saves him from ruin. There is action every minute and Hines is in every scene where the action is the thickest. There is an excellent supporting cast, many clever sets and a thrilling rescue, with the usual snappy Hines finish.

The story starts and ends in Ireland. The boy leaves for America to seek his fortune. He is given an old rag doll as a keepsake, which contains something valuable his uncle tells him. He gets a job as captain of a one-man street car, wins the friendship of the son of the traction magnate and lets him have the rag doll. Another faction is trying to get control of the stock and a mad search is made for two extra shares which will throw the power to whoever holds them. The doll is left in a doll hospital for repairs, the hospital burns and the boy rescues the doll which contains the two extra shares of stock. The picture ends with Conductor 1942 and his bride traveling through Ireland, where they dispense boxing gloves to the natives.

The Cast: Johnny Hines, as Conductor 1492; Doris May as Noretta Connelly, Dan Mason as Mike O'Toole; Ruth Renick as Edna Brown; Robert Cain as Richard Langford; Fred Esmelton as Denman Connelly; Byron Sage as Bobby Connelly; Michael Dark, as James Stoddard, Dorothy Burns as Mrs. Brown.

Robert T. Haines and Jane Grey in a scene from "The Governor's Lady" (Fox)

Dramatic Story Entirely Too Long

"THE GOVERNOR'S LADY," a Fox production with special cast. Written by Alice Bradley adapted from Belasco stage play. Directed by Harry Millarde. Eight reels.

Robert T. Haines, who was last seen in "Does It Pay," gives a splendid interpretation of the poor miner who later becomes the governor of his state in this Harry Millarde production. His performance far outshines the balance of the cast, which is made up of Jane Grey as the wife, Ann Luther as the "other woman," and Frazer Coulter and Lester Austen in minor parts.

After an interesting start, the story lapses into the conventional stride where the politician, growing tired of his old-fashioned wife, is persuaded to divorce her, then is attracted by the younger and better dressed daughter of his friend. There is too much detail working up to this situation. Dramatic moments are introduced, however, where the wife turns on him and makes his see his folly and the final reunion in the Child's restaurant will doubtless please the lovers of good old-fashioned melodrama. It has plenty of audience appeal and the character drawing is rather good. It is well mounted and beautifully photographed.

The story concerns a miner and his wife who are childless. After struggling together for twenty years he becomes a political power, is elected governor and, when attracted by another woman, divorces his old-fashioned wife. Finally they are brought together again.

The Cast: Robert T. Haines, Jane Grey, Ann Luther, Frazer Coulter and Leslie Austen.

Fairly Convincing Western Tale of 1865

"THE LONE WAGON," a Sanford Production, with Matty Mattison in the stellar role. No director credited. Five reels.

This is another Western story written around the early days of American history, depicting the hardship endured by those hardy pioneers who braved Indians, sickness and death to settle beyond the Rockies. It is replete with thrilling incidents such as an Indian attack, an escape up a steep cliff and much fighting and hard riding. The cast includes some real Indians, and there are several picturesque shots around a Spanish hacienda. Amateurish direction and acting somewhat mars many of the big scenes, but wherever Western pictures are in de-

mand "The Lone Wagon" will no doubt fill the bill. The most convincing bit of acting is that of Vivian Rich as the daughter of a Confederate Colonel.

The story concerns a Tennessee family which goes to California, following the close of the Civil War. En route they endure many hardships, but a romance springs up between the guide and the Colonel's daughter and all ends happily at an old mission in Southern California.

The Cast: Matty Mattison, Vivian Rich, Earl Metcalf, Gene Crosby and Lafayette McKee.

Good Picture With Fine Cast

"DON'T CALL IT LOVE," directed by William de Mille for Paramount, is a picturization of "Rita Coventry," the popular novel by Julian Street, prepared for the screen by Clara Beranger. Footage 6,457.

In casting about for a title for William de Mille's production made from Julian Street's novel, Famous Players may have found one in "Don't Call It Love" that will be a winner, but it fails to indicate anything of the excellence of the "Rita Coventry" story.

The picture as shown is of such merit as to be on a par with the well-known novel and in the changing of the title a lot of value advertising was lost by discarding the name made so well known by the Doubleday, Page & Co. publication.

However, be the retitling loss or gain, the picture made by de Mille should gain a fair reputation for itself, regardless of the published story. "Don't Call It Love" is a production which is away above the ordinary program picture in holding interest, clever direction and in excellence of cast.

With such well-known names as Agnes Ayres, Nita Naldi, Jack Holt, Theodore Kosloff, Rod LaRoque, Robert Edeson and Julia Faye, coupled with the many exploitation angles presented by the admirable story, exhibitors should find this easy to put over in a big way.

The story is built around the love adventures of Richard Parrish, a wealthy bachelor, so satisfied with himself that he believes he is the hub about which almost everything revolves in his little society world. Engaged to Alice Meldrum, he becomes infatuated with Rita Coventry, a prima donna. Parrish and Rita go to a summer resort and there meet Delaney, a piano tuner. Bored by Parrish's lovemaking, Rita throws him over and takes up Delaney. Parrish, after a series of interesting experiences, decides that the love he believed he felt for the singer was not love and awakes to the fact that he has lost Alice, whom he really loves. A reconciliation is effected, the lovers are reunited and the prima donna marries the piano tuner.

The Cast: Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff, Rod La Rocque, Robert Edeson, Julia Faye.

A CLOSEUP of a member of the famous Hal Roach zoo. This is a scene from the one-reel Dippy-Doo-Dad comedy, "Go West," produced by Roach for distribution by Pathe.

Biblical Story Makes Fine Picture

"THE SHEPHERD KING," a J. Gordon Edwards Production for Fox Film Corporation, made from the stage success by Wright Lorimer and Arnold Reeves, with scenario by Virginia Tracy. It is 8,295 feet in length.

This picture, which was directed by J. Gordon Edwards in Italy with an Italian cast, is one of the real big pictures of the year and furnishes splendid entertainment throughout the entire unfolding of its nine reels of beauty and splendor. The only exception to the Italian cast is Violet Mercereau, to whom is given the part of Michal, the daughter of Saul who becomes the wife of David.

The picture follows closely the Biblical story of the conflict between the forces of King Saul and the Philistines, the rise of David to the throne and his romance with Saul's daughter. One of the outstanding features of the picture is the slaying of Goliath by David with his slingshot.

This scene has been especially well done, as has also the scene showing the routing of the Philistines after they have gained entrance to the temple of King Saul. There are many big battle scenes with huge surging mobs, hundreds of the soldiers on horseback, and the handling of these shows direction with consummate skill.

The costuming is effectively gorgeous and the photography is of an exceptionally high order, many of the shots being of rare beauty.

All in all "The Shepherd King" is a praiseworthy effort to bring to the screen one of the most interesting and romantic stories of the Old Testament and should appeal strongly to theatre-goers, especially audiences composed of the more intelligent classes. It abounds with exploitation angles and lends itself readily to tie-ups with churches and religious bodies, and with good use made of these should bring big box office returns.

The Cast: Nerio Bernardi, Guido Trento, Edy Darclea, Violet Mersereau, Ferruccio Biancini, Ernesto Tranquili, Isabella De Lizaso, Virginia Lucchetti, Adriano Bocanera, Allessandro Salvini, Amerigo Di Giorgio, Samuel Belestra, Eduardo Belsamo, Gordon McEdward.

The producer's care is justified; the audience is pleased—when the print is on

EASTMAN POSITIVE FILM

—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE FILM MART

Goldwyn

GEORGE WALSH has been chosen to play the role of "Ben Hur" in Goldwyn's picturization of General Lew Wallace's famous work. Gertrude Olmsted and Kathleen Key have also been assigned roles...A press book is ready on "Name the Man," Victor Seastrom's production of Sir Hall Caine's novel..."The Rendezvous," Marshall Neilan's production of the story by Madelaine Ruthven, has been booked by the Capitol theatre, New York.

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THREE NEW PICTURES are announced for early publication this year by Distinctive Pictures. They are: "Second Youth," from the novel by Allan Updegraff, with Alfred Lunt and Mimi Palmeri for January 15; "The Adopted Father," with George Arliss for February 15, and "Blood and Gold" with Conrad Nagel, Alma Rubens and Wynham Standing for March 15.

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RUPERT HUGHES HAS assembled a brilliant cast for his next picture, consisting of Norman Kerry, Juntly Gordon, William H. Crane, Eleanor Boardman, Aileen Pringle, Cleo Madison, Louise Paine, William Haines, Kathleen Jey, Jean Haskell, Lucien Littlefield and William Orlamond.

Vitagraph

"THE MAN FROM BRODNEY'S", the David Smith production for Vitagraph which was shown at the Rialto theatre, New York, recently received hearty acclaim from reviewers included in which was much praise for the performance rendered by J. Warren Kerrigan.

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J. STUART BLACKTON has completed "Let Not Man Put Asunder" for Vitagraph in which Pauline Frederick and Lou Tellegan are featured. An extensive drive on this production has been started by Vitagraph.

Anderson Pictures

IT IS ANNOUNCED by Anderson Pictures Corporation that the advertising matter for "After the Ball," the first picture of the Theatre Owners Distributing Corporation has been completed. A press book, 14 by 22, in two colors is one of the features and other accessories are ready. Every effort has been made to provide workable ideas and exploitation matter on the picture that the average theatre can use to advantage.

Fox

TOM MIX IN HIS NEWEST production, "Eyes of the Forest," will head the pictures which Fox Film Corporation announces for the week beginning December 30. The other publication is a Sunshine Comedy called "Spring Fever."... R. A. White, general sales manager of Fox, returned to the home offices in New York after a seven weeks' tour of all the Fox exchanges. The Canadian offices were also included in his itinerary.

FOX IS PUTTING out a new special novelty film, entitled "Frogland." Needless to say the actors in this picture are frogs and, according to advance reports, it should be one of the distinct novelties of the screen for 1924. It was produced by the Russian Art Society of Paris and purchased by Fox for distribution.

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"THE BLIZZARD," one of the Fox special productions for this year, was selected for showing as the featured part of the annual entertainment which the Theatre Club of New York presented in the ballroom of the Astor Hotel on December 29. The entertainment is given for the benefit of tubercular children... The Film Mutual Benefit Association of New York selected "Arabia's Last Alarm," a William Fox Imperial comedy, as part of the bill they presented on December 26th at the Sheridan theatre, New York, for the benefit of charity.

Preferred Pictures

HENRY GINSBERG, newly appointed head of Preferred Pictures' selling staff, following the resignation of Al Lichtman has returned to New York after visiting the exchanges of Preferred Pictures Corporation throughout the country. Mr. Ginsberg also stopped over in Los Angeles to visit the Schulberg studios and is enthusiastic over the care that is being expended there on the preparation of such pictures as "Poisoned Paradise," "The Breath of Scandal" and others of the Preferred fifteen now under production.

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B. P. SCHULBERG has added the names of George Beranger and Michael Varconi to the cast of his next Gasnier production, "Poisoned Paradise." The story, adapted by Waldemar Young from Robert W. Service's novel of Monte Carlo, will be enacted by a cast headed by Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith.

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THE SCREEN VERSION of "The Virginian" is proving the most popular production yet issued by Preferred Pictures Corporation. First runs closed this week include the following houses:

Strand, Pittsburgh, Pa.; Isis, Topeka, Kan.; Broadway, Council Bluffs, Ia.; Garrick, Duluth, Minn.; the T. & D., Sacramento, Calif.; U. C., Berkeley, Calif.; Rialto, Tacoma, Wash.; Rex, Lewiston, Idaho; Oregon, Salem, Ore.; Criterion, Enid, Okla.; Strand, Canton, O.; Strand, New Philadelphia, O.; Mecca Palace, Saginaw, Mich.; the Capitol, McKeesport, Pa.; the Luna, Sharon, Pa.; the Jackson, York, Pa.; the Broadway, Danville, Va.; and the Colonial, Brockton, Mass.

Universal

THE EARL DERR BIGGERS' novel, "Love Insurance," will be the first vehicle for Reginald Denny when he recovers from injuries sustained in a recent automobile accident. Bernard McConville, supervising editor of Universal-Jewel features, and Rex Taylor adapted the book ...Photography on "The Night Message," Universal all-star feature by Perley Poore Sheehan, has been completed.

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A. G. WHYTE, motion picture manager of all Keith, Moss and Proctor houses, has booked "The Darling of New York," starring Baby Peggy for the entire U. B. O. circuit around New York...Laura La Plante will play opposite Hoot Gibson in his next special starring picture, "The Cocopah Kid," which Edward Sedgwick will direct.

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JOSEPH NORTH, prominent English character actor, has been engaged by Universal to play a supporting role with Herbert Rawlinson in his latest picture, "The Virtuous Crook"..."The Missourian," a popular novel by Eugene P. Lyle, has been purchased by Universal to be made into a big production starring Reginald Denny

Associated Exhibitors

GREAT PREPARATIONS have been made for the opening on Sunday evening, December 30 of Charles Ray in "The Courtship of Myles Standish" at the Central theatre, New York. Invitations to occupy boxes as guests of Mr. Ray have been sent to Governor Alfred E. Smith, Mayor John F. Hylan and others. Ray will occupy a box at every showing, at least during the early part of the run and will act as host. Top prices will prevail during the run—$2.20 on Saturdays, Sundays and holidays and $1.50 on other evenings.

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"THE YANKEE CONSUL," second of Douglas MacLean's independent starring productions for Associated Exhibitors was given a preview before the Writers Club in Hollywood recently. President Arthur S. Kane of Associated Exhibitors attended the showing. Word received from him by the home offices states MacLean has rung the bell again with this picture. The star's initial Associated Exhibitors picture "Going Up" has just closed a successful run at the Rialto theatre, Newark, N. J. "The Yankee Consul" is from the Broadway musical success of the same name and was directed by James W. Horne.

C. B. C.

JAMES KIRKWOOD has been signed as the leading player in C. B. C. Film Corporation's production, "Discontented Husbands," it is announced by Harry Cohn. The role which Mr. Kirkwood plays fits him admirably and, according to Mr. Cohn, was written with him in mind as its portrayer of Evelyn Campbell. The supporting cast is to be announced later.

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A WEALTH OF requests for booking dates on "The Barefoot Boy" week are reported by all franchise holders of this production which C. B. C. Film Sales Corporation is distributing for the Mission Film Corporation. In addition to its dramatic value, the fact that the production which features an all-star cast headed by Frankie Lee, John Bowers, Slyvia Breamer, Tully Marshall and Marjorie Daw, is based upon John Greenleaf Whittier's poem is considered by exhibitors to make it excellent holiday-fare. As nearly as a check-up can be made, every print owned by every franchise holder of "The Barefoot Boy" will be in use continuously during the holiday period, C. B. C. reports.

PUBLIC RELATIONS

Be a Good Citizen, It Pays, Says Spainhour

Remember, that as an exhibitor you are operating a legitimate business enterprise. If you are the right kind of a citizen—a good citizen—you will be confronted by no more adverse conditions in a community than other establishments. If you are the right kind of a citizen there need be no mythical barrier erected between you and the other citizens of your community.

That is the Code of Ethics which guides C. A. Spainhour in the operation of the Twilight theatre at Greensburg, Kan. Adopting at the outset the highest principles in theatre operation, Mr. Spainhour has overcome a situation which is a source of annoyance, and often financial loss, to many theatre owners.

On the following page in "Letters From Readers," Mr. Spainhour details for the benefit of the exhibitors operating in the smaller cities his program of theatre operation which enabled him to fight successfully the detrimental competition of tent shows.

Mr. Spainhour has developed a highly satisfactory program of "Public Relations" which may be adopted by all exhibitors operating outside of the larger cities. This department urges that his letter be given careful study and consideration.

Stevens vs. The Pulpit

A recent controversy between W. O. Stevens, Apollo theatre, Princeton, Ill., and the Rev. James R. Shanks of the First Baptist church, is exemplary also of the development of "Public Relations" as a vital phase of theatre operation in the smaller communities.

This case defines clearly the unwarranted attitude toward theatres which too often has been permitted to take root in the smaller cities and develop beyond control. It illustrates likewise the efforts of certain groups to discriminate against the theatre, while permitting on the other hand, gross disregard for law and order.

The Princeton controversy had its inception when Pastor Shanks objected to what he termed an "indecent exposure" on a poster advertising a show at the Apollo. Exhibitor Stevens countered immediately by calling attention to bootlegging, the operation of games of chance and the wholesale evasion of motor laws.

After an exchange of correspondence, all of which was read from the pulpit and published in the local paper (publicity which most certainly was constructive), Exhibitor Stevens appointed himself morals inspector of the city and Pastor Shanks pledged that he would do what he could personally to uphold the laws of the community.

The point of this controversy is that Exhibitor Stevens possessed the backbone to go to the front and fight for a business which deserves the support of every citizen of a community.

It is exemplary of the spread of "Public Relations."

A Boost From The Right Source

Fred S. Meyer, managing director of the Palace theatre, Hamilton, O., whose enterprise has given him a foremost place in "Public Relations" activities, forwards to this department the following interesting editorial from the Hamilton labor paper:

WHY NOT HAMILTON THEATRES?

Why is it so many of our Hamilton people seem to get so much fun out of attending Cincinnati theatres when they can see the same play or picture right here at home? They pay care fare or stand the expense of running their own auto and the other expense incidental to an out-of-town trip and then seem to like to brag about "I saw such and such play or picture at the so-and-so theatre in Cincinnati yesterday," when they know that this same attraction is to be put on in Hamilton within perhaps a few days and ofttimes it is shown here first, but they seem to prefer seeing it in Cincinnati. This is just high-brow idea stuff, and isn't fair to the local theatre managers who do everything possible to give us the best there is, and often at prices lower than in Cincinnati. Spend your money where you make it and where it is appreciated most. Help build up your own theatres by patronizing them.

Many theatre men are confronted by similar conditions. When citizens of the community look to other cities for their amusement, it means a financial loss to all other merchants as well as the exhibitor. An editorial in the local paper may be the means of turning the tide.

Have You a Code of Ethics?

Have you a Code of Ethics or a Declaration of Principles which guide you in the operation of your theatre?

If you have write to "Public Relations."

This department shortly will begin the publication of policies which determine the relationship between the theatre and the public.

Editorial Appreciation

F. J. O'Hara, Community theatre, Elgin, Neb., recently invited George Woodard, editor of the Neligh (Neb.) *Register*, and his family to Elgin to see "The Pioneer Trail." In appreciation, Editor Woodard penned an editorial, excerpts of which we believe should be passed on to readers of this department. Incidentally, the editorial should boost the patronage at the Auditorium theatre, Neligh, the stand of J. C. Jenkins, whom readers of the HERALD know so well. Editor Woodard wrote in part:

In telling Mr. Jenkins of our pleasure in witnessing this great play, he informed us that he has this picture bought and expects to show it sometime in March so we will not attempt to describe it to our readers, we will simply advise everyone to see it when it comes.

There is an art in selecting pictures for the screen, and Mr. O'Hara is an artist. He took up the motion picture business in Spalding when it was at its lowest ebb and at a time when very little interest was manifested by the people of that community, and by securing the very best pictures to be obtained—many times at considerable loss to him financially, he finally succeeded in teaching the people that the motion picture business was no joke but when properly conducted was a real business carrying a system of educational features worth while to any community. We need not say here that Mr. O'Hara's efforts in Elgin are appreciated. His house Saturday evening was packed to the doors and standing room was jammed.

While on that subject, did you ever invite your local editor to your theatre?

THE FILM MART

Metro

"A BOY OF FLANDERS," Jackie Coogan's second picture for Metro, is under way. Victor Schertzinger is directing. The cast in support of the starlet includes Lionel Barrymore, Joseph Swickard, Nigel De Brulier, Nell Craig and Larry Fisher. Little Jean Carpenter has been chosen as Jackie's new leading lady and Teddy, canine star, will play an important part.

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"THE WHITE SISTER," the Inspiration picture, produced by Henry King in Italy, will be issued by Metro, it is announced by Marcus Loew. It is scheduled for early publication.

Paramount

PURCHASE OF SEVERAL stories and plays for future production are announced by Jesse L. Lasky. Following "Triumph," Cecil B. DeMille will make "Feet of Clay," a novel by Marguerette Tuttle which appeared in the Saturday Evening Post. "The Mountebank," W. J. Locke's novel, has been acquired and is being prepared for production. "The Enemy Sex," a story by Monte M. Katterjohn, will be produced by Sam Wood.

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"WANDERER OF THE DESERT," a Zane Grey story, will be produced in its original location and will be the first Paramount picture to be done entirely in colors by the Technicolor process...Dimitri Buchowetski, producer of "Peter the Great" and one of the foremost European directors, will direct Pola Negri in her next starring picture, entitled "Men."

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"MERTON OF THE MOVIES," George Kaufman and Marc Connolly's sensational comedy success in which Glenn Hunter has been starring on the stage for the last two years, is to be produced as a Paramount picture by James Cruze, with Mr. Hunter in the title role, according to an announcement made yesterday by Jesse L. Lasky. The picture will be made in Hollywood and production will start after the close of the play's present run in Chicago.

Selznick

"BAG AND BAGGAGE," Finis Fox's romantic comedy-drama featuring 17-year-old Gloria Grey and Carmelita Geraghty, the daughter of Tom Geraghty, head of the Famous-Players' Long Island studio, is making an exceedingly favorable impression on the motion picture public, according to the Selznick Distributing Corporation.

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THE PRESS BOOK on "Woman to Woman" has just been received from the Dancey-Davis Press, according to L. F. Guimond, director of advertising and publicity for the Selznick Distributing Corporation. "Our editorial department," said Mr. Guimond, "planned this book with the object of making it of real practical value to the exhibitor as well as something beautiful to delight his eyes.

First National

MILTON SILLS has been selected by Frank Lloyd to play the leading role in Rafael Sabatini's "The Sea Hawk" which is to be produced as one of the biggest and most elaborate First National Pictures of 1924. This will be Lloyd's second independent effort for First National, his first being "Black Oxen."

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EDWIN CAREWE and his company of American stars, including Bert Lytell, Claire Windsor, Rosemary Theby, Montague Love, Walter MacGrail and Paul Panzer is now completing exterior scenes of "A Son of the Desert" at Touggourt, Algiers. . . . "Boy of Mine," a J. K. McDonald production for First National, received hearty acclaim from New York reviewers. It was presented at the Broadway Strand theater, and during Christmas week was the feature attraction at Balaban & Katz's Chicago theatre.

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LEWIS STONE, Alma Rubens, Mary Alden and Constance Bennett have been chosen by George Fitzmaurice and Samuel Goldwyn for important roles in "Cytherea," the novel by Joseph Herhesheimer. . . . Four First National pictures are among the six listed by Photoplay in its January number as the best for the month. They are "The Eternal City," "Anna Christie," "Flaming Youth" and "Ponjola."

Pathe

"THE FIRST SIGHT," first of the new Hal Roach series of single reel comedies starring Charles Chase, heads Pathe's list of pictures for January 6. Also on this program are "Two Wagons—Both Covered," featuring Bill Rogers, and "Ten Dollars of Ten Days," starring Ben Turpin. The second of the Chase comedies has been completed under the title "One of the Family" and will be issued January 27.

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CAMERA WORK has been completed by Kenneth Webb on "Wolfe and Montcalm," one of the "Chronicles of America" series ...Stan Laurel has completed another travesty at the Roach plant, this time of Bill Hart's picture, "Wild Bill Hickok." The Laurel film is called "Wild Bill Hiccough."

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"WHY WORRY," with Harold Lloyd, will continue at the Roosevelt theatre of Balaban & Katz throughout New Year's week... "Heavy Seas," one of the Hal Roach series of "The Spat Family," appeared on the holiday program of the New York Strand theatre.

Hodkinson

A UNIQUE LOBBY display has been prepared for "The Hoosier Schoolmaster," the screen version of Edward Eggleston's famous novel. A blackboard is represented with various misspelling of the word "daguerreotype." Around the board are pasted weirdly cut scenes of the picture. A most striking effect is achieved.

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THE PALACE AMUSEMENT Company of Little Rock, Arkansas, in a letter to the W. W. Hodkinson Corporation declares that "The Drivin' Fool" is one of the best and most entertaining pictures which our Palace has had the pleasure of showing its patrons in some time.

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"GRIT," the Film Guild picturization of Glenn Hunter's first movie-story, in addition to being a crackerjack crook tale, is said to present one of the most sympathetic pictures of New York's East Side ever filmed. It is probably the first picture to show the "pushcart hotel," an exchange for weary tradesmen. Other familiar haunts are the "antique" shop, where the worm-holes are manufactured, and the combination Chinese laundry and opium den. Glenn Hunter and Clara Bow are the featured players. "Grit" will be issued by Hodkinson January 7.

Cosmopolitan

EVERETT SHINN, noted artist, has been engaged by Cosmopolitan Corporation as art director of "Janice Meredith," the new special production in which Marion Davies will star following her appearance in "Yolanda." Mr. Shinn was selected to design the settings of the American Revolution story because Joseph Urban, general art director of Cosmopolitan is engaged upon the settings of an elaborate production to follow "Janice Meredith."

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"THE GREAT WHITE WAY," Cosmopolitan's picture woven in and around life on Broadway, will have its world premiere Thursday night, January 3, at the Cosmopolitan theatre on Columbus Circle. The new film is picturized from H. C. Witwer's popular story...Contracts have been signed for the presentation of Marion Davies in "Little Old New York" in the Loew theatres of Greater New York.

Educational

"MY FRIEND", the first picture made by Lloyd Hamilton since he worked in the Griffith studios will be the outstanding picture on Educational's January program which includes four other two reel subjects and six single reel pictures. They are as follows: "Ride 'Em Cowboy" a Christie comedy with Bobby Vernon and Charlotte Stevens; "Stay Single" (Christie) starring Dorothy Devore; "Flying Finance," (Mermaid) with Neeley Edwards and Lillian Hackett; "One Night It Rained" (Tuxedo) and the single reel subjects "Jean of Hecetta" a Bruce Wilderness Tale; "Don't Hesitate" a Cameo comedy; "The Spider," third of the Louis Tolhurst microscopic subjects; "Paris Lights" another Cameo comedy; "Lest We Forget," the fifth of "Sing Them Again" series and a Lyman H. Howe "Hodge-Podge".

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Explains Report on "Columbus"

POSTVILLE, IOWA.—To The Editor: When is a report not a report? Right now, this is a question that is perplexing the distributors of the "Chronicles of America" series for following publication of my report on "Columbus" in the December 15 issue of the Herald, Pathe's home office got busy, wired Des Moines, and sent a representative to my place of business to ascertain the exact cause of my report.

In presenting the facts as I see them I wish it understood that I am not taking issue with Pathe or the producers of this picture but rather with the methods, employed by all distributors since the industry started in selling to exhibitors, a product which is not in keeping with their wants.

Primarily, a theatre is conducted for the purpose of supplying entertainment and in my particular case this is virtually a principle and the main underlying reason for refusing to pass the buck to my fellow exhibitors by boosting in a fake manner a picture that fell flat for me.

As stated in my report, I played this on a guarantee of part of the expense from the schools. I ran a matinee in the afternoon and showed to approximately 300 school children at an admission of five cents each. This was splendid so far as it went and right here is when the showing should have stopped for "Columbus" is an educational picture in every respect.

For my night show, I used "Columbus," a two reel comedy and a news reel, and my receipts were exactly four dollars and ten cents. The total receipts just nicely paid film rental and my advertising and house expense were quietly paid by yours truly. This failure may have been caused in part by local friction between the superintendent of schools and parents of some of the pupils, and it may have been caused by showing on a Monday night but if I were to make a guess I'd gamble that after the matinee the kids went home and told their parents that they didn't care for it (at least they told me so) and this in spite of the fact that they paid to see it.

The financial loss involved was inconsequential and did not give me any worry but what did go against the grain was to be compelled to charge admission to grown ups for something I knew they would not consider entertainment. No one but the man behind the box office knows just how touchy a crowd can be and how much damage a poor picture can do to subsequent attendance. It's not merely a matter of the picture in question but of others, that follow in computing a loss of this nature.

Last but not least my report was prompted solely by a desire to shoot square with the "boys" who each week are helping me with their reports and not to injure any particular company. I repeat that the picture is excellent from an educational standpoint and I firmly believe that as a whole the series is going to be mighty interesting. To those situated where conditions are favorable I would say play it for there has never been anything better made, but henceforth and forever I am not going to try to conduct an educational center and movie theatre combined.—V. G. Bollman, Castalia Theatre, Castalia, Ia.

Scenes from two new William Fox Sunshine comedies. At top is a scene from "The Riding Master" and below a view from "The Income Tax Collector."

National Advertising Makes New Pictures Old

COLUMBIA CITY, IND.—To the Editor: If half that you publish is true, that the cost of pictures is more than they are getting rentals, I would suggest that the producers that claim they are not getting the runs reduce the price in cases where the exhibitor will honestly put his cards on the table, pay what he can afford and still make a legitimate profit.

A print on the shelf earns nothing and never will get the runs at the last prices quoted the exhibitor, when they are so old they are worth about half. No need to say that a picture is not old in a town until after it has run. In this day of national advertising, a picture often is old in the eyes of the consumer before it gets it's release outside the key runs. Why they are calling the "Hunchback," "Covered Wagon," "Little Old New York," old pictures, right in this little town.

One man asked me if I thought I would be able to get a decent print on "The Covered Wagon" this late, and I have not even been approached.

I can pick out ninety days of running with pictures that the asked price was beyond what they would gross after the house expense was deducted. I speak of guaranteed good pictures that have had their showing in the larger places, but with few exceptions have not been shown in any small town around here, simply because the price was too much for the exhibitor to gamble on.

These prints are on the shelves. The possibilities of their money making was hardly scratched. They had their big town run and were offered in the "High Grass" territory so high no man would gamble on them.

It is not proper now to call this business a game (from a leading trade paper's advice). You're right. It's gambling when you pay a big long price. There are so many hazards against you in the country, weather, road conditions, bridge, basketball and other meetings. So, many good productions have not yielded what they should through the rapacity of the producers and the exaggerated idea of what a picture is worth.

There can be no standard price, conditions vary so greatly in different communities. The percentage play is: You guarantee all and more than the production is worth on your screen, then a split, which in nine cases out of ten the attendance does not come anywhere near the figure of the split.

Cut the distributing costs; forget the big dinners, the dashing to and fro across the continent, and the duplication of the salesman's effort; use a little of this money to check up the print-damaging machines on the different territories and keep the rentals down to where the exhibitor is willing to use the pictures as close to release date as possible. A small town showman.—Arthur Hancock, Columbia theatre, Columbia City, Ind.

Fighting the Carnivals

GREENSBURG, KANSAS—To The Editor: I have never attempted to write a letter for your pages, and will have to plead guilty to not sending in reports as often as I should, but owing to the fact I generally run service of considerable age I feel that my reports would do but little good.

I am prompted to write this letter from the fact I just read the letter written by Brother H. T. Hodge of Abiline, Texas, concerning tent shows, I have read complaints several times in the Herald and have thought I would write on the subject as I have it well under control here and have had since taking over the show.

Before I took over the show there was a tent show in town nearly every other week all summer and fall, and the man who preceded me was a good show man but had to give the show up or did give it up on account of this problem, but there has been only one tent in town since I have had the show and that was in the beginning of the first summer. There was, before I had taken the show, an ordinance governing the license fees of tent shows, and that license or tax was this: The show operating in the city limits should pay to the city a tax of one dollar per day, for each cent admission charged. In other words, if a tent show charged 50c admission the tax would be $50.00 per day and if the admission charge was 35c the tax or license fee would be $35.00 per day.

But as the brother from Texas says they were beating this by playing under the auspices of the fire department band and any old thing that would let them on, and were getting by and not paying any tax, only the small per cent they gave the organization under which they played and usually with the prestige the organization would give them, they made more out of it than if they had come in on their own merits.

After taking over the show, I went before the city council and explained the hardship it was working on my business and pointed out the unfairness of it in such a way they agreed to and did draw or rather adopted an amendment to the ordinance that I had drawn myself, which provided that any band, religious or educational or fraternal organization could at any time put on show or entertainment of any nature without tax or license fees whatsoever so long as all

proceeds went to said organization, otherwise they would be liable to the tax as per the original ordinance.

I also had airdomes included as tent shows. I have been told repeatedly this kind of an ordinance is no good as it won't stand the test in court, but I can't worry away my young life about that. It has done the business for eight years, and I hardly know what a piece of canvas looks like, it has been so long since I saw a tent.

After the war and the Legion come into play, I had a little doubt about this holding them, and I gave them the house to put on home talents in, at a very reasonable per cent, and got along nicely until one fellow in the Legion told me one day if I didn't let them have the house at a much less per cent they would book in all the tent shows they could get. I called his bluff and he in turn put the matter up to council and they told him they would stand pat on the ordinance. One councilman is a member of the Legion at that, and he voted to treat the Legion as any other body of men, and we have been getting along nicely.

I think this is a situation that each individual exhibitor has to work out with his city council, and if you have been the right kind of a citizen in your community I think you can control the situation. Of course in Brother Hodge's case, only in his home town. In my mind he should not expect any favors in other towns any more than any traveling show. However I may take the wrong attitude toward this particular point of the matter.

I notice many complaints of exhibitors being misused by the different distributors or exchanges. I want to say I have never had any difficulty come up with any exchange that I couldn't straighten out to my satisfaction perfectly. I know, brothers, there are many mistakes made in exchanges and, many times, salesmen misrepresent things in order to sell and many times we overbuy both in number of pictures and the prices we pay, but it is our own fault and we should not blame any one else. I have gotten all "het up" before now and had a big row in my own mind with the exchange over something and write the exchange and in all cases they always made everything alright if I would be fair.

Just this summer I let a salesman sell me too many pictures and at too high a rental. I had several imaginary fights with the house about it, but finally I wrote the house explaining the situations as they had developed and without a quibble they made some very substantial reductions in prices and extended the time limit, as, owing to a bank failure and adverse circumstances, I was compelled to cut down on the number of pictures I was showing weekly.

I have been in several kinds of businesses but I find less cause for complaint in this business both from a standpoint of doing business with the exchanges and also doing business with the public. If I didn't like the business, I would do something else.

I have heard of some that have trouble with the churches showing pictures and some trying to think the church is knocking them. I have never had that trouble and won't have. I am a member of the Christian church here and have been for a number of years a member of church board. Am superintendent of Sunday School, and I haven't had any trouble with the churches. I am playing "Human Wreckage" tomorrow night, and Tuesday night, and it was announced in all the churches this morning and will be again tonight. That don't look as if we were having any trouble, I am not saying these things boastingly for I want to go on record as being for the church first last and always. If my business interferred with the church I would cut the business out.

I am not trying to say my system of running a show is a decided success but it has worked very well here and I have just mentioned the above things concerning the church to show the show business is not necessarily a business that interferes with the church.

The only thing I dislike about the show business is when some exhibitor refers to it as the "show game" or "this game". It is not a "game" but an honorable business, and one that anyone can run along honorable lines.

It is very true we get pictures sometimes we are ashamed of after it is over but if one will just read the HERALD and heed, it is very seldom you can't meet your patrons at the door and look them in the eye.

As I said in beginning I have been in the business eight years and I have just lately learned I don't know anything about the business so far as knowing it is concerned, but one thing I have learned I believe is: Buy what you want when you want to and NO MORE. I have had to almost insult some salesmen to get rid of them but in most cases if you will make it plain to them that you know what you want and what you don't want they are very nice about it.—C. A. SPAINHOUR, Twilight Theatre, Greensburg, Kansas.

V. P. Whittaker, special representative of Associated Exhibitors, spent two days of last week discussing the business outlook with Dan Martin, Kansas City sales manager. Mr. Whittaker is making a visit of Middle West exchanges.

Jane Starr in "The Whispered Name," the Universal production directed by King Baggot.

Remarkable Film

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PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

Price McCall has a brand new motion picture theatre at Mena, Ark., which has a seating capacity of 600. It is constructed of brick and has a stage and balcony. New chairs and scenery have been installed.

*

Charles Vollmer, manager of the Midway theatre, St. Louis, is making a new screen paint, which will soon be placed on the market.

*

H. R. Cromwell has purchased the Richelieu theatre at Bedford, Pa., from Chas. H. Richelieu.

*

Plymouth Theatrical Enterprises, Inc., of San Francisco, have reopened their downtown house, the Casino. The house has been entirely redecorated and renovated. Joe Carter, formerly owner and manager of the Oak at Seattle, is manager.

*

Jos. Joscak has been placed in charge of the Fox Liberty theatre in St. Louis, having previously managed Fox Liberty in Elizabeth, N. J., and the Fox Lynbrook, Lynbrook, L. I.

*

Quite a number of changes in theatre management in the Kansas City territory have been made recently. The Lincoln theatre, Kansas City, was purchased by the **Fishman Realty Company** from **Paul Webb**; the lease of the Twelfth Street theatre, one of Kansas City's first run downtown houses, was purchased by **J. H. Harper**, owner of the Gayoso theatre, Kansas City, from **Jack Roth** and Company; Idle Hour theatre, Kansas City, leased by Palace Clothing Company, the theatre to be closed and torn down soon; new theatre, to cost $10,000, to be erected in Columbus, Kas., by **N. W. Huston**, present owner of the Liberty theatre, Columbus, Kas.; **Loyd Lenhart's** holdings in the Gladstone theatre, Kansas City, have been purchased by the Capitol Enterprises of Kansas City; the White Way and Orpheum theatres, Fredonia, Kas., purchased by **Steele & Fronkier** from **C. Cunningham**; **H. E. Ulrich**, formerly manager of the Wareham theatre, Manhattan, Kas., now is manager of the Columbia theatre, Junction City, Kas., owned by the Midland Theatre Company; Lyric theatre, Abeline, Kas., purchased by **Herbert Thatcher** from **Gus Kubach**.

*

The Cameo, a new theatre in Schenectady, N. Y., opened on Christmas Day.

*

H. A. Seed has been made the new manager of the F. B. O. exchange in Albany, N. Y., succeeding **L. George Ross**. Mr. Seed had previously been with First National and also Warner Brothers.

*

E. D. Tate, who last week resigned as manager of the Kansas City Educational branch, has been succeeded by **S. W. Miller**, who has been acting as branch manager for Educational in Milwaukee. Mr. Tate will return to California with his brother, Cullen Tate, who is director for Bryant Washburn.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address: "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Associated Exhibitors

Why Worry? with Harold Lloyd.—One of the best box office bets of the year. Played three days, two with downpour of rain, and yet made a little money, which no other picture on the market would have done under the same conditions. Buy it and play it. Boost it to the limit. Six reels.—C. B. Davis, Norwood theatre, Norwood, Ohio.—General patronage.

Grandma's Boy, with Harold Lloyd.—Best comedy we ever ran. Well liked by our patrons. However, the price is too high to make a good profit. Film in good condition. Five reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

Head Hunters of the South Seas, with a special cast.—My patrons considered this a little better than a news reel, and I considered it fine from an educational standpoint. Drew good business with a "jungle lobby" made from ordinary moss gathered from trees. Decorate your lobby and get behind this, though, to make money. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

F. B. O.

The Mysterious Witness, with a special cast.—Say, if you want a good Western with new ideas and stunts in it, get this one. Robert Gordon is fine, and the way he proved his innocence was a whiz. As good a fight as we ever screened and some comedy that is hard to beat, especially when the "Jedge" turned a hive of bees loose on the mob that stormed the jail; then, when he had the real culprits in, he told the mob that he was all out of bees. Got this one at a fair rental. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Mysterious Witness, with a special cast.—Good program picture. Good acting and good plot. Can't be beat for program picture.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

Haldane of the Secret Service, with Houdini.—Don't even consider this one a possibility, for it is not. Absolutely nothing to it. Handed to me as a lemon and that is what it is. Silly story. No action. Lots of posing and no reason for anything in the picture. All old stuff. No drawing card. It didn't draw and they panned me fierce. Seven reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

The Remittance Woman, with Ethel Clayton.—Just because it had a lot of Chinamen in it, did not draw, but it was full of action, even if it was not very well connected. Just a bad dream that kept Miss Clayton from going to China on her honeymoon. She does not draw well here. Six reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—This might be O. K. for the cities, but it didn't take here in a town of 230. Personally thought it very good. Eight reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—As a picture, I can't see much to it, but as a "crowd getter" it can't be beat, and all seemed to like it. If you book it, get out your S. R. O. sign. Eight reels.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

Up to Date Reports In This Issue

Despite holiday mail congestion affecting transmission of the reports published this week, a number of important new pictures are represented. Among the more recent publications reported are:

Acquittal, The
Cause for Divorce
Kentucky Days
Living Lies
Modern Matrimony
No Mother to Guide Her
Rosita
Shepherd King, The
South Sea Love
Steadfast Heart, The
Thundergate

Human Wreckage, with Mrs. Wallace Reid.—A picture that is worth showing. One of my patrons said it was the most wonderful picture he ever saw on the screen. You won't go wrong to book it. Paid too much for this picture for a town of this size. Reel five and six in bad condition. Eight reels.—E. L. Golden, Mt. Vernon theatre, Tallassee, Ala.—General patronage.

Captain Fly-by-Night, with Johnnie Walker.—A real good picture with a popular star. Film happened to be in bad shape, and the exchange blamed us when they got it back, but it was that way when we got it. Lots of action and some comedy.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Canyon of the Fools, with Harry Carey.—Just ordinary. Carey has not been so well received since leaving Universal. Six short reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

Crashing Through, with Harry Carey.—A fair program picture, but received a poor copy. Two days run to average business. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Small town patronage.

Exhibitors who have participated in the development of this department to its present efficiency will be interested in Martin J. Quigley's article, "What Is 'The Check-Up'?" published this week on page 21.

Crashing Through, with Harry Carey.—Very good picture. Just enough crook atmosphere to make it interesting. Harry Carey does not mean anything to my audiences. No drawing card. Six reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Billy Jim, with Fred Stone.—A dandy little comedy-drama on the Western style. Pleased 100 per cent. Nothing but praise. Five reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

Stormswept, with Wallace and Noah Beery.—First we have had of theirs for a long while. Very good. Six reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Desert Driven, with Harry Carey.—This is a good Western picture, but is no better than a lot of regular program offerings. In fact, Hoot Gibson will draw better in his program pictures. Now that Hodkinson has Carey, maybe the rental will not be so much. Have "The Miracle Baby" yet to play with F. B. O., then we are off the high prices for Westerns. Six reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Westbound Limited, with Ralph Lewis.—Here is a real railroad picture that people are still talking about. Showed it December 15th. Full of thrills. Better than "In the Name of the Law" and "Third Alarm." Seven reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

Westbound Limited, with Ralph Lewis.—Good, but does not quite back up posters. Patrons expected more thrills than in "Third Alarm" but did not find as many. Not the big special F. B. O. would have you believe. Advanced my prices from fifteen and twenty-five cents to fifteen and thirty-five and made a mistake. Seven reels.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

The Fourth Musketeer, with Johnnie Walker.—People seemed to like this picture and it went over fairly well.—Al C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

The Hound of the Baskervilles, with a special cast.—Pure unadulterated puter. Nothing to it. Makes an exhibitor feel like a hijacker has been along.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Beyond the Rainbow, with a special cast.—Here is a real good picture. Can stand an advance in admission. Almost a special. Seven reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

The Third Alarm, with a special cast.—Good melodrama, easy to advertise, and a good tonic for the box office. Seven reels.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

The Vermilion Pencil, with Sessue Hayakawa.—Some liked it. Some didn't. Volcano scene wonderful. Five reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

In the Name of the Law, with a special cast.—This was a good picture and pleased a fair-sized audience. Too bad it had been through the mill so often that the sub-titles were so short and snappy. Played it so far away from "Westbound Limited" that the cast did not matter, although about the same. If you can get a good print, play it.

Charges Rand Faked Dana Pictures; Demands Probe

Editor "What the Picture Did For Me":

"Fishy Phil" did just what I expected he'd do, but I didn't imagine he could pull that fake on you and get away with it.

He would like to have us believe that it was Viola Dana with him in those two pictures he sent to the "Herald." If that's Viola, then I will never again dispute the statement that the moon is made out of green cheese.

I want the exhibitors to rise up and protest against this rank fraud. We owe it to Viola. She's a defenseless lady and we should defend her against this kind of deception.

But if that really was our Viola and she can get that close to that guy and stand for that dogfish smell, then I am ready to send in my resignation as president and general manager of the "Dana Only" club and transfer my affections to Cactus Nell, b'gosh, and that's all there is about it. I've always felt a little guilty leaving Nell, anyway. Poor girl, how she must have suffered. Sprague, you started this; now finish it.

I'll have to say this, though, much as I dislike to—that Phil's letters, "Follywood or Bust," have been one of the outstanding features of the "Herald" and I will be mighty sorry when they are finished. But I can't get away from the thought of what fun we could have had had I been there with him. Those pictures would have told a different story.

But never mind that now. I'm going to "Follywood" myself one of these days when the walking gets good, and then I'll send you some pictures you can depend on.

J. C. JENKINS,
Auditorium theatre, Neligh, Neb.

—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

In the Name of the Law, with a special cast.—Very well liked. Heavy stuff. Lots of trials and tribulations, but splendid comedy relief.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage

First National

Thundergate, with Owen Moore.—A high average program picture. Had many favorable comments. Played to fair business three days. Seven reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Thundergate, with Owen Moore.—Another highly over-rated Chinese special from First National which is a terrific flop at the box office. From a production standpoint there is much to commend about it. Why do producers waste talent on this type of pictures? Seven reels.—Dwight B. Baker, Circle theatre, Ottumwa, Iowa.—General patronage.

Her Reputation, with May McAvoy.—A very interesting newspaper drama with plenty of action. Interpreted by a capable cast and well directed. Playing it on the same bill with five vaudeville acts, there is no way of telling how it would have done had it been the sole attraction. The criticisms heard from the patrons were very favorable. 6,500 feet.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Trilby, with Andree Lafayette.—Good picture. Somewhat "dry" and will not please if they want to laugh. Creighton Hale good opposite star.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Brass Bottle, with a special cast.—Have been in the business for the past fifteen years and can say this is the poorest picture from an amusement standpoint that I have ever run through a machine.—Gus Cook, Crystal theatre, Dundee, Ill.—Small town patronage.

Kindred of the Dust, with Miriam Cooper.—We sure got the surprise of our lives on this picture. Had it previously booked one day, but changed it to two days and am very glad we did. People are still raving about it here. Story is sad, but it holds the interest of the patrons from the start. We did a good business both nights we ran it. Eight reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

Circus Days, with Jackie Coogan.—Best Coogan picture yet. Played second run. Rain kept them away. Buy it if you can. Seven reels.—J. E. Dowling, Ark theatre, Logansport, Ind.—General patronage.

Circus Days, with Jackie Coogan.—Good. Fine business. Seven reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

What a Wife Learned, a Thomas H. Ince production.—Comes mighty near being a wonderful attraction. At it is, it's worthy of presentation anywhere as a good picture. Six reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Within the Law, with Norma Talmadge.—Have seen previous reports on this picture that have never done justice to it, in our opinion. We and patrons class it as one of the best pictures that Norma has appeared in. The cast around her is superb. Any exhibitor that runs this picture won't be disappointed in it. It probably won't draw

"Herald Only" Club Closes Half Year at Century Mark

Charter Will Remain Open

Enrollment of C. A. Spainhour, Twilight theatre, Greensburg, Kansas, enables the "Herald Only" Club to enter upon the work of the new year with a charter membership of 100 exhibitors. While the nature of the organization requires that the charter remain open indefinitely, it is deemed no more than fitting that the names of present members be listed as at right in the order of enrollment.

This week the club completes seven months of existence and active operation resulting in expansion and betterment of the "What the Picture Did For Me" service.

"Herald" to Issue Cards

Acting on a suggestion from George C. Starkey, Opera House, Montour Falls, N. Y., the HERALD is preparing club membership cards for early distribution. These, Mr. Starkey points out, will facilitate intercourse among exhibitors and operate to further spread and popularize the doctrine of cooperation upon which the report service is founded.

When completed, the cards will be mailed to members comprising the present roster and subsequently to new members upon enrollment.

Club Growth Spontaneous

The recorded growth of the club, unlike that of commercialized or social organizations, has been spontaneous. No campaigns or "drives" of any character have been employed and the HERALD has at no time and in no way solicited memberships or acted in any save the necessary physical capacity to perform the mechanical services involved. It takes this opportunity to record its gratitude engendered by the appointment to that duty.

1. GEORGE REA
2. FRED S. MEYER
3. J. C. JENKINS
4. W. H. CREAL
5. PHILIP RAND
6. H. G. STETTMUND, JR.
7. M. J. BABIN
8. CLYDE ALLEN
9. V. G. BOLLMAN
10. WILL H. BRENNER
11. FRED C. HINDS
12. C. A. MENDENHALL
13. A. N. MILES
14. C. R. MILLER
15. CHARLES A. RIVA
16. F. E. SABIN
17. GEORGE C. STARKEY
18. WM. WINTERBOTTOM
19. ROY W. ADAMS
20. C. H. POWERS
21. H. P. THOMPSON
22. Mrs. LOLA BELL
23. JACK CAIRNS
24. P. G. ESTEE
25. Mrs. J. W. MOORE
26. J. R. EULER
27. MILLER STANTON
28. A. B. HILTON
29. JACK TILLER
30. S. L. BYERLY
31. HAROLD DASPIT
32. P. G. HELD
33. L. A. PILLIOD
34. G. F. REDISKE
35. E. W. SWARTHOUT
36. HARRY VAN NOY
37. S. A. BERGER
38. R. ROSS RILEY
39. FRANK L. BROWNE
40. HARRY DeBAGGIO
41. ROY L. DOWLING
42. C. L. BROWN
43. C. M. BYERLY
44. CROSBY & SCHWIERSKE
45. HENRY W. GAUDING
46. S. G. IHDE
47. Mr. and Mrs. T. R. JESSEE
48. HUGH G. MARTIN
49. B. P. McCORMICK
50. WALTER H. MUSSON
51. GEORGE KHATTAR
52. D. A. KOOKER
53. GEORGE VAUGHAN
54. Mrs. C. C. ALGUIRE
55. Mrs. LINNIE M. CARTER
56. ADAM HORNUNG
57. CHARLES H. RYAN
58. HORN & MORGAN
59. C. W. LANGACHER
60. O. E. PARKS
61. F. R. SAMPLE
62. H. C. BIERWIRTH
63. E. H. ELLIOTT
64. Mr. and Mrs. E. FOX
65. A. L. VEATCH
66. E. A. ARMISTEAD
67. J. J. KUDLACEK
68. C. H. MOULTON
69. JOSEPH G. PORTELL
70. HUNTER CAUSEY
71. C. H. LYNCH
72. RUSSELL ARMENTROUT
73. M. P. FOSTER
74. L. R. MOORE
75. G. J. RITTER
76. PAUL DeMORDANT
77. F. N. HARRIS
78. O. W. JOHNSON
79. E. L. WHARTON
80. F. J. O'HARA
81. O. TROYER
82. W. R. GUERIN
83. R. W. HICKMAN
84. D. A. WHITE
85. ROBERT L. ANDERSON
86. BERT S. LOWELL
87. CHARLES E. BARBER
88. C. H. BILLS
89. C. C. CRONKHITE
90. DINSMORE & SON
91. E. J. REYNOLDS
92. J. W. SCHMIDT
93. JOHN M. WILLIAMS
94. E. E. GAILEY
95. LESTER S. HESS
96. E. D. LUNA
97. W. D. PATRICK
98. ALEX STEEL
99. A. A. SUSZYCKI
100. C. A. SPAINHOUR

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

Tragsdorf Says "Herald" Holiday Number Is "Wow"

The Xmas Number of the "Herald" was a Wow.

It will get wowier day by day in every way.

One of the best things in it was on page 73, "Why the Producers Go to Europe."

As a suggestion.—During the coming year, run a page like this, say once a month. The fact that I happened to draw a line on this page doesn't exactly make it a knockout, but I think it will appeal.

I think you left out the best report of the past year. Unfortunately, I have mislaid that copy of the "Herald," but it was a report from one of the boys down in Oklahoma or Texas, and it ran something like this. The name of the picture is immaterial: "It was like the wart on a hog; it was neither lard nor meat."

Perhaps the funniest report I saw in the "Herald" during the past year was from a fellow out on the West Coast who must run First National pictures, because the outfit he is working for has to run them. It was the report on "Alias Julius Caesar." The last 8,674 boys who reported on this said that it was a terrible piece of cheese. However, when this guy reported on it, he stated that it was so funny they almost tore his place down.

Another bozo over in Michigan is crazy on Universal. In fact, he is so wild he reports twice on some pictures. Nobody thinks more of Universal than I do, but I never get that rabid. The last 8,325,726 reports on "Bavu" said it was terrible, but this guy reports it as a Super Special that will even please the babies.

Due to the fact that I play the Fotoplayer myself and must sit down in front of the screen every night and look at the picture, I do not guess at my reports nor leave them to some other dumbbell. I report only on what I think the picture is honestly worth from a hicktown standpoint. I regulate the show from where I sit. Have pushbuttons to every place. Have 1,000 Fotoplayer rolls and can cue every picture that happens along, regardless of the setting. Only work about 28 hours a day, but even the film hounds that don't sell me will admit that I give them a pretty good show.

Therefore, Boys, during the next year, let's give all the pictures a fair shake; report only what they are really worth to us.

W. E. TRAGSDORF,
Trags theatre, Neillsville, Wis.

as much as "Smilin' Through," but it's a picture that you don't see every day. Swell gowns and perfect settings. First National exchange in San Francisco sure helps their customers, too. Eight reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

Mighty Lak' a Rose, with a special cast.—Well, you know this one is there in every way. My patrons raved over it and they sure had a right to. Eight reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Small town patronage.

Mighty Lak' a Rose, with a special cast.—This is one of the good ones. Have been running several First National specials lately and am happy to say that with First National's aid out of San Francisco Exchange they have all gone over to satisfactory business. Now, I am not working for First National, am not even a franchise holder, but the picture named is there and will please the majority. What more can we ask? Eight reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

Skin Deep, with Milton Sills.—A good picture but getting a little out of date. Eight reels.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

Skin Deep, with Milton Sills.—Wonderful. Acting of Sills pleased everyone that saw it. Print in good shape. Seven reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Hurricane's Gal, with Dorothy Phillips.—Old, but good. A sea drama. Eight reels.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

Hurricane's Gal, with Dorothy Phillips.—A good sea story that pleased all. Acting of Phillips and Beery good.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

The Isle of Lost Ships, with Milton Sills.—Enjoyed greatly by a good house and many favorable remarks about it were heard. First National has a lot of good pictures for you at a price you can pay and have a fifty-fifty chance to make a profit. Seven reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Small town patronage.

The Hottentot, a Thomas H. Ince production.—Made a real genuine hit with our patrons. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Fury, with Richard Barthelmess.—A dandy picture from all angles. You can boost this one. Nine reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Wonderful Thing, with Norma Talmadge.—A splendid showing which will make you friends. Nothing but good comments by patrons. Seven reels.—Unique theatre, Bricelyn, Minn.—General patronage.

The Seventh Day, with Richard Barthelmess.—Thought it was a good picture myself. Audience did not give any favorable comment. Seven reels.—C. R. Miller, Gem theatre, Spur, Tax.—General patronage.

Minnie, a Marshall Neilan production.—A good picture, but I paid too much. Title means nothing. Poor business. Seven reels.—Rae Peacock, Stafford, Kan.—Small town patronage.

Two Minutes to Go, with Charles Ray.—Played this with Semon in "The Grocery Clerk" and they all went out with a smile. They are both very good. Film was in good condition. Six reels.—F. R. Meierbachtol,

"Let Not Man Put Asunder"

Presenting Both Sides Of a Story

We bought the show here in November and, of course, are going through the usual process of education.

After looking over a number of trade magazines we have decided the "Herald" tops the list. We, therefore, enclose check for subscription.

J. B. WALLIS,
Isis theatre,
Russell, Kans.

I was the former owner of the Isis theatre at Russell, Kans., and will be located at Minneapolis, Kans., after January 1.

I wish to advise you that the "Herald" is the only magazine that I use, as I consider it above the rest of the publications.

EDWARD SMITH,
Isis theatre,
Minneapolis, Kans.

Elysian theatre, Elysian, Minn.—General patronage.

The Dangerous Age, with Lewis Stone.—Very good moral, ably put upon the screen. It will please the most exacting audience. Films in good shape.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Neighborhood patronage.

Oliver Twist, with Jackie Coogan.—Good attendance. 7½ reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Oliver Twist, with Jackie Coogan.—One of Jackie's best. His acting good. Pleased everybody that saw it. Film in good shape. Eight reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Penrod, a Marshall Neilan production.—Good picture for the kids, although grown ups did not care a great deal for it. Not a special and should not be bought as one. Eight reels. Film in A1 condition.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Penrod, a Marshall Neilan production.—Strictly for the kids. Will not please many adults. I showed it "kids free" and had every one in town. Eight reels.—Lester Leek, Club House theatre, Jackson, Wyo.—General patronage.

Alias Julius Caesar, with Charles Ray.—I liked this better than a lot of others he has made and was told by others it was a good show. Some very amusing situations. Good golf story with everything else added. Six reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Small town patronage.

Alias Julius Caesar, with Charles Ray.—Not so good. Ray has lost his pep here. This is the first Ray picture we have run for almost a year, and then we did not get satisfactory business from this one picture. Five reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

Alias Julius Caesar, with Charles Ray.—Not enough action to please usual Ray fans. Could have been made in about three reels and pleased more people. Five reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Bond Boy, with Richard Barthelmess.—As a whole very good, only rather heavy. Court scene reminds you a couple times of the last mock trial in your lodge, and jail and gallows scene stretched a little too much.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Bond Boy, with Richard Barthelmess.—Many favorable comments, but too much persecution and suffering to please. Why do they do it? I don't have any patrons that want that sob stuff. Have you? Six reels.—S. V. Wallace, Idle Hour theatre, Cambridbe Springs, Pa.—Neighborhood patronage.

Tol'able David, with Richard Barthelmess.—A great production. Barthelmess is there. Some patrons thought the picture too much on the "blood and thunder" order but most of the comments were that the picture was the best they had seen for some time. Seven reels.—Philip B. Reitz, Princess theatre, New England, N. D.—General patronage.

The Crossroads of New York, with a special cast.—This title is very misleading, and with Mack Sennett's name they expect more comedy, but get about as much as could be found at a funeral. The exchange got the money. Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

One Clear Call, with a special cast.—You can't go wrong on this one unless you play it in a strong anti-klan town. Klan does not take a big part, though. Has plenty of action and heart interest, just what my patrons like in a picture. Business below normal because of Christmas shopping. Film in good condition. Seven reels.—M. A. Manning, Opera House, Baldwin, Wis.—Town and country patronage.

The Golden Snare, with Lewis Stone.—Good Northern picture that seemed to please majority. Had a Lyceum number for competition one night and had better than average business owing to special advertising. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Molly O, with Mabel Normand.—Good moral and acting. Directing all first class. Will please the majority anywhere. Eight reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

My Boy, with Jackie Coogan.—This picture pleased, but did not draw as well as I expected. Five reels.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

Domestic Relations, with Katherine MacDonald.—This is not a picture of any comedy, but it sure has a good moral and a good lesson in it for everybody. Seven reels. Very rainy weather.—Chas. Elliott, Jewel theatre, Sidell, Ill.—General patronage.

Smilin' Through, with Norma Talmadge.—Played this picture one year after its first run in Luna theatre here to very good business. Picture pleased my patrons. It is a good buy. Seven reels.—J. E. Dowling, Ark theatre, Logansport, Ind.—General patronage.

Smilin' Through, with Norma Talmadge.—This is a very pretty picture and Norma sure does some fine acting. In fact the whole cast was exceptionally good. The picture went well here. Had a great many good comments on it. Had good house two nights. Eight reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Fox

The Shepherd King, with a special cast.—As we are perhaps the first to show this picture in the Middle West, we advertised this fact two weeks prior to our two-day

"Let Not Man Put Asunder"

Watch Half-A-Dollar Bill Grow into a Bankroll

Watch Half-A-Dollar Bill Grow into a Bankroll

showing during Christmas. The picture itself does not compare with other big spectacles now on the market, nor even with "Queen of Sheba" for general interest. It is an adaptation of a stage play and not produced from the Bible directly. It is practically a series of episodes in the life of David, moving rapidly and without much attempt at character portrayal or attention to details. There are big sets and thousands of extras, and the cast, with the exception of Violet Mersereau, is foreign, but their tendency to overact is veiled by the swift action and big scenes. Many of the scenes are touched up in natural colors, the torches and flares making a wonderful effect. The exteriors are unusually good, but the interiors have a flickering light with few exceptions. Perhaps the outstanding feature of the picture is the photography. As a religious picture it will be accepted as superb and will be liked by church people immensely. If you can get the church people interested you'll get people in that would never come otherwise. It pleased our patrons about 50-50. The better class liked it as a religious picture; the others were disappointed.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Kentucky Days, with Dustin Farnum.—A real good picture. Print in first-class condition. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

No Mother to Guide Her, with Genevieve Tobin.—Picture did only fair business. My patrons liked it so much I will play a return on it. Not for the patrons that like Westerns.—J. E. Dowling, Ark theatre, Logansport, Ind.—General patronage.

South Sea Love, with Shirley Mason.—This is not the type of picture that Shirley Mason shines in. South Sea Island stories not suitable for this star. Will have to class it as fair. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

South Sea Love, with Shirley Mason.—A fairly good program picture. Five reels.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

Hell's Hole, with Charles Jones.—Fox specials so far this year are far ahead of last season's product. Jones is a good drawing card in this city and "Hell's Hole" drew good business, considering the before Christmas dullness.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Exiles, with John Gilbert.—A very fine Gilbert picture which we received many good comments on. A splendid Saturday program. Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Does It Pay? with Hope Hampton.—Very fine picture. Has good moral tone. Cast very good. Buy it and push it.—J. E. Dowling, Ark theatre, Logansport, Ind.—General patronage.

Does It Pay? with Hope Hampton.—Brothers, here is a knockout picture. It has a story that will appeal to all classes. You can push this one the limit. It is worth a raise in admission. It is one of the best of the Fox specials. Seven reels.—Alex Steel, Princess and Strand theatres. Farmington, Ill.—General patronage.

The Man Who Won, with Dustin Farnum.—Good Western program picture. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

St. Elmo, wtih John Gilbert.—Wonderful picture. Did good business in spite of rain. Gilbert very good in this picture. Have it booked for return date. Seven reels.—J. E. Dowling, Ark theatre, Logansport, Ind.—General patronage.

The Gun Fighter, with William Farnum.—Very good picture. Bill Farnum very good in this one. Buy it and push it. Six reels.—J. E. Dowling, Ark theatre, Logansport, Ind.—General patronage.

The Gun Fighter, with William Farnum.—This picture went over better than "Monna Vanna." Farnum always draws for me in a Western. Any of his other pictures we fall down on. People want him in Westerns. Run in connection with Sunshine comedy at 15 and 25 cents.—Chas. E. Barber, Electric theatre, Tilden, Ill.

The Lone Star Ranger, with Tom Mix.—Tom Mix is a good old work horse any place you can put him, but hitch him up with Zane Grey and Oh, boy, you have a sure fire pair which would beat a straight flush. **Say, if Dad Jenkins ever played this his report would be 16 columns in length.** Good Saturday crowd. Six reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Misses His Dinner for Xmas Issue

Received my copy of the Christmas Issue this morning. Needless to say, I have just spent a mighty interesting three hours going over the host of good things in it.

In fact, I missed my dinner and have had to content myself with a lunch. I don't know what we would do without our magazine.

Phil Rand's letter on "Follywood" in this issue was great.

V. G. BOLLMAN,
Castalia theatre,
Castalia, Ia.

Skid Proof, with Charles Jones.—A dandy for action and real entertainment. If you want action and thrills get this one. Six reels.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

Skid Proof, with Charles Jones.—Excellent picture. Drew good crowds all day. Many remarked that Jones made a good substitute for Wallace Reid in a racing picture. Jones always good in a fast moving, snappy story. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Soft Boiled, with Tom Mix.—Broke house record. You can't go wrong on Tom Mix, especially in "Soft Boiled." Though you have to pay more rental, it's worth the price. If you raise your admission you are not overcharging. Book it and sit home, for it is a real box office drawing card. Eight reels.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

Alias the Night Wind, with William Russell.—A good picture that pleased a good crowd. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Alias the Night Wind, with William Russell.—Good. Fox Film Corp. has got the pictures this year. You can't go wrong on this one for a program picture. Five reels.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

Romance Land, with Tom Mix.—A good Saturday picture. Will please the average. Five reels.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

The Village Blacksmith, with a special cast.—Did not bank much on this feature, from dope I had on it, but it is what I consider the best picture played in my theatre this year. Played one night only, but if I had run second night would have done big business. Play this and boost it for all you are worth. Fox always gives you fair rentals. Had Family Night on this

"Let Not Man Put Asunder"

one. Eight reels.—Don H. Phillips, Film theatre, Craighmont, Idaho.—Small town patronage.

The Buster, with Dustin Farnum.—Only pleased 50 per cent of Saturday house. Dustin Farnum no good for me and this one didn't help him any. Five reels.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

The Great Night, with William Russell. —Fine business for us on this picture. Russell is liked here. Business holding up good for holidays. Five reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Goodbye, Girls, with William Russell.—Good program picture. Some good comedy. Fox has got the pictures. Am using everything they have for 1924. Five reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

The Crusader, with William Russell. This one didn't help Russell any. Not very much to this one. Five reels.—J. W. May, Grand theatre, Shawneetown, Ill.—General patronage.

Boston Blackie, with William Russell. —A dandy picture. Pleased 100 per cent. Five reels.—L. Deyo, Miers theatre, Schoharie N. Y.—General patronage.

Boston Blackie, with William Russell.—A good prison picture. Seemed to please. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Nero, with a special cast.—An awful good picture and a pretty picture. Cold weather held me back on making some money on this one. Twelve reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

The Fast Mail, with Charles Jones.—A fast action picture, but not a big special, as the company claims it is. Just a good program offering. Six reels.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Truxton King, with John Gilbert.—This is a good one. Book and boost it. Six reels.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

In Arabia, with Tom Mix.—This star always makes me money if any of them will, but owing to weather, lost money on this show. The game is hard at the best in the small town theatre, and when the day comes that you can get pictures at better prices from them all, the exhibitor may not have to borrow money to pay the war tax. Six reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

In Arabia, with Tom Mix.—Good as usual. All Mix pictures get me the dough. Five reels.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

"Let Not Man Put Asunder"

"When the Exhibitor's Away—"

While away on a trip, I played "The Love Gambler," "Trailing African Wild Animals," "Why Girls Leave Home," "Be My Wife," "A Friendly Husband," "Western Firebrands," "Bavu," "Always the Woman," and "Mixed Faces."

I didn't see these, but according to the box office receipts, none amounted to much for me.

S. C. HENE,
Castle Creek theatre,
Lavoye, Wyo.

Goldwyn Cosmopolitan

The Steadfast Heart, with a special cast. —In our judgment this is an appealing and satisfying picture and we heard no unfavorable comments. But Christmas shopping hit business and we played to about thirty per cent of our regular trade.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Slave of Desire, with George Walsh. Played it as the feature attraction for three days to very poor business. It drew the people who thought they were to see something real risque, and they were very much disappointed, as it is not as "savage" as it sounds. Seven reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Green Goddess, with George Arliss.—Ten reels which would have been better in six. It's all Arliss. A very good picture of its kind, but not a small town picture or a box office picture, so, brothers, lay off unless you can buy it reasonably and don't raise admission. I just barely played even on it.—Majestic theatre, Mauston, Wis.—General patronage.

The Love Piker, with Anita Stewart.—This is sure a dandy show. Used it on a Monday and it drew remarkably well and pleased them all. Lloyd reissues, single reel comedies, are doing fine also. Six reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Small town patronage.

Three Wise Fools, with a special cast.—Not a special; only a fair program picture. Rental sky high. Seven reels. First day fair, second flat.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Ragged Edge, with Alfred Lunt and Mimi Palmeri.—A good picture and it pleased 90 per cent of our audience.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

The Ragged Edge, with Alfred Lunt and Mimi Palmeri.—This picture did a lot of good at the box office and in bringing back old-timers who had holed up for the winter. They follow the ground hog in this section, but somehow this had the appeal. Good story of Americans in China and South Sea and I hope to have both actors again. Seven reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Small town patronage.

Back Bone, with Alfred Lunt.—Satisfied as a regular. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Lost and Found, with a special cast.—A good South Sea Island picture. Lots of action. Seven reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

The Stranger's Banquet, a Marshall Neilan production.—Not a small town picture. Capital and labor subject. May be all right in larger cities.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

Souls for Sale, a Rupert Hughes production.—Not so extra good. Will pass as a good program picture. Drawing power—none. Picture is too slow and drawn out. Seven reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Hold Your Horses, with Tom Moore.—This is an old one and a bum one. Nothing to it at all. Film in rotten shape. Five reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

The Sin Flood, with Richard Dix.—This much-exploited production was shown here for two days. It proved to be an exceptionally fine lemon. Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

The Sin Flood, with Richard Dix.—We think this the best to date we have had of the Goldwyn 19. Pleased a good Saturday

Watch Half-A-Dollar Bill Grow into a Bankroll

crowd. Used with a Sennett Pathe comedy. As one ardent fan said, "It sure was a wet picture," and we agree. Run it. It will please. Six reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Mad Love, with Pola Negri.—Oh, what a difference between her foreign productions and those made in this country. You can hardly recognize her in this picture. It certainly is a good thing for Pola that she got an American director to bring out her talent. I am certainly glad I never ran any of her other productions before running Paramounts. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Remembrance, with a special cast.—An exceptionally fine heart interest production. Something on the order of "Humoresque." Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Look Your Best, with Colleen Moore.—Failed to draw, I believe on account of title. Those that saw it, however, liked it very much.—Al C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

Don't Neglect Your Wife, with a special cast.—Nothing to it. Wish I had shelved it and run something worth while. Six reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Earthbound, with a special cast.—This picture has a touching moral for all, although I am not a lover of Goldwyn service. Very bad weather. Seven reels.—Charles Elliott, Jewel theatre, Sidell, Ill.—General patronage

Hodkinson

The Rapids, with Harry Morey.—One of those kind of pictures that is made simply to help Eastman pay big dividends. It is a cheap picture made in a hurry—just like some of their advertising matter, most of which bills the star as "Harey Morey." Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Kingdom Within, with a special cast.—Great picture. Our patrons liked this much better than "Miracle Man." Will stand slight increase in admission. Print new. Seven reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

Down to the Sea in Ships, with a special cast.—A picture that is different. The whaling scenes were wonderful and thrilling as well as educational. Not a money maker but worth showing to your best people who enjoy this kind. Am glad I played it, although a big loser. Eight reels.—C. B. Davis, Norwood theatre, Norwood, Ohio.—Neighborhood patronage.

Down to the Sea in Ships, with a special cast.—This picture any house can be proud to run. Had enthusiastic comments on it from patrons and it brought good attendance.—Al C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

Down to the Sea in Ships, with a special cast.—Not big at my box office, but it's a whale of a picture and one that every exhibitor ought to run, even if you can only break even.—Dwight B. Baker, Circle theatre, Ottumwa, Iowa.—General patronage.

Metro

Long Live the King, with Jackie Coogan.—Used this picture to open big theatre in business district just taken under our management. Picture seemed to please and drew fair business for three days. Ten reels.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Her Fatal Millions, with Viola Dana.—Mighty interesting comedy-drama. A credit to any house. Viola's the girl who puts them over with a bang. Bless her heart—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Don't Write Letters, with Gareth Hughes.—A fair program picture of the older vintage. Star is good and draws well. Film in good condition, out of Buffalo, as usual. Five reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Trailing African Wild Animals, a Martin Johnson production.—Very good and very refreshing for a change. Broke my house record. Various magazine stories of Mr. and Mrs. Johnson no doubt created a lot of curiosity, as many of the people who came to see the picture told me they had read numerous articles concerning their expedition and were glad to have an opportunity to see this picture. Charged regular admission. People there who absolutely will not go to other shows. Used average advertising. Print O. K. Price right. Eight reels.—H. G. Selk, Selk theatre, Scotia, Neb.—Small town patronage.

Peacock Alley, with Mae Murray.—Films, coming from Dallas exchange, were awful. Sprocket holes all torn up and misframes a constant nuisance. Paid three times as much as for an ordinary feature. Ran it as a big special at 25 and 40 cents. Drew only a small crowd. Think it would have pleased if films had been in good condition. Eight reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Seeing's Believing, with Viola Dana.—Not up to her other pictures. I lost heavy on this one. Six reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Turn to the Right, a Rex Ingram production.—You can say all the good things about this picture that you want to and the picture will back you up. Only fault I had to find was that the advertising didn't mention a word of the cast. Some of the names in the cast would have helped draw them in: Alice Terry, Jack Mulhall, Harry Myers, and others as good. Eight reels.—H. E. Partrick, Palace theatre, North Rose, N. Y.—Small town patronage.

Turn to the Right, a Rex Ingram production.—Old picture, but much better than the all-star specials of today at four times the price asked for this. Advertise heavy. All paper extra good. Comedy, thrills and tears. A 100 per cent picture for us. Prints good. Eight reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

Big Game, with May Allison.—A weak picture. Nothing to the story. Five reels.

Thinks All Should Aid In Writing

Enclosed you'll find some reports of pictures I have used.

I have been a reader of the "Herald" for a number of years, and while very busy I always find time to stop and read "What the Picture Did For Me." It's the first I look for; then I turn to "Letters From Readers."

These columns are very interesting to me. More exhibitors should write for these columns. What say you, "Grandpa" J. C. J.?

C. E. BARBER,
Electric theatre,
Tilden, Ill.

"Let Not Man Put Asunder"

—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Forget Me Not, with Bessie Love.—This is a good picture but didn't have the drawing power. Everybody made it a point to tell me it was a fine picture. Seven reels. —L. J. Moritz, Dana Consolidated Movie Show, Dana, Iowa.—Neighborhood patronage.

Hearts Aflame, with Anna Q. Nilsson.—Fine picture. Pleased nearly all our patrons. Wish we had more like it. Nine reels.—Price & Dalrymple, Home theatre, Oblong, Ill.—Small town patronage.

Peg o' My Heart, with Laurette Taylor. —This is a very nice picture. Everybody pleased 100 per cent. Eight reels.—L. J. Moritz, Dana Consolidated Movie Show, Dana, Iowa.—Neighborhood patronage.

Paramount

The Marriage Maker, with Agnes Ayres. —A little too impossible and far fetched. Only highbrows care for that stuff. Bum title for a "high falutin" picture.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Back Home and Broke, with Thomas Meighan.—If you want 100 per cent entertainment, you get it in this picture. One of Tommy's best. Didn't draw for me, though, for some unknown reason.—H. E. Partrick, Palace theatre, North Rose, N. Y. —Small town patronage.

The Exciters, with Bebe Daniels.—Good in most every way and pleased our patrons very well.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

Racing Hearts, with Agnes Ayres.—Good program picture. Story fine. Good supporting cast. Six reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Homeward Bound, with Thomas Meighan. —This picture will pass as a fairly good picture, but did not seem to please our patrons like many of his other pictures.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

Woman Proof, with Thomas Meighan.—Nothing out of ordinary except two great favorites as stars, and usual good photography, condition and direction.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

To the Last Man, with Richard Dix.—A real picture for a small town. Richard Dix at his best. Seven reels.—Geo. Rauenhorst, Crystal theatre, Fulda, Minn.—General patronage.

Children of Jazz, with Bebe Daniels.—Good picture.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—Neighborhood patronage.

The Rustle of Silk, with Betty Compson. —Good acting and pleased majority.—Geo. Rauenhorst, Crystal theatre, Fulda, Minn.—General patronage.

Only 38, with a special cast.—While this picture had no drawing power for me, the patrons that saw it thought it an excellent production and were highly pleased.—Al C. Werner, Royal theatre, Reading Pa.—Neighborhood patronage.

Writes He Must Have The Herald

Enclosed find check for the "Herald" for two years.

Can't get along without it. It is the best movie magazine out.

FRITZ KRUGER,
Boone Way theatre,
Mt. Vernon, Ky.

The Snow Bride, with Alice Brady.—Just an oridnary program picture.—M. H. McDonnell, Badger Opera House, Merrill, Wis. —General patronage.

Grumpy, with Theodore Roberts.—A real good picture, but without any drawing power. Like "The Old Homestead," ran it at a loss.—Al C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

Grumpy, with Theodore Roberts.—Real good.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

The Pride of Palomar, with a special cast. —Good picture and received many comments, but owing to high rentals lost money on this one as per usual on Paramount pictures. Paramount has good stuff but, like Pathe, you have to turn the keys over to them to get to show their stuff. Pleased all who saw it. Eight reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

Making a Man, with Jack Holt.—You can bank on this joy provoking comedy-drama. It pleased practically 100 per cent. Six reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

While Satan Sleeps, with Jack Holt.—A picture that pleased our patrons. Wish we could get more like this one. Seven reels.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Nobody's Money, with Jack Holt.—A good average picture. Not a special.—M. H. McDonnell, Badger Opera House, Merrill, Wis. —General patronage.

Held by the Enemy, with a special cast. —This is a fine war story. Every one seemed to like it very well. Some objected, as it seemed to be more of a Northern story. But it was a fine picture after all. Reels in good shape. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Prodigal Daughters, with Gloria Swanson.—Just fair. You might call it a good program picture.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

If You Believe It, It's So, with Thomas Meighan.—A very good picture with a very poor title. Do not see why they cannot do the first essential and absolutely necessary thing: that is, give a picture a title that is a help, when it would cost them no more. Seven reels.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

Sixty Cents an Hour, with Walter Hiers. —Very, very weak. Hiers was not so bad, but picture was a dead one.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

Bella Donna, with Pola Negri.—Can't understand why this picture is razzed. Personally, I consider it a fine picture. My patrons liked it much better than "The Spanish Dancer." I was very much afraid of this attraction on account of the reports on it, but believe me it is right there with the fine acting. Seven reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—Good. Film fair. Six reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—A fine attraction that will go over with a bang except in society circles. Especially appealing to the male element. Six reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

The Man from Home, with James Kirkwood.—Story fair. Cast fine. Scenery immense. Very satisfactory.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Adam's Rib, a Cecil B. DeMille production.—Good picture, but too long If the cave man stuff was shortened it would be a fine picture.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—Neighborhood patronage.

North of the Rio Grande, with Jack Holt.

"Let Not Man Put Asunder"

Watch Half-A-Dollar Bill Grow into a Bankroll

—This picture was received by my patrons as fine. Don't be afraid of this one. Five reels.—M. E. Hutton, Select theatre, Geneva, Ind.—Small town patronage.

A Daughter of Luxury, with Agnes Ayres. —A clever crook drama that seemed to please a small crowd. Five reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

A Prince There Was, with Thomas Meighan. Extra good. Went for me as good as "Bachelor Daddy." Well pleased. "Peaches" Jackson should have much credit in this picture. Six reels.—M. E. Hutton, Select theatre, Geneva, Ind.—General patronage.

The Ghost Breaker, with Wallace Reid. - A good comedy-drama, but Reid was not up to standard.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

The Ghost Breaker, with Wallace Reid.—Average picture with comedy to make it very well received. Five reels.—Unique theatre, Bricelyn, Minn.—General patronage.

Under the Lash, with Gloria Swanson - Gloria always brings in the money for me. This my patrons thought one of her best. —Six reels.—M. E. Hutton, Select theatre, Geneva, Ind. Small town patronage.

Cappy Ricks, with Thomas Meighan.—Good. Film very poor. Six reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

Our Leading Citizen, with Thomas Meighan.—Had "Cappy Ricks" advertised but this pleased the most of them. Not as good as some. Six reels.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

The Old Homestead, with Theodore Roberts.—All that's claimed for it. Theodore Roberts would be hard to duplicate.—J. Christensen, Star theatre, Sandusky, Mich. –Small town patronage.

Manslaughter, with Thomas Meighan.—Wonderful. It does your heart good to have your patrons leave saying, "It's great." Some great acting. Meighan takes good here. Rental too high for small town. Ten reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

The Valley of Silent Men, with Alma Rubens.—Northwest police story with especially good snow scenes. Plot good, but somewhat gruesome. Title and posters have drawing power. Seven reels.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

Three Live Ghosts, with a special cast. - This was right good. Pleased 90 per cent. Six reels.—J. W. May, Grand theatre, Shawneetown, Ill.—General patronage.

The Little Minister, with Betty Compson. —A good Scotch picture which seemed to please all.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

The Man Who Saw Tomorrow, with Thomas Meighan.—A pleasing picture but not a strong story. Well acted and well directed.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

The Hell Diggers, with Wallace Reid.—Hope the other two are not like this one was. Five reels.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

A Game Chicken, with Bebe Daniels.—A good program picture. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

The Man Unconquerable, with Jack Holt. —Might have been good in its day, but I only got part of it. Bad print. Five reels. —J. W. May, Grand theatre, Shawneetown, Ill.—General patronage.

Moran of the Lady Letty, with Dorothy Dalton.—Good program picture. Fight scene especially good. A good picture for a small town audience. Seven reels; excellent condition.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Rookies' Return, with Douglas MacLean.—A fair program picture. The few who came out seemed to like it. Played it with Dan Mason in "Lost Control," which was good. Five reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Pathe

The Call of the Wild, with a special cast. —Good picture to rotten business. Barely took in film rental. Seven reels.—Rae Peacock, Mystic Theatre, Stafford, Kans.—Small town patronage.

Safety Last, with Harold Lloyd.—A good feature, but not worth any more than previous pictures of same star. Don't pay your top price for it. Seven reels.—Hammer & Conway, Auditorium Theatre, Colfax, Wis.—Small town patronage.

Dr. Jack, with Harold Lloyd.—A very good comedy. Pleased patrons better than "Safety Last." Paid too much for Lloyd, as usual. Five reels.—Hammer & Conway, Auditorium Theatre, Colfax, Wis.—Small town patronage.

Playgoers

Stormy Seas, with J. P. McGowan.—Good stuff and rather interesting. Not bad.—G. J. Ritter, Regent Theatre, Bogota, N. J. —General patronage.

Tracks, with a special cast.—This is a mystery story that holds attention to the end. Stars the villain, which is very unusual. However, the ranger stole the picture from the star. Had a good crowd. Pleased every one. They all gave good comments.—A. F. Jenkins, Community Theatre, David City, Nebr.—General patronage.

Preferred

Daughters of the Rich, with a special cast.—One of our patrons after the show said, "Old stuff, principally slush."—Giacoma Bros., Crystal Theatre, Tombstone, Ariz.—General patronage.

Thorns and Orange Blossoms, with a special cast.—Beautiful picture. Played this picture second run and pleased my patrons. Cast excellent. Production fine. —J. E. Dowling, Ark Theatre, Logansport, Ind.—General Patronage.

Rich Men's Wives, with House Peters.—The best society drama I ever played. It is true to life all the way through. Pleased 100 per cent. Titles all in color, which helps the picture out a lot. Seven reels.—W. J. Van Stratt, Asst. Mgr., Rex Theatre, Salmon, Idaho.—General patronage.

The Hero, with Gaston Glass.—Passed muster as a regular. Seven reels.—Giacoma Bros., Crystal Theatre, Tombstone, Ariz.—General patronage.

Selznick

Cause for Divorce, with a special cast.—Too bad we cannot get more of this caliber. If we could the old barometer would sail skyward. This a real audience picture. **I'm wondering if the director, Hugh Dierker, isn't from St. Charles, Mo. Come on, Hugh, if you are, admit it.** Seven reels.—Harry E. Strickland, Aubert Theatre, St. Louis, Mo.—General patronage.

One Week of Love, with Elaine Hammerstein.—The best melodrama we ever used. Brother exhibitors, if you have not used this, get it at once. You can't go wrong. Flood and wreck scenes worth price of admission. Film in A-1 shape. Price reasonable. Seven reels.—Martin & Stephenson, Patriot Theatre, Patriot, Ind.—Small town patronage.

One Week of Love, with Elaine Hammerstein.—A very good picture. Played it to good business on a bad night, raining, but was well satisfied with the star.—Chas. E. Barber, Electric Theatre, Tilden, Ill.

Modern Matrimony, with Owen Moore.—Here's one that hit my customers right between the eyes. A real comedy with a pathetic touch that pleased a big crowd. Owen Moore, if properly directed, can put over anything he works in. Buy it. Five reels.—Harry E. Strickland, Aubert theatre, St. Louis, Mo.—General patronage.

Jungle Adventures, with Martin Johnson. —My advice is to lay off of this one. Too much scenic. The animals, what few there

"Let Not Man Put Asunder"

are, they are tame. This might be all right to run in some school or church, but not for my show. No more like this for me. We took it off the second day. Five reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Pawned, with Matt Moore.—Our patrons did not care for this. Rather improbable plot and quite uninteresting. Might do in larger towns. Film in poor condition. Five reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

Fools of Fortune, with a special cast.—Pleased our patrons in every way. We like humor and this is in every sense a comedy. Will please people who like to have a few minutes of something besides sex and society in pictures. And reasonable in price. Selznick is giving us good pictures with the present releases. Six reels. —Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Daring Danger, with Pete Morrison.—A brother exhibitor gave this one a bad report, but we found it to be a good Western, like all of Pete Morrison's are. Anyway, this one pleased my audience. If you are running Westerns you will find this one O. K. Put a good two reel comedy with it.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

A Son of the Desert, with a special cast. —A good picture that played to a big crowd and pleased 100 per cent. Five reels. —L. Deyo, Miers theatre, Schoharie, N. Y. —General patronage.

Sisters, with Seena Owen.—Print new, photography good, but not an entertainment. Five reels would have been better. Slow and draggy, without action, not true to book. There are worse pictures, but some way we could not see much in this one. Used it Sunday and got by. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Trail of the Axe, with Dustin Farnum.—Just ordinary program picture. Will get by with a good comedy. Ran two days. Second day off.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

United Artists

Rosita, with Mary Pickford. Picture based upon "Don Caesar de Bazan" and just as high toned as it sounds. For me, a big flop. Played two days during Nebraska's finest weather. This is not a small town picture, and I doubt if it will be as well liked the world over as "Tess" was. People in our part of the country find very little entertainment in the doings of kings of the anceint times and that is about all there is to this. The settings are gorgeous, Holbrook Blinn as the king almost steals the picture, and George Walsh as the lover does excellent work, but when all is said and done, this picture does not entertain the American public as represented by my audience of the last two nights. Lubitsch has given it too much of a foreign touch.—Jack Tiller, Temple theatre, McCook, Nebr. —General patronage.

Rosita, with Mary Pickford.—Drew good business the week before Christmas.—Ralph W. Crocker, Crocker theatre, Elgin, Ill.—General patronage.

Living Lies, with a special cast.—The worst picture ever put on the screen in our theatre. Lay off this one. Five reels. Reels in bad shape. No story.—E. L. Golden, Mt. Vernon theatre, Tallassee, Ala. —General patronage.

Paddy the Next Best Thing, with Mae Marsh.—Real good. A picture any house can show any time.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

Richard the Lion Hearted, with Wallace Beery. This is a very good picture of its kind. Wallace does some very good acting, and is a good picture to follow up "Robin Hood," as it starts in where "Robin Hood" left off. I would advise anybody to play it if they are playing "Robin Hood" first. One thing, they won't hold you up on it either. Eight reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

Douglas Fairbanks in Robin Hood. Exceptionally fine picture and well directed. Pleased the majority of our patrons. The United Artists prices too high for small town. Have run several of them and never made a cent off a United Artists picture yet. Eleven reels.—Price & Dalrymple, Home theatre, Oblong, Ill.—Small town patronage.

Garrison's Finish, with Jack Pickford.—This is one of those few perfect pictures, 100 per cent. They came the first night and sent two in the next night.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Tess of the Storm Country, with Mary Pickford. Fine picture and pleased nearly all who saw it, but simply another case of giving it all to the United Artists for film rental. Prices too high for small town. Ten reels.—Price & Dalrymple, Home theatre, Oblong, Ill.—Small town patronage.

The Girl I Loved, with Charles Ray.—Can't say very much for this picture. It is entirely too long. Nine reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Universal

The Acquittal, with a special cast.—A good mystery drama. Drew fair business for three days in new theatre.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

The Thrill Chaser, with Hoot Gibson.—Good Saturday comedy-drama with Hoot and Billie Dove in lead. Not as good as "Ramblin' Kid," but good enough. Six short reels.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Thrill Chaser, with Hoot Gibson.—Universal must have run out of a story for Hoot and handed out a piece of bunk in this one. Most of the six reels was taken up by showing their directors, stu-

White Asks Full Facts In Reports

Enclosed find a few reports for "What the Picture Did For Me," as it's only a pleasure as well as a duty for every exhibitor to report on the pictures and we would be able to buy our pictures according to what they make us at the box office.

Boys, don't brand a picture as no good because the weather was bad or you have a revival meeeting or carnival against you, but give the picture the merit due it from an entertainment viewpoint. I believe if a picture is O. K. and you have only a few out to see it that is no fault of the picture. Let's be fair to everybody concerned.

D. A. WHITE,
Cozy theatre,
Checotah, Okla.

"Let Not Man Put Asunder"

Watch Half-A-Dollar Bill Grow into a Bankroll

dios, and advertising their big specials. The Gibson fans walked out disgusted before the show was over. As a "Thrill Chaser" it was surely devoid of the thrills. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Small town patronage.

The Darling of New York, with Baby Peggy.—The best box office attraction played at this theatre in several months.—Lee Balsley, Liberty theatre, Kansas City, Mo.

The Untameable, with Gladys Walton.—Why, oh why will they persist in sending out such a weak story and a strong cast? Oh, but this was panned. Old, old theme of hypnotist and dual personality, and if you only knew it, Mr. Laemmle, they are doing it now. Gladys Walton is a real star and should be given a story, not an idea. Six reels.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Small town patronage.

The Near Lady, with Gladys Walton.—One of the best little pictures in some time. Full of life and pep. Plenty of good interest and comedy situations. Every one pleased. Will go anywhere. Five reels.—F. Bregmaier, Barcli theatre, Schenectady, N. Y.—General patronage.

Legally Dead, with Milton Sills.—This picture was a real surprise. It was much better than the average program show and had more drawing power than many of the so-called specials. Patrons were very well pleased.—Al. C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

Double Dealing, with Hoot Gibson.—Just fair. Have seen better Gibsons. Like him in Westerns. Five reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Double Dealing, with Hoot Gibson.—Good program picture. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

A Ramblin' Kid, with Hoot Gibson.—Good picture, but Universal's boost in price is unwarranted, as picture is no better than his regular progam features. No improvement in box office receipts, at about double the cost. Exhibitors are being held up on all pictures and unless a change in prices comes soon many will be forced to close their houses. Were it not for our vaudeville, musical comedy company and dramatic stock company, we could not operate and pay expenses. Getting tired of paying big prices for so-called specials when they have no drawing power. Lay off them. Six reels.—C. B. Davis, Norwood theatre, Norwood, Ohio.—General patronage.

Merry Go Round, with a special cast.—A wonderful picture and deserves great praise. Ran it three days to a loss at box office, but am glad we showed it. Price was too high to make any money. It being more of a class picture than a mass picture, only first run houses can make a profit. However, I recommend it to all exhibitors. Suburban house with neighborhood patronage, 95 per cent satisfactory to audience. Ten reels.—C. B. Davis, Norwood theatre, Norwood, Ohio.—General patronage.

Merry Go Round, with special cast.—A special that pleased and brought in extra business. Not crazy, personally, about foreign settings, even if reproduced, but picture had class and was clean. Splendid work by whole cast. Ten reels.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Merry Go Round, with special cast.—A fair picture, but not what you would be led to believe. Should have been cut to seven reels to avoid so much of sameness. A big picture in reference to footage—but by no means a surprise picture, only the price. Some patrons liked it; others didn't. Ten reels.—Wm. A. Clark, Castle theatre, Havanna, Ill.—General patronage.

The Shock, with Lon Chaney.—Was awful badly disappointed with this picture, as "The Shock" never did come. Failed to please. Star was good. Seven reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

Men in the Raw, with Jack Hoxie.—This feature should be withdrawn from the market, as it will do Jack Hoxie a lot of damage if let go the route. Jack is a fair star when he has a chance. Five reels.—Wm. A. Clark, Castle theatre, Havana, Ill.—General patronage.

Men in the Raw, with Jack Hoxie.—Am paying more money for Hoxie this year than last year, but so far none of this year's pictures can be compared to his last year's product. "Men in the Raw" was in my judgment a very poor picture. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Small town patronage.

What Wives Want, with a special cast.—Nothing out of the ordinary as a story, but well acted, and fine settings with good photography made it a very pleasing society drama. Five reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

What Wives Want, with a special cast.—I do not believe the picture tells it, but the title draws, and the house was pleased. They walked up to me like good boys and girls and said it was good.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

A Chapter In Her Life, with a special cast.—The only thing this picture has is the name "Jewel" attached to it. It is not even a fair program picture. The exhibitor should get wise to the handle, "Jewel," and not let the salesman hold him up on this word. It does not make the picture but adds to the price. Six reels.—Wm. A. Clark, Castle theatre, Havana, Ill.—General patronage.

The Town Scandal, with Gladys Walton.—A No. 1 good little program picture. Pleased 90 per cent. **The ladies raved over it and some of the older men said they wouldn't have had their wives see that picture for $50.00.** It was good. Five reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

Sawdust, with Gladys Walton.—A very good Walton. Proved O. K. for us. Five reels.—S. W. Filson, Opera House, Scott City, Kans.—General patronage.

Sawdust, with Gladys Walton.—Here's a good one that pleased 100 per cent.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

Shooting for Love, with Hoot Gibson.—Fairly good Western picture. Lots of action in the last reel. Five reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Railroaded, with Herbert Rawlinson.—Not much to it for us. Not the kind our patrons like to see Rawlinson in. Five reels.—S. W. Filson, Opera House, Scott City, Kans.—General patronage.

Railroaded, with Herbert Rawlinson.—This was a flivver. The story was impossible and direction was lacking. Patrons pronounced it "punk."—Al. C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

The Love Letter, with Gladys Walton.—Used this with serial. It's a wholesome little program picture. Star is very pretty. Five reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Burning Words, with Roy Stewart.—A trifle sad, but it went over good. It's a story of the northwest mounted police. Very good for a small town.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Neighborhood patronage.

Trimmed In Scarlet, with a special cast.—A good program picture with a good cast. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Bavu, with Wallace Beery.—I liked this one very well. Wallace Beery in one of those real brutal parts. The plot is woven around the Russian revolution. If they want some double dyed villainy, show them this. Beery knows how to supply it. Quite thrilling in places.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

One Wonderful Night, with Herbert Raw-

"Let Not Man Put Asunder"

linson.—Good clean picture. Five reels.—Geo. Rauenhorst, Crystal theatre, Fulda, Minn.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—This is a good Saturday program picture. The title will help to draw them in. Would rather have seen Tom Mix in this role, but it is good as it is.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Human Hearts, with House Peters.—Good picture that did not draw here. Seven reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Abysmal Brute, with Reginald Denny.—Leave it to Universal Jewel. I have played all of them and they seem to get better every show we get. Film in good shape. Book it. Eight reels.—Fred Boeselager, Opera House, Hilbert, Wis.—General patronage.

The Abysmal Brute, with Reginald Denny.—A picture that will please any audience. Not a single knock on this one. We liked this picture better than we did "The Storm" or "The Flirt." Reels in good shape. Price was right. Eight reels.—E. L. Golden, Mt. Vernon theatre, Tallassee, Ala.—General patronage.

The Storm, with House Peters.—I am late in playing this one, but to those who have not played it, let me say it's a good one. Great outdoor picture with thrills, scenery, comedy, n'everything. Pleased immensely here. River scene and snow scenes great. Forest fire not as good as "Hearts Aflame," but you can bet that it will give satisfaction. Print good. Eight reels.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

Vitagraph

Pioneer Trails, with Cullen Landis.—Very good Western picture. Some of my patrons said it was better than "Covered Wagon." Have bought it for a return date. Seven reels.—J. E. Dowling, Ark theatre, Logansport, Ind.—General patronage.

Masters of Men, with a special cast.—Very good picture and well liked by our patrons. Bought at a price that would make us a little money. Always found Vitagraph very fair to deal with. Seven reels.—Price & Dalrymple, Home theatre, Oblong, Ill.—Small town patronage.

Masters of Men, with a special cast.—This is a very good sea picture. Cullen Landis does some real acting, in fact all the cast is exceptionally good. The reproduction of the Santiago naval battle was fine. It showed the battle just as history tells us it happened. When Sampson's fleet lined out there pounding the Spaniards, you imagined you were looking at a real battle. Seven reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

The Midnight Alarm, with a special cast.—Paid a great big price for this picture, and while it abounds with exciting scenes, still it didn't seem to draw them in, and with a lot of extra advertising at that. Don't pay too much for it. Seven reels.—H. E. Partrick, Palace theatre, North Rose, N. Y.—Small town patronage.

The Midnight Alarm, with a special cast.—Here's a real audience picture. Never a fire scene like it filmed before. Dave Smith knows his stuff when it comes to producing real action stories. More power to Vitagraph. Seven reels.—Harry E. Strickland, Aubert theatre, St. Louis, Mo.—General patronage.

The Midnight Alarm, with a special cast.—Nice little picture that you can call a special in every respect. Would not class it with "The Third Alarm." If you do you will be disappointed. The paper on this one is 100 per cent. Sure has the drawing power. Print in good shape. Have failed to get a poor print on their specials, but on the others. Seven reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

The Man Next Door, with Alice Calhoun.—A pretty good picture, none too well acted by a few members of the cast.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Man Next Door, with Alice Calhoun.—Oh, Boy! What a picture! Pleased 100 per cent and had more people to stop and tell me what a good picture it was than any picture I ever run. Has comedy, action, and society stuff all combined and will suit anywhere. Book it and boost same to the limit. Picture will back you up, and if don't please just as well close up shop and throw keys away. Vitagraph is sure putting out real pictures. They are not too long in length and padded to death like some other big specials. All I can say is, give us more like it. Seven reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

My Wild Irish Rose, with Pauline Starke.—This show surprised me by getting them in on a bad weak-end before Christmas—and furthermore by the laudatory comments from satisfied patrons.—Al. C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

My Wild Irish Rose, with Pauline Starke.—A good picture that did not please here. Story and acting O. K., but it did not take hold. Film in fair shape.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Playing It Wild, with William Duncan.—Just a little program picture, but it brought them in and it pleased.—Al. C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

Playing It Wild, with William Duncan.—A dandy good picture that pleased my patrons. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Small town patronage.

The Fighting Guide, with William Duncan.—Satisfactory for Saturday night.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Fighting Guide, with William Duncan.—Very good Saturday picture. Not big.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Bring Him In, with Earle Williams.—Good mounted police picture.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Ninety and Nine, with Colleen Moore.—Drew largest two-day crowd for us since "Over the Hill." Acting splendid and fire scenes best we ever saw. Capacity crowd at increased admission. Film in A-1 condition. Seven reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

The Silent Vow, with William Duncan.—Nothing extra. Five reels.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Secret of the Hills, with a special cast.—Was sadly disappointed in this picture. Five reels.—J. W. May, Grand theatre, Shawneetown, Ill.—General patronage.

Island Wives, with Corinne Griffith.—Good South Sea Isle picture.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Angel of Crooked Street, with Alice

(*Continued on page 66*)

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Publisher,
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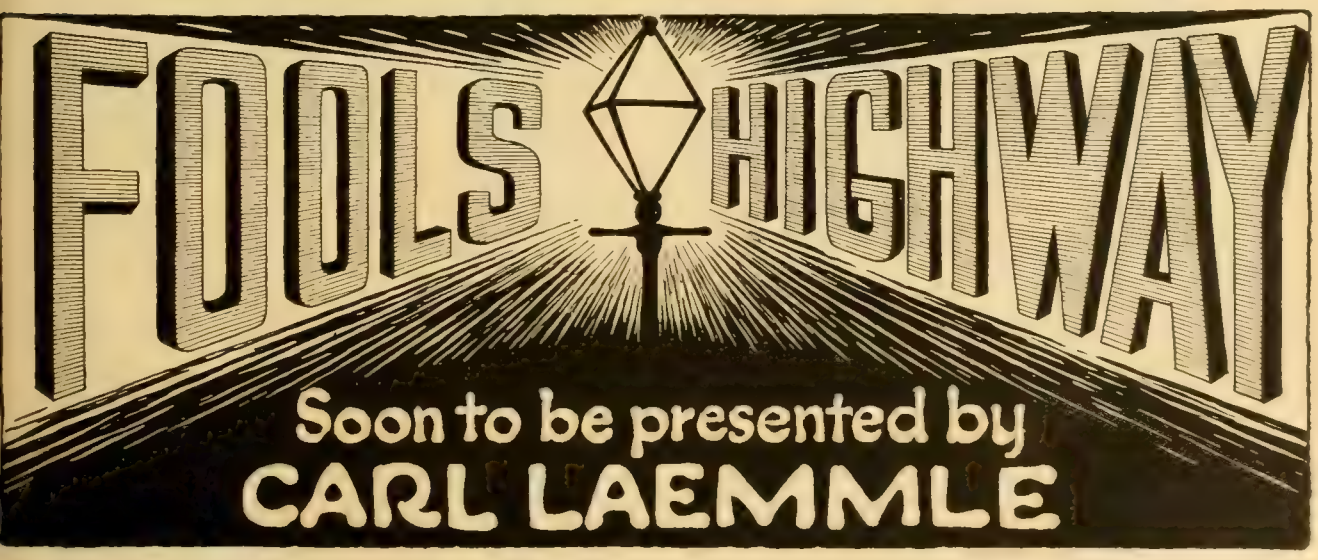
"Let Not Man Put Asunder"



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Calhoun.—Very good program picture. Nothing big. Five reels.—J. W. May, Grand theatre, Shawneetown, Ill.—Small town patronage.

Divorce Coupons, with Corinne Griffith.—Corinne is mostly good.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

A Front Page Story, with a special cast.—A nice clean comedy-drama. A real picture of a small town. Everybody seemed well pleased. Six reels.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

One Stolen Night, with Alice Calhoun.—This is another good Vitagraph product.—Five reels.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Prodigal Judge, with Jean Paige.—Southern picture, Period of 1840. River scenes especially good. Comedy situations good. Well balanced picture. Eight reels.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

Warner Brothers

The Gold Diggers, with Hope Hampton.—One of the best pictures of its kind I've ever shown, but showed poor box office. Clean, but more suitable for adults than minors. Nine reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Heroes of the Street, with Wesley Barry.—Very good picture. **Ran this the night before Christmas and the story deals with the same time, with the kids hanging up their stockings, so it made it very timely and appealed to my patrons.** Seven reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Heroes of the Street, with Wesley Barry.—This went over very well and I had many favorable comments from patrons. A good box office attraction.—Al. C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

The Little Church Around the Corner, with a special cast.—A nice little picture, but not much to the little church. Mostly a mining industry with strikes and trouble galore. Title hurts drawing power. Why do distributors insist on taking all the receipts for so-called big pictures when they are only program pictures? Pay a fair price and run this. Six reels.—C. B. Davis, Norwood theatre, Norwood, Ohio.—General patronage.

Your Best Friend, with a special cast.—A real picture and wonderful acting. Vera Gordon can't be beat for mother part in any picture.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

Rags to Riches, with Wesley Barry.—In spite of being dull and draggy in spots, patrons rated it a good show.—Al. C. Werner, Royal theatre, Reading, Pa.—Neighborhood patronage.

State Rights

Secrets of Paris (Burr), with a special cast.—This is just a good program picture. I played it Christmas night and the night before to full houses. It seemed to please, but they didn't rave. About the second decent print I ever got from Enterprise; only had one stop in it.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

The Darling of the Rich (B-B), with Betty Blythe.—Fair program picture.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Environment (Principal), with Alice Lake.—Really nothing much to this, although it will pass as a program picture. Six reels; good condition.—Philip B. Feitz, Princess theatre, New England, N. D.—General patronage.

Environment (Principal), with Alice Lake.—Rather out of the ordinary and real good, but no special drawing card.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

More to Be Pitied Than Scorned (C. B. C.), with a special cast.—Absolutely a fine picture. Drew well and pleased 100 per cent.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Hell's Half Acre (Tri.), with William S. Hart.—Find this to be one of his best. Third time we ran this and did a very good business. Find the classic Harts go better than Paramount Harts. Have run them all. Repeated all of them. Still doing very good on them. Prints in good shape. Five reels.—Wm. Thacher, Royal theatre, Kans.—General patronage.

White Hell (Reelcraft), with a special cast.—Just a picture and nothing more. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Lure of Gold (Steiner), with Neal Hart.—Found this to be a good Western. Five reels. Don't overlook the six sheet. It will get you a little extra money. We did only a fair business with this one.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Vengeance (Tri.), with William S. Hart.—This old one, distributed by Enterprise, is the best one I have seen. The photography is fine and the film I got is the only decent one I ever got from them. Good Saturday night program.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

The Jack Rider (Arrow), with a special cast.—Very good.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

Western Firebrands (Progress), with Big Boy Williams.—I consider this a very poor picture. No action. Story very poor. Five small reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Forbidden Range (Steiner), with Neal Hart.—Fair. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The World's a Stage (Principal), with Dorothy Phillips.—Fair picture. Seemed to please.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Across the Border (Aywon), with Big Boy Williams.—Not much to this. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The County Fair (Tourneur), with Wesley Barry.—A fair comedy-drama. Five reels.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

Serials

Her Dangerous Path (Pathe), with Edna Murphy.—Can't see this one at all. On the sixth episode now and it will be my dangerous path before I finish the serial. Doesn't hold the suspense. Some of my regulars are staying away. Just high society stuff. Too much of it. See it before you buy.—H. E. Partrick, Palace theatre, North Rose, N. Y.—Small town patronage.

The Steel Trail (Universal), with William Duncan.—Just ran the 15th and last episode of this serial and "Ye Gods' what a disappointment! Harry Carter, who plays Zabel, the "heavy," is allowed to go unmolested in the last chapter after doing the "dirtiest of dirty work" throughout the serial. Why didn't they "jail" him or at least punish him in some way? Where is the moral? Why, oh, why, do they do these things? My customers want the villain punished—always.—Harry E. Strickland, Aubert theatre, St. Louis, Mo.—General patronage.

In the Days of Daniel Boone (Universal), with Eileen Sedgwick.—Here's a serial that made money for us. Well directed and acted throughout. The villain got what was coming to him at the finish and left the right kind of a taste in the customers' mouths. If they want a good historical chapter play, slip this to them. It's a change. Two reels.—Harry E. Strickland, Aubert theatre, St. Louis, Mo.—General patronage.

The Oregon Trail (Universal), with Art Acord.—On the seventeenth episode. Holding up fine. Goes big with the kids. Business fell off very little from the start. You will find it O. K.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Eagle's Talons (Universal), with Fred Thompson.—Just finished the last episode on this one. A very good serial. Better than "Plunder" and got it cheaper. Didn't have a single miss out. Every shipment on time. Reels in good shape.

The Boss Puts One Over

By Oscar the Operator

Them Hodkinson ad writers gets some whiz of exploitation ideas over.

Read this one—and cash in on it fellow exhibitors.

When I come into the projector room the other evening, there was a blackhand sign with a dagger knife sticking in it. I lost some weight right there.

Dashed down to see the Big Chief and asked him "how come!" He smiled and the ushers and ticket taker giggled.

They had put one over on Oscar. The Boss had tacked up the signal which he had clipped from one of them crackerjack Hodkinson pressbooks.

"Grit" was one of them great underworld crook stories, he said, that was on the way to our theatre. We are going to frame up a lot of people with the b. h. exploitation.

Send the coupon along to me and I will land you a "Grit" pressbook. The Boss calls it the "Grit" bank book.

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Two reels.—E. L. Golden, Mt. Vernon theatre, Tallassee, Ala.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—Finished episode No. 12. Holding up good. Lots of impossible stuff pulled. Two reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—Boy, this sure is great. Getting better all the while. Episode 7. Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

Short Subjects

Aesop's Fables (Pathe).—These please the young and old.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

Aesop's Fables (Pathe).—I have only had two of these, but they were good. Brought many a laugh. One-half reel.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

Dippy-Doo-Dad Comedies (Pathe).—Out of the ordinary and real clever. Don't know as they would bring a lot of business, but nobody would find fault with them as they would with lots of other junk comedies sold today.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Well liked. I think they are real good. Just enough story and good comedy.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—The second series do not draw as well as the first did. The ending of the first queered them with the public. The leading lady is much better. In fact, if it were not for the clever acting of Miss Lorainne and the pup, they would fall flat. F. B. O. charges a dollar a set for photos for this picture and then rave about their advertising accessories. It must cost 20c to make them, for they are not real photos as they claim. Two reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Leather Pushers (Universal) with Reginald Denny.—A good two reel addition to a program.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

The Leather Pushers (Universal) with Reginald Denny.—I find these two reel subjects very satisfactory. Far better than a serial. Book them. Am running the second series. Better than the first. Two reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

The Leather Pushers (Universal) with Reginald Denny.—Better than any serial I have ever run, but has not got the drawing power that "Fighting Blood" has. Program, two reel Century comedy with a serial. I am off of serials after this one. Admission 15 and 20 cents.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

Our Gang Comedies (Pathe).—Rental too high for small town. But leave it to those kids to bring the laughs. They always please. Two reels.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

Our Gang Comedies (Pathe).—You can't beat these juvenile comedies. They are real dessert for any program. Two reels.—Harry E. Strickland, Aubert theatre, St. Louis, Mo.—General patronage.

Will Rogers Comedies (Pathe).—These comedies go over nicely with my patrons. They like "Will" very much.—Harry E. Strickland, Aubert theatre, St. Louis, Mo.—General patronage.

The Bakery (Vitagraph), with Larry Semon.—Very good, but not as good as other Semons. Two reels.—Hunter Causey, Pastime theatre, Gloster, Minn.—General patronage.

Between Showers (Educational) a Cameo comedy.—Very good. One reel.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Danger (Educational).—A Gosh darn good comedy. One of the best we have had from Educational.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

The Gown Shop (Vitagraph), with Larry Semon.—Not quite as good as most of Semon's, but a dandy at that. Have run all of Semon's to date. Only three new ones left and wish there were more. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Haunted Spooks (Pathe), with Harold Lloyd.—A dandy comedy. You can't go wrong on these old two reel Lloyds. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Heads Up (Educational).—As usual, a good fast moving comedy that pleased. These one reelers are hard to beat and I only hope the producers will continue to make them good. One reel.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

High and Dry (Fox), with Clyde Cook.—Didn't think much of this one. Get away from this Arabian stuff. They don't want it.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

In For Life (Educational).—First reel draggy and dry, but second reel saved it, as it contained some funny situations and caused patrons to register some good laughs. Would class it as fair comedy.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Moving (Educational), a Cameo comedy.—One of the best single reel comedies.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

Ouch (Educational). — This comedy pleased here.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

The Paleface (First National), with Buster Keaton.—A dandy comedy. Got lots of laughs. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Pest (Metro), with Stan Laurel.—A good comedy that pleased nearly every one. Stan has a large following here. Film in good shape. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Pop Tuttle's Clever Catch (F. B. O.), with Dan Mason.—My patrons told me it was far above average comedy. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Roughest Africa (Pathe), with Stan Laurel.—After all, it developed into a pretty good comedy. At first it looked like a "fliv," but the second reel perked up and all's well that ends well. Two reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Saving Sister Susie (Educational), a Christie comedy.—This is a dandy, clean little comedy. Went big with the ladies. Put over fine. Cast good. Will not go big with the kids, for kids like slapstick stuff.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Sleep Walker (G.-A.), with Joe Rock.—A good clean comedy that made them all smile, while a few laughed out loud. Two reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

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Exhibitor .....

Name of Theatre .....

Transient or Neighborhood Patronage .....

City .....

State .....

AVAILABLE ATTRACTIONS

ASSOCIATED EXHIBITORS

COURTSHIP OF MYLES STANDISH, THE, Charles Ray, Enid Bennett, Joseph Downing, Sam DeGrasse, 9. Picturization of Longfellow's poem by same title. Dir. Frederic Sullivan. Rev. 10/10/23.

DAVID COPPERFIELD, Buddy Martin, Karen Winther, 7. Picturization of Charles Dickens novel of same title. Dir. A. W. Sandberg. Pro. Nordisk. Rev. 10/27/23.

EXTRA GIRL, THE, Mabel Normand, Ralph Graves, George Nichols, Anna Hernandez, 7. Film studio comedy-drama. Dir. F. Richard Jones. Pro. Mack Sennett. Rev. 12/8/23. Rep. 1/5/24.

FOOLISH PARENTS, Ceclia St. John, Marjorie Bannerman, 6. Domestic drama. Au. I. A. R. Wylie. Dir. Frank Crane. Rev. 11/24/23.

GOING UP, Douglas MacLean, Hallam Cooley, Marjorie Daw, Edna Murphy, 7. Airplane comedy. Au. James H. Montgomery. Dir. Lloyd Ingraham. Rev. 10/20/23. Rep. 11/17/23.

MIRACLE MAKERS, THE, George Walsh, Edith Yorke, Richard Headrick, Mitchell Lewis, Leah Baird, 6. Melodrama based on smuggling. Au. Leah Baird. Rev. 12/1/23.

TEA—WITH A KICK, Doris May, Creighton Hale, Ralph Lewis, Rosemary Theby, Stuart Holmes, 6. Light comedy. Au. Victor Hugo Halperin. Dir. Erie C. Kenton. Rev. 9/22/23. Rep. 10/7/23.

WHY WORRY, Harold Lloyd, Jobyna Ralston, 7. Skyscraper comedy. Dir. Fred Newmeyer and Sam Taylor. Pro. Hal Roach. Rev. 9/22/23. Rep. 10/7/23.

FILM BOOKING OFFICES

BLOW YOUR OWN HORN, Warner Baxter, Johnny Fox, Jr., Ralph Lewis, Eugenie Ford, 6. Picturization of stage play by Owen Davis. Dir. James W. Horne. Rev. 11/3-23. Rep. 12/15/23.

DANCER OF THE NILE, THE, Carmel Myers, Malcolm McGregor, Sam de Grasse, Bertram Grassby, June Elvidge, Iris Ashton, 5,780. Egyptian drama. Au. Blanche Taylor Earle. Dir. William P. S. Earle. Rev. 11/3/23.

DAYTIME WIVES, Derelys Perdue, Wyndham Standing, 7. Drama of social and business life. Au. Lenore Coffee and John F. Goodrich. Dir. Emile Chautard. Rev. 9/22/23 Rep. 10/20/23.

FAIR CHEAT, THE, Edmund Breese, Wilfred Lytell, Dorothy Mackaill, 6. New York society back stage drama. Au. William B. Lamb. Dir. Burton King. Rev. 10/6/23. Rep. 12/22/23.

FASHIONABLE FAKIRS, Johnnie Walker, Mildred June, George Cowl, 6. Modern romance. Au. Frederick Stowers. Dr. William Worthington. Rev. 1/5/24.

HALDANE OF THE SECRET SERVICE, Houdini, Gladys Leslie, 5. International crook-mystery melodrama. Rev. 11/3/23. Rep. 11/10/23.

JUDGMENT OF THE STORM, THE, Lloyd Hughes, Lucille Ricksen, Myrtle Stedman, George Hackathorne, 7. Domestic melodrama. Au. Ethel Stiles Middleton. Dir. Del Andrews. Rev. 12/29/23.

LIGHTS OUT, Ruth Stonehouse, Walter McGrail, 6. Drama with film studio background Au. Paul Dickey and Mann Page. Dir Al Santell. Rev. 9/29/23. Rep. 11/24/23.

LOVE PIRATE, THE, Carmel Myers, Charles Force, Melbourne McDowell, Carol Halloway, Spottiswoode, Aitken, 5. Murder mystery melodrama with cabaret background. Dir. Richard Thomas. Rev. 12/1/23.

MAIL MAN, THE, Ralph Lewis, Johnnie Walker, Martha Sleeper, Virginia True Boardman, 7. Melodrama based on life of mail carrier. Au. Emilie Johnson. Dir. Emory Johnson. Rev. 12/1/23.

FIRST NATIONAL

AGE OF DESIRE, THE, Josef Swickard, William Collier, Jr., Frank Truesdell, Baby Bruce Guerin, Frankie Lee, Myrtle Stedman, Mary Philbin, 6. Society drama. Au. Dixie Wilson. Dr. Frank Borzage. Rev. 11/3/23. Rep. 12/8/23.

ANNA CHRISTIE, Blanche Sweet, William Russell, George Marion, 8. Picturization of Eugene O'Neill's stage play of same title. Dir. John Griffith Wray. Pro. Thos. H. Ince. Rev. 10/10/23. Rep. 12/29/23.

BAD MAN, THE, Holbrook Blinn, Enid Bennett, Jack Mulhall, Harry Myers, 7. Mexican border comedy drama. Au. George M. Cohan. Dir. Edwin Carewe. Rev. 10/13/23. Rep. 12/15/23.

BLACK OXEN, Caroline Griffith, Conway Tearle, Clara Bow, Allen Hale, 8. Society drama. Au., Gertrude Atherton. Dir., Frank Lloyd. Rev. 12/22/23.

BOY OF MINE, Ben Alexander, Rockliffe Fellowes, Henry B. Walthall, Irene Rich, Dot Farley, 7. Juvenile comedy drama. Au. Booth Tarkington. Dir. William Beaudine. Rev. 1/5/24.

CHASTITY, Katherine MacDonald, Huntley Gordon, 6. Modern love story. Au. Ernest Pascal. Dir. Victor Schertzinger. Rev. 12/29/23.

DANGEROUS MAID, THE, Constance Talmadge, Conway Tearle, Morgan Wallace, Marjorie Daw, Kate Price, Tully Marshall, 8. English costume play, period of 1685. Au. Elizabeth Ellis. Dir. Victor Heerman. Rev. 10/10/23. Rep. 12/22/23.

ETERNAL CITY, THE, Barbara LaMarr, Lionel Barrymore, Bert Lytell, Montague Love, Richard Bennett, 7,800. Picturization of Sir Hall Craine's novel of same title. Dir. George Fitzmaurice. Rev. 12/1/23.

FIGHTING BLADE, THE, Richard Barthelmess, Dorothy Mackaill, 9. English costume play of Charles I period. Au. Beulah Marie Dix. Dir. John S. Robertson. Rev. 10/20/23. Rep. 11/17/23.

FLAMING YOUTH, Colleen Moore, Myrtle Stedman, Milton Sills, Elliott Dexter, Phillips Smalley, Betty Francisco, Gertrude Astor, 8. Jazz drama. Au. Warner Fabian. Dir. John Francis Dillon. Rev. 11/17/23.

HER TEMPORARY HUSBAND, Sidney Chaplin, Owen Moore, Sylvia Breamer, Tully Marshall, 6, 722. Farce Comedy. Dir. John F. McDermott. Rev. 12/29/23.

JEALOUS HUSBANDS, Earle Williams, Jane Novak, Ben Alexander, Don Marion, George Seigmann, Bull Montana, 6,500. Domestic melodrama. Au. Fred Kennedy Myton. Dir. Maurice Tourneur. Rev. 11/17/23. Rep. 1/5/24.

MEANEST MAN IN THE WORLD, THE, Bert Lytell, Blanche Sweet, 5,800. Drama with oil well background. Au. George M. Cohan. Dir. Edward F. Cline. Rev. 9/29/23. Rep. 12/8/23.

PONJOLA, James Kirkwood, Anna Q. Nilsson, Joseph Kilgour, Tully Marshall, Ruth Clifford, 7. Drama of African veldt. Au. Cynthia Stockley. Dir. Donald Crisp. Rev. 10/27/23. Rep. 11/24/23.

POTASH AND PERLMUTTER, Alexander Carr, Barney Bernard, Vera Gordon, Martha Mansfield, 7,700. Comedy drama of Jewish business methods. Au. Montague Glass. Dir. Clarence Badger. Rev. 10/6/23. Rep. 11/8/23.

SONG OF LOVE, THE, Norma Talmadge, Joseph Schildkraut, Arthur Edmund Carew, 7,800. Desert intrigue. Au. Margaret Peterson. Dir. Chester Franklin. Rev. 1/5/24.

THUNDERGATE, Owen Moore, Virginia Brown Faire, Sylvia Breamer, Robert McKim, Tully Marshall, 6,565. Thrilling romance of Oriental intrigue. Au. Sidney Herchel Small. Dir. Joseph DeGrasse. Rev. 10/10/23. Rev. 1/12/24.

TWENTY-ONE, Richard Barthelmess, Dorothy Mackaill, Joe King, Dorothy Cummings, 7. Modern romance. Au. Josephine Lovett. Dir., John S. Robertson. Rev. 12/22/23.

WANTERS, THE, Marie Prevost, Huntley Gordon, Robert Ellis, Norma Shearer, Gertrude Astor, Lillian Langdon, Hank Mann, 7. Society drama. Au. Leila Burton Wells. Dir. John M. Stahl. Rev. 12/1/23. Rep. 12/22/23.

FOX FILM CORP.

ALIAS THE NIGHT WIND, William Russell, Maude Wayne, 5. Detective-crook mystery drama. Au. Varick Vanardy. Dir. Joseph Franz. Rev. 10/6/23. Rep. 11/24/23.

BIG DAN, Charles Jones, Marion Nixon, Ben Hendricks, 6. Comedy drama with juvenile interest. Au. Frederick and Fanny Hatton. Dir. William Wellman. Rev. 10/10/23. Rep. 12/1/23.

CAMEO KIRBY, John Gilbert, Gertrude Olmstead, Alan Hale, Eric Mayne, Richard Tucker, Phillips Smalley, 7. Early Mississippi drama. Au. Booth Tarkington and Harry Leon Wilson. Dir. John Ford. Rev. 10/13/23.

CUPID'S FIREMAN, Charles Jones, Marian Nixon, 5. Fire drama. Au. Richard Harding Davis. Dir. William Wellman. Rev. 1/5/24.

GENTLE JULIA, Bessie Love, Harold Goodwin, 8. From Booth Tarkington story. Dir. Rowland V. Lee. Rev. 12/29/23.

GRAIL, THE, Dustin Farnum, Peggy Shaw, Carl Stockdale, 6. Southwest drama of Texas ranger life. Au. George Scarborough. Dir Colin Campbell. Rev. 10/20/23. Rep. 12/29./23.

GUN FIGHTER, THE, William Farnum, Doris May, 5. Western feud melodrama. Au. John Frederick. Dir. Lynn Reynolds. Rev. 10/20/23. Rep. 11/17/23.

HOODMAN BLIND, David Butler, Glayds Hullette, Frank Campeau, Marc McDermott, Eddie Gribbon, 7. Melodrama. Au. Henry Arthur Jones, Wilson Barrett. Dir. John Ford. Rev. 12/29/23.

KENTUCKY DAYS, Dustin Farnum, Margaret Fielding, Bruce Gordon, 5. Drama of '49. Au., John Lynch. Dir., David Solomon. Rev. 12/22/23. Rep. 1/12/24.

MAN WHO WON, THE, Dustin Farnum, Jacqueline Gadsden, 5. Western drama. Au. E. Adamson. Dir. William Wellman. Rev. 9/22/23. Rep. 10/20/23.

NET, THE, Barbara Castleton, Raymond Bloomer Albert Roscoe, 7. Domestic melodrama. Au. Maravene Thompson. Dir. J. Gordon Edwards. Rev. 12/15/23.

NORTH OF HUDSON BAY, Tom Mix, Kathleen Key, Eugene Pallette, Will Walling, 6. Northern drama. Au. Jules Furthman. Dir. John Ford. Rev. 11/3/23.

SIX CYLINDER LOVE, Ernest Truex, Florence Eldridge, 7. Picturization of stage play by William Anthony McGuire. Dir. Elmer Clifton. Rev. 11/24/23. Rep. 1/5/24.

TEMPLE OF VENUS, THE, William Walling, Mary Philibin, Alice Day, David Butler, Phyllis Haver, 8. Spectacle. Dir. Henry Otto. Rev. 11/17/23.

TIMES HAVE CHANGED, William Russell, Mabel Julienne Scott, Charles West, Martha Maddox, 5. Crook comedy-drama. Au. Elmer Davis. Dir. James Flood. Rev. 10/27/23. Rep. 12/8/23.

THIS FREEDOM, Fewlass Llewellyn, Adeline Hayden-Coffin, Fay Compton, Clive Brook, 7. Drama of domestic-business life conflict. Au. A. S. M. Hutchinson. Dir. Denison Clift. Rev. 12/15/23.

YOU CAN'T GET AWAY WITH IT, Percy Marmont, Malcolm McGregor, Betty Bouton, Barbara Tennant, Clarissa Selwyn, 6,052. Domestic drama. Au. Gouverneur Morris. Dir. Rowland V. Lee. Rev. 12/1/23.

GOLDWYN COSMOPOLITAN

DAY OF FAITH, THE, Eleanor Boardman,

Key to Film Index

AU.: Author.

DIR.: Director.

NUMERALS: Length of picture in footage or reels.

REV.: Date of HERALD issue containing Review of picture.

REP.: Date of HERALD issue containing first "What the Picture Did For Me" report on picture.

Picture data amassed in this department during each six months period is incorporated in the semi-annual edition of "The Box Office Record." See published editions of "Record" for data on older pictures.

Blank forms for the scheduling of information on product will be supplied to film companies upon request.

Tyrone Power, Raymond Griffith, Wallace McDonald, Ford Sterling, Charles Conklin, 7. Sociological drama. Au. Arthur Somers Roche. Dir. Tod Browning. Rev. 12/15/23.

ETERNAL THREE, THE, Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Tom Gallery, Maryon Aye, Alec Francis, George Cooper, 7. Drama of domestic love and intrigue. Au. Marshall Neilan. Dir. Marshall Neilan and Frank Urson. Rev. 10/20/23. Rep. 12/8/23.

IN THE PALACE OF THE KING, Blanche Sweet, Edmund Lowe, Hobart Bosworth, Sam DeGrasse, William V. Mong, Aileen Pringle, Pauline Starke, Lucien Littlefield, Charles Clary, 10. Historical romance, from F. Marion Crawford's novel and stage play of same title. Dir. Emmett J. Flynn. Rev. 11/17/23.

RENO, Helene Chadwick, George Walsh, Lew Cody, Carmel Myers, Dale Fuller, Rush Hughes, Hedda Hopper, 7. Divorce comedy drama. Au. and Dir. Rupert Hughes. Rev. 1/5/24.

SIX DAYS, Corinne Griffith, Frank Mayo, Myrtle Stedman, Maude George, Spottiswoode Aitken, Charles Clary, 9. English-American society drama. Au. Elinor Glyn. Dir. Charles Brabin. Rev. 10/18/23. Rep. 10/20/23.

SLAVE OF DESIRE, George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, 7. Picturization of Honore de Balzac's "The Magic Skin." Dir. George D. Baker. Rev. 11/3/23. Rep. 1/5/24.

STEADFAST HEART, THE, Mary Alden, Joseph Depew, Walter Lewis, Marguerite Courtot, 7. Drama of youthful faith. Au. Clarence Budington Kelland. Dir. Sheridan Hall. Rev. 11/3/23. Rep. 11/17/23.

UNSEEING EYES, Lionel Barrymore, Seena Owens, Louis Wolheim, Walter Miller, 8,500. North Country melodrama. Au. Arthur Stringer. Dir. E. H. Griffith. Rev. 11/17/23.

UNDER THE RED ROBE, John Charles Thomas, Robert B. Mantell, Alma Rubens, Sydney Herbert, Mary MacLaren, Rose Coghlan, 12. Drama of France under Louis XIII. Au. Stanley Weyman. Dir. Alan Crosland. Rev. 12/1/23.

HODKINSON

SHIFTING SANDS, Peggy Hyland, Lewis Willoughby, 6. Domestic drama. Dir. Fred Leroy Granville. Pro. Luxor. Rev. 11/17/23.

METRO PICTURES CORP.

DESIRE, Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, 7. Emotional drama. Au. John B. Clymer and Henry R. Symonds. Dir. Rowland V. Lee. Rev. 10/6/23.

EAGLE'S FEATHER, THE, Mary Alden, James Kirkwood, Lester Cuneo, Elinor Fair, George Seigmann, 6,500. Western drama. Au. Katherine Newlin Burt. Dir. Edward Sloman. Rev. 11/3/23. Rep. 12/8/23.

ETERNAL STRUGGLE, THE, Pat O'Malley, Earle Williams, Barbara LaMarr, Wallace Beery, Renee Adoree, Ed Brady, 7. North West Mounted Police drama. Dir. Reginald Barker. Rev. 9/22/23. Rep. 11/3/23.

FASHION ROW, Mae Murray, Earl Fox, Freeman Wood, Elmo Lincoln, Craig Biddle, 8. Broadway melodrama. Au., Sada Cowan, Howard Higgin. Dir., Robert Z. Leonard. Rev. 12/22/23.

HELD TO ANSWER, House Peters, Grace Carlyle, Evelyn Brent, James Morrison, Bull Montana, Gale Henry, 6. Small town melodrama. Au. Peter Clark MacFarlane. Dir. Harold Shaw. Rev. 10/10/23. Rep. 12/22/23.

IN SEARCH OF A THRILL, Viola Dana, Warner Baxter, Robert Schabel, Rosemary Theby, 5,500. Parisian comedy drama. Au. Basil Dickey. Dir. Oscar Apfel. Rev. 12/1/23.

LONG LIVE THE KING, Jackie Coogan, Rosemary Theby, Ruth Renick, Vera Lewis, Alan Forrest, Walt Whitman, 10. Costume comedy drama. Au. Mary Roberts Rinehart. Dir. Victor Schertzinger. Rev. 11/17/23. Rep. 12/8/23.

MAN LIFE PASSED BY, THE, Percy Marmont, Hobart Bosworth, Cullen Landis, Jane Novak, Eva Novak, 7. Domestic melodrama. Au. Winifred Davis. Dir. Victor Schertzinger. Rev. 1/5/24.

OUR HOSPITALITY, Buster Keaton, Natalie Talmadge-Keaton, Buster Keaton, Jr., Joseph Keaton, Kitty Bradbury, 6,220. Comedy melodrama. Au. Jean Hayes, Joe Mitchell, Clyde Bruckman. Dir. Buster Keaton, Jack Blystone. Rev. 12/8/23. Rep. 1/5/24.

PLEASURE MAD, Huntly Gordon, Mary Alden, Norma Shearer, William Collier, Jr., Winifred Bryson, 6. Modern domestic drama. Au. Blanche Upright. Dir. Reginald Barker. Rev. 11/17/23. Rep. 1/5/24.

ROUGED LIPS, Viola Dana, Tom Moore, 5,150. Metropolitan comedy drama. Au. Rita Weiman. Dir. Harold Shaw. Rev. 9/29/23. Rep. 12/8/23.

SCARAMOUCHE, Ramon Novarro, Alice Terry, Lewis Stone, Lloyd Ingraham, Julia Swayne Gordon, George Seigmann, Edward Connelly, 10. Historical romance of French revolution period. Au. Rafael Sabatini. Dir. Rex Ingram. Rev. 10/13/23.

SOCIAL CODE, THE, Viola Dana, Malcolm McGregor, Edna Flugrath, Huntly Gordon, 5. Murder mystery drama. Au. Rita Weiman. Dir. Oscar Apfel. Rev. 11/3/23.

THREE AGES, Buster Keaton, Wallace Beery, Margaret Leahy, Joe Roberts, Lillian Lawrence, 6,500. Slapstick burlesque. Au. Jean Havez. Dir. Eddie Cline. Rev. 12/1/23. Rep. 10/13/23.

STRANGERS OF THE NIGHT, Matt Moore, Enid Bennett, 7. English mystery story, adapted from stage play, "Captain Applejack." Au. Walter Hackett. Dir. Fred Niblo. Rev. 9/22/23.

PARAMOUNT

HIS CHILDREN'S CHILDREN, Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Hale Hamilton, Mahlon Hamilton, 7. Society drama from Arthur S. Train's novel of same title. Dir. Sam. Wood. Rev. 11/24/23.

LIGHT THAT FAILED, THE Jacqueline Logan, Percy Marmont, David Torrence, Sigrid Holmquist, Mabel Van Buren, 7,500. Picturization of story by Rudyard Kipling. Dir. George Melford. Rev. 11/24/23.

MARRIAGE MAKER, THE, Agnes Ayres, Jack Holt, Charles de Roche, Robert Agnew, Mary Astor, Ethel Wales, 6,295. English society romance. Au. Edward Knoblock. Dir. William DeMille. Rev. 10/18/23. Rep. 11/24/23.

RUGGLES OF RED GAP, Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgway, 6. English-Western comedy. Au. Harry Leon Wilson. Dir. James Cruze. Rev. 9/29/23. Rep. 10/3/23.

SPANISH DANCER, THE, Pola Negri, Antonio Moreno, Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou, Robert Agnew, 8,434. Spanish costume play from stage production of "Don Cesar de Bazan." Au. Adelphe D'Ennery. Dir. Herbert Brenon. Rev. 10/27/23. Rep. 12/22/23.

STEPHEN STEPS OUT, Douglas Fairbanks, Jr., Theodore Roberts, Noah Beery, Harry Myers, Frank Currier, 5,640. Picturization of Richard Harding Davis' "The Grand Cross of the Crescent." Dir. Joseph Henaberry. Rev. 12/8/23. Rep. 12/22/23.

TO THE LADIES, Edward Horton, Theodore Roberts, Helen Jerome Eddy, 4,700. From stage comedy-drama of same name. Dir., James Cruze. Rev. 12/22/23.

WILD BILL HICKOCK, William S. Hart, Ethel Grey Terry, Kathleen O'Connor, Harschell Mayall, 5,500. Two-gun Western drama. Au. Wm. S. Hart, J. G. Hawks. Dir. Cliff Smith. Rev. 12/15/23.

WOMAN PROOF, Thomas Meighan, Lila Lee, Louise Dresser, Mary Astor, Robert Agnew, 7. Modern comedy drama. Au George Ade. Dir. Alfred Greene. Rev. 11/17/23. Rep. 11/24/23.

ZAZA, Gloria Swanson, H. B. Warner, Mary Thurman, 7. Modernization of stage play. Au. Pierre Berton and Charles Simon. Dir. Allan Dwan. Rev. 9/6/23. Rep. 11/17/23.

PATHE EXCHANGE. INC.

CALL OF THE WILD, THE, Jack Mulhall, "Buck," the dog, 6. Drama of North Country. Au. Jack London. Dir. Fred Jackman. Pro. Hal Roach. Rev. 10/20/23.

COLUMBUS, sc, 4. Historical production under supervision of Yale University. Dir. Edwin L. Hollywood. Rev. 10/20/23.

TIPPED OFF, Noah Beery, Tom Santschi, Stuart Holmes, Arline Pretty, 5. Underworld mystery. Au. and Dir. Frederick Reel, Jr. Rev. 10/20/23.

WAY OF A MAN, THE, Harold Miller, Florence Lee, Allene Ray, Bud Osborne, 9. Western melodrama. Au. Emerson Hough. Dir. George B. Seitz. Rev. 12/8/23.

PREFERRED

APRIL SHOWERS, Colleen Moore, Kenneth Harlan, Ruth Clifford, Priscilla Bonner, Myrtle Vane, Kid McCoy, 6. Comedy-drama with prize ring finish. Au. Hope Loring and Louis D. Lighton. Dir. Tom Forman. Rev. 10/27/23. Rep. 1/5/24.

MAYTIME, Ethel Shannon, Harrison Ford, Clara Bow, Richard Wayne, Wallace MacDonald, Josef Swickard, Betty Francisco, Robert McKim, 8. Romantic drama. Au., Rida Johnson Young. Dir., Gasnier. Rev. 12/22/23.

VIRGINIAN, THE, Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, 8. Western drama. Au. Owen Wister. Dir. Tom Forman. Rev. 12/8/23.

SELZNICK DIST. CORP.

BROADWAY BROKE, Mary Carr, Percy Marmont, Dore Davidson, Gladys Leslie, Billie Quirk, Sally Crute, Henrietta Crosman, 7. Story of New York stage life. Au. Earl Derr Bigger. Dir. J. Sarle Dawley. Rev. 12/15/23.

DEFYING DESTINY, Monte Blue, Irene Rich, Tully Marshall, Jackie Saunders, Russell Simpson, 5. Small town comedy drama. Au. Grace Sanderson Michie. Dir. Louis William Chaudet. Rev. 10/10/23.

FORBIDDEN LOVER, Elliott Sparling, Barbara Bedford, Noah Beery, 9,717. A sequel to "The Prisoner of Zenda." Au. Edward J. Montagne (scenario). Dir. Victor Heerman.

GOOD MEN AND BAD, Marin Sais, 3,926. Texas Argentine melodrama. Au. William Lester. Dir. Merrill McCormick.

MODERN MATRIMONY, Owen Moore, 4,960. Newlywed comedy based on installment payment plan. Au. and Dir. Victor Heerman. Rep. 1/12/24.

MONKEY'S PAW, THE, special cast, 5,194. Rural drama with mystic element. Au. W. W. Jacobs. Dir. Manning Haynes.

PRINCE OF A KING, A, Dinkey Dean, 5. Romance of child king's adventures. Au. Abbie Farwell Brown.

QUEEN OF SIN, THE, Lucy Doraine, 5,814. Modern drama with Sodom and Gomorrah background. Dir. Michael Kertesz.

TOILERS OF THE SEA, Lucy Fox, 5,128. Fishing village drama. Au. From Victor Hugo novel. Dir. R. Wm. Neill.

WIFE IN NAME ONLY, Edmund Lowe, Florence Dixon, 4,868. Matrimonial drama. Au. Bertha M. Clay. Dir. George Terwilliger.

TRUART

UNKNOWN PURPLE, THE, Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Frankie Lee, Ethel Grey Terry, James Morrison, 7. Mystery melodrama. Au. and Dir. Roland West. Rev. 12/15/23.

UNITED ARTISTS

RICHARD, THE LION HEARTED, Wallace Beery, Charles Gerrard, Kathleen Clifford, Marguerite de la Motte, John Bowers, Tully Marshall, 8. Picturization of Sir Walter Scott's novel, "The Talisman." Dir. Chet Withey. Rev. 10/10/23.

WOMAN OF PARIS, A, Edna Purviance, Clarence Geidert, Carl Miller, Lydia Knott, Charles French, Adolph Menjou, Betty Morrisey, Malvina Polo, 7,300. Parisian romantic drama. Au. and Dir. Charles Chaplin. Rev. 10/13/23.

UNIVERSAL PICTURES CORP.

CLEAN UP, THE, Claire Adams, Claire Anderson, Wm. Irving, 5. Comedy drama with surprise ending. Au. H. H. Van Loan. Dir. William Parke. Rev. 9/22/23. Rep. 10/3/23.

CROOKED ALLEY, Thomas Carrigan, Laura LaPlante, Kate Lester, Sydney Bracey, 5. A "Boston Blackie" crook story. Au. Jack Boyle. Dir. Robert F. Hill. Rev. 12/1/23. Rep. 12/22/23.

DARLING OF NEW YORK, THE, Baby Peggy, Carl Stockdale, Gladys Brockwell, Sheldon Lewis, Frank Currier, 6,200. Comedy drama. Au. King Baggot, Raymond Shrock. Dir. King Baggot. Rev. 11/17/23. Rep. 12/15/23.

HOOK AND LADDER, Hoot Gibson, Mildred June, 6. Fire-fighting melodrama. Dir. Edward Sedgwick. Rev. 12/29/23.

HUNCHBACK OF NOTRE DAME, THE, Lon Chaney, Patsy Ruth Miller, Norman Kerry, Ernest Torrence, Raymond Hatton, Tully Marshall, Gladys Brockwell, 10. Spectacular French drama. Au. Victor Hugo. Dir. Wallace Worsley. Rev. 9/22/23.

LADY OF QUALITY, A, Virginia Valli, Lionel Belmore, Milton Sills, 7. English period drama. Au. Frances Hodgson Burnett. Dir. Hobart Henley. Rev. 12/8/23.

MEN IN THE RAW, Jack Hoxie, Marguerite Clayton 5. Western comedy-drama. Au. Bert W. Poster. Dir. George Marshall. Rev. 10/20/23. Rep. 12/1/23.

MILLION TO BURN, A, Herbert Rawlinson, Kalla Pasha, Beatrice Burnham, 5. Modern comedy drama. Au. Mary Whiteside. Dir. William Parke. Rev. 11/3/23. Rep. 12/15/23.

NEAR LADY, THE, Gladys Walton, Harry Mann, Kate Price, Otis Harlan, 5. Domestic comedy-drama. Au. Frank R. Adams. Dir. Herbert Blache. Rev. 12/8/23. Rep. 12/8/23.

PURE GRIT, Roy Stewart, Esther Ralston, Jack Mower, 5. Western drama. Au. William LacLeod Raine. Dir. Nat Ross. Rev. 12/15/23. Rep. 1/5/24.

RAMBLIN' KID, THE, Hoot Gibson, Laura LaPlante, Harold Goodwin, William Welch, 6. Western comedy drama. Au. Earl Wayland Bowman. Dir. Edward Sedgwick. Rev. Rep. 10/20/23.

RED WARNING, THE, Jack Hoxie, Elinor Field, Fred Hokler, William Welsh, 5. Western drama. Au. Isadore Bernstein. Dir. Robert North Bradbury. Rev. 12/1/23. Rep. 12/22/23.

SIX FIFTY, THE, Renee Adoree, Orville Cadwell, 6. Story of small town ambitions. Au. Kate McLaurin. Dir. Nat Ross. Rev. 9/29/23. Rep. 10/20/23.

THRILL CHASER, THE, Hoot Gibson, Billie Dove, 6. Hollywood studio comedy drama. Au. & Dir. Edward Sedgwick. Rev. 11/24/23. Rep. 12/22/23.

(Concluded on page 72)

THEATRE CONSTRUCTION AND EQUIPMENT

New Model Curtain Control Perfected By Eastern Company

Based upon the result of long experience and after exhaustive tests, the Automatic Devices Company of Allentown, Pa., has recently announced the development of a new improved A. D. C. automatic curtain control equipment.

* * *

Long known as among the foremost automatic curtain control manufacturers, embodying the most simple device for this purpose, the Automatic Devices Company has constantly striven to improve their product to conform with the requirements of modern exhibitors. The new improved type of machine just announced eliminates all belts and pulleys and is strengthened in all parts. An automatic disc clutch has been made a part of the machine as a safety feature for emergency purposes. Should any condition arise which would impose an undue strain on any part of the machine, the clutch will immediately function thereby protecting the entire equipment. Helical gears cut from special material are used and the entire machine is fully enclosed to conform with all Underwriters, State and Municipal requirements. Outlets are provided on both sides of the machine to accommodate either flexible or rigid conduit through which the entrance wires are connected.

* * *

It is becoming increasingly evident to theatre owners that steady and even operation of screen and proscenium curtains controlled by push buttons in the orchestra pit or projection booth, makes a distinct impression on the audience. It adds materially to the proper showing of pictures by allowing the curtains to be opened at exactly the proper time and speed and closed at exactly the right moment.

Begin Work February 1 On New Saenger House

Construction is scheduled to start February 1 on the new theatre to be erected at Pensacola, Fla., for Saenger Amusement Company, according to E. M. Clark, secretary of the company.

The theatre is to be built on a lot on Intendencia street, in front of *The Journal* office, but there will be an entrance from Palafox street. The company has two stores on Palafox, one of which will be converted into an attractive arcade, forming an entrance to the theatre.

By fall the new theatre will be complete and will be used for road attractions and feature moving pictures.

Sells Schenectady House

An important change in ownership was announced the past week when Abe Stone, owner of the Rialto in Schenectady, N. Y., disposed of his house to Simon Eisenberg. The new owner will assume possession on February 1.

Large Size Seamless Screen Is Developed by Minusa Co.

ANNOUNCEMENT by Minusa Cine Screen Company, St. Louis, of the development, after years of research, of a large size seamless screen marks an important forward step in the direction of better pictures. Heretofore the largest seamless screen available measured 12 by 16. The new Minusa development permits of a seamless screen in all sizes from 13 by 17 to 18 by 24 as well as the smaller seamless sizes available heretofore.

* * *

"Ever since we first began manufacturing screens fourteen years ago we realized the objection to a seam in the picture surface of a screen but heretofore the widest cloth we could get anywhere was but 150 inches which allowed for a 12 by 16 seamless screen but no larger," says H. C. Wood, sales manager of company. "We have continually been searching every source of supply all over the world for a wider cloth and have at last found a European mill with larger looms on whom we can depend for wide cloth of sufficient strength to support the weight of a large screen, and also of a quality that we can guarantee."

It is known that the Minusa company has gone to considerable expense in preparing to supply the demand for the larger seamless screen. Changes and alterations have been made at the factory to facilitate manufacture and after February 1 the organization will be in a position to supply seamless screens in all sizes from 13 by 17 to 18 by 24.

* * *

In 1910 Minusa launched the original gold fibre screen and during its fourteen years the care and study of screen requirements carried on by the company's experts has been an important factor in bringing about better pictures.

The gold fibre acreen was followed in 1915 by the perfected gold fibre screen which is built to specifications. Then came the new Minusa Mazdalite screen in 1919, one of the finest things developed for this type of projection.

In 1923 the new Minusa de luxe special was placed on the market. This screen is built for all conditions, Arc, Mazda or High Intensity.

* * *

Thus, each year has seen the company keeping pace with all improvements in projection. In placing the large seamless screen on the market the company has again demonstrated its progressiveness and enterprise in fulfilling a requirement for which there has been an obvious need.

Ownership Changes

The Grand theatre, Alton, Ill., which has closed temporarily, probably will reopen late in January or early in February. A new stock company is being formed to operate the theatre.

*

Mike Chinosky has taken over the Pendleton theatre, Pendleton and Finney avenues, St. Louis, which was closed recently. The house formerly was operated by Ben Austin.

*

The partnership between Clark Porter and Tony Ballas of Memphis, Tenn., has been dissolved, and in the future Porter will operate the Rex theatre, while Ballas will continue in charge of the American and DeSoto.

*

E. G. Robertson of Fayetteville, Ark., has plans prepared for a new $40,000 picture house for Fayetteville. Ratliff & Bird of Fayetteville are the architects. It will be built during 1924.

*

The Swan theatre, Walnut Ridge, Ark., opened its doors to the public on December 27, playing to capacity. L. L. Lewis is manager of the theatre. It cost $30,000.

*

The Liberty theatre, Liberty, Mo., was opened by Mr. and Mrs. C. R. Wilson on December 18 and has been enjoying splendid business since. This house cost $25,000. Liberty was without a movie theatre from February 2, 1923, until the new Liberty opened. The old theatre was burned down last February.

98 years of Seat-building behind this H-W chair

O.C. 5 Special

O.C. 329

O.C. 338

O.C. 3 Special

O.C. 338-Spl.

FOR 98 years Heywood-Wakefield has specialized in seating. H-W seats for home, office, educational and transportation purposes have long been recognized as standard.

So, too, in the theatre, H-W chairs represent a degree of comfort, serviceability, good taste, and economy that could result from no less seat-building experience.

And these, you know, are the traits which make for theatre patronage.

Our Theatre-seating experts will assist you without cost in solving your seating problems.

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ST. LOUIS, MO. Sixth and O'Fallon Sts.

Heywood-Wakefield

REG. U.S. PAT. OFF.

AVAILABLE ATTRACTIONS

(Concluded from page 60)

THUNDERING DAWN, THE, J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi, Charles Clary, Winter Hall, Anna Mae Wong, 7. Melodrama laid in Java. Au. John Blackwood. Dir. Harry Garson. Rev. 11/3/23. Rep. 12/15/23.

WHISPERED NAME, THE, Ruth Clifford, Niles Welch, Hayden Stevenson, Charles Clary, 5. Narrative drama. Au. Rita Weiman. Dir. King Baggott. Rev. 1/5/24.

WHITE TIGER, THE, Priscilla Dean, Raymond Griffith, Wallace Beery, 7,177. Crook melodrama. Au. and Dir. Tod Browning. Rev. 12/15/23. Rep. 1/5/24.

WILD PARTY, THE, Gladys Walton, Robert Ellis, Kate Lester, Sydney Bracey, Freeman Wood, Dorothy Revier, 5. Repertorial comedy drama. Au. Marion Orth. Dir. Herbert Blache. Rev. 10/20/23. Rep. 12/1/23.

VITAGRAPH

LEAVENWORTH CASE, THE, Seena Owen, Martha Mansfield, Wilfred Lytell, 7. Mystery melodrama. Au. Anna Katherine Green. Dir. Charles Giblyn. Rev. 11/24/23.

LOVE BANDIT, THE, Doris Kenyon, Jules Cowles, Victor Sutherland, 6. Melodrama. Au. Charles E. Blaney, Norman Houston. Dir. Del Henderson. Rev. 12/29/23.

MAN FROM BRODNEY'S, THE, J. Warren Kerrigan, Alice Calhoun, Pat O'Malley, Wanda Hawley, 7,120. Mythical kingdom romance. Au. George Barr McCutcheon. Dir. David Smith. Rev. 12/15/23.

ON THE BANKS OF THE WABASH, Mary Carr, Burr McIntosh, James Morrison, Mary MacLaren, Madge Evans, 7. Small town melodrama, based on song of same title. Pro. J. Stuart Blackton. Rev. 10/10/23. Rep. 12/22/23.

PIONEER TRAILS, Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Harlan, 7. Melodrama of '49 gold rush. Au. and Dir. David Stuart Blackton. Rev. 10/10/23. Rep. 12/1/23.

WARNER BROTHERS

GOLD DIGGERS, THE, Hope Hampton, Wyndham Standing, Louise Fazenda, Gertrude Short, 6. Comedy drama based on life of chorus girl. Au. David Belasco. Dir. Harry Beaumont. Rev. 9/29/23. Rep. 1/5/24.

COUNTRY KID, THE, Wesley Barry, Spec O'Donnel, Bruce Guerin, Helen Jerome Eddy, 6. Domestic comedy drama. Dir. William Beaudine. Rev. 11/17/23. Rep. 12/22/23.

LUCRETIA LOMBARD (FLAMING PASSION), Irene Rich, Monte Blue, Marc McDermott, Alec B. Francis, Norma Shearer, John Roche, 7. Society drama. Au. Kathleen Norris. Dir. Jack Conway. Rev. 12/15/23.

TIGER ROSE, Lenore Ulric, Forrest Stanley, Joseph Dowling, Claude Gillingwater, 8. Northwest drama. Dir. Sidney A. Franklin. Rev. 12/29/23.

STATE RIGHTS

BAREFOOT BOY, THE (C. B. C.) John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshall, 5,800. Based on Whittier's poem of like title. Au. Wallace C. Clifton. Dir. David Kirkland.

FORGIVE AND FORGET (C. B. C.) Pauline Garon, Estelle Taylor, Wyndham Standing, 5,800. Matrimonial drama. Au. Charles Furthman. Dir. Howard M. Mitchell.

HALF-A-DOLLAR BILL (Max Graf), Anna Q. Nilsson, William J. Carlton, Raymond Hatton, Mitchell Lewis, George McQuarrie, Alec B. Francis, 6. Drama with seaport background. Au. Curtis Benton. Dir. W. S. Van Dyke. Rev. 12/1/23.

HIS LAST RACE (Goldstone) Snowy Baker, Gladys Brockwell, Pauline Starke, Alec B. Francis, Robert McKim, Noah Beery, Tully Marshall, 6. "Thrill-o-drama." Dir. Reeves Eason, Howard Mitchell. Rev. 11/17/23.

IN THE SPIDER'S WEB (Independent) special cast, 5. Story of chorus girl's betrayal and regeneration. Rev. 10/6/23.

ISLE OF VANISHING MEN, THE (Alder), 7. A pictorial presentation of life and customs among the Kia Kias, a New Guinea cannibal tribe. Pro. W. F. Alder. Rev. 10/10/23.

MASK OF LOPEZ, THE (Monogram), Fred Thompson, Wilfred Lucas, Hazel Keener, 4,900. Western drama. Au. Marion Jackson. Dir. Albert Rogell. Rev. 12/8/23.

MINE TO KEEP (Grand-Asher), Bryant Washburn, Mabel Forrest, Wheeler Oakman, Peaches Jackson, Mickey Moore, 6. Domestic problem play. Au. Evelyn Campbell. Dir. Ben Wilson. Rev. 10/10/23.

WAY MEN LOVE, THE, (Grand-Asher) Elliott Dexter, Mildred Harris, Anders Randolf, Sydney Bracey, 7,500. Sociological drama. Au. Adam Hull Shirk. Dir. R. William Neill. Rev. 11/24/23.

WHITE SISTER, THE, (Inspiration) Lillian Gish, Ronald Colman, Gail Kane, J. Barney Sherry, 13. Drama with religious background. Au. F. Marion Crawford. Dir. Henry King. Rev. 9/22/23.

YESTERDAY'S WIFE (C. B. C.) Irene Rich, Eileen Percy, 5,800. Drama of wealth and marriage. Au. Evelyn Campbell. Dir. Edward J. LeSaint.

During fourteen years of scientific screen building, Minusa has kept pace with all projection improvements

1910
The Original Gold Fibre Screen

1915
The Perfected Gold Fibre Screen
Built to specifications

1919
The Minusa Mazdalite Screen
The peer of all for this type of projection

1923
The New Minusa DeLuxe Special
Built for any and all conditions;
Arc, Mazda or High Intensity

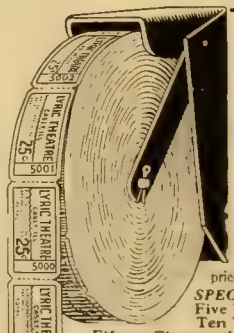
TO-DAY
After ten years of searching all over the world for fabric of sufficient width, we finally offer

Large Seamless Screens

of exceptional durability up to 18x24 ft. picture surface.

Samples and literature for the asking

Minusa Ciné Screen Company
Bomont at Morgan St. Louis, Mo.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-Five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. *Shamokin, Pa.*

MIDDLE WEST EVENTS

ST. LOUIS NEW FILM BOARD HEAD OUTLINES POLICY

"Square Deal for Everyone" Is Slogan of C. D. Hill

(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 2.—C. D. Hill, newly elected president of the St. Louis Film Board of Trade, has mapped out a policy for the year 1924 that should greatly strengthen the spirit of cordiality existing between the exhibitors and exchanges in the St. Louis territory.

Hill's policy will be a "square deal for everyone," but he will insist that exhibitor and exchange alike live up to the rules of the organization. Hill, who is St. Louis manager for W. W. Hodkinson Corporation, is of the square-shooting type, with plenty of nerve when the occasion requires it.

The film board has a very capable board of arbitration to settle the disputes between the exhibitors and exchanges. This board is composed of Dr. J. L. Price, owner of the Liberty, Star and Grand theatres, East St. Louis, Ill.; John Karzin, owner of the Olympia, Lincoln and Casino theatres, St. Louis, and part owner of the Grand theatre, Alton, Ill., and J. S. Camp of the New Pastolossie theatre, St. Louis, representing the exhibitors, and Thomas Leonard, Progress Pictures Corporation; H. J. Krause, Famous Players-Lasky Corp., and S. J. Henkin, Educational Film Exchange, representing the exchanges.

* * *

Louis Landon's beautiful New Washington theatre, Granite City, Ill., formally opened on Friday evening, December 21, with F. B. O.'s "Blow Your Own Horn" as the film feature. The new house represents an investment of $600,000 and is one of the finest picture theatres in the Prairie State.

The opening night of the new theatre was a civic event for Granite City, the mayor, other city officials and prominent civic leaders being on hand to tell Landon how much the community appreciated his wonderful theatre. Other visitors included Tom Reed of Duquoin, Pete Pinkelman and Bert Cory, who are building a new theatre in Quincy, Ill.; Bob Stempfle of St. Charles, Mo., and J. Levine of Ascher Brothers, Chicago. A capacity audience attended the opening.

* * *

Rarmes & Lawson opened the New Grand theatre, Mount Olive, Ill., on the evening of December 20. This house seats 500 and cost $30,000. It will be a strictly picture house and will operate seven days a week.

* * *

The annual ball of the St. Louis Film Employes will be given at the Arcadia Dance Hall, Olive street near Grand boulevard, on the evening of January 23, 1924. A very large attendance is expected. The committee in charge has prepared an excellent program for the occasion.

Midwest Theatres Buys Interest in Kankakee Company

Midwest Theatres, Inc., an Illinois corporation operating a chain of more than thirty theatres in Aurora, Rockford, Joliet, Decatur, Bloomington, Galesburg, Elgin, De Kalb, Illinois, and La Crosse and Beloit, Wisconsin, have purchased a substantial stock interest in the Majestic Amusement Company of Kankakee, Ill.

The Majestic Amusement Company operate the Majestic, La Petite and Court theatres in Kankakee.

Wm. H. Cadoret retains his position as president and general manager of the Majestic Amusement Company. Earnest Schmidt will act as local manager of the theatres, and all film contracts will be negotiated through the Chicago office of the Midwest Theatres, Inc.

NEWS OF VARIED ACTIVITIES IN THE OHAHA TERRITORY

Goldwyn District Manager Goes to Minneapolis

(Special to Exhibitors Herald)

OMAHA, NEB., Jan. 2.—Walter Banford, who has had charge of the northwestern district for the Goldwyn Cosmopolitan for some time and who has had a succession of promotions since he went with that company a number of years ago, has just been transferred to Minneapolis, from whence he has charge of Minneapolis, Omaha and Des Moines branches.

* * *

Miss Mae Winthroub, daughter of Max Winthroub of the Fontenelle Film Exchange, who recently took a hike to New York City, has returned to her home in Omaha.

* * *

Exchanges had a pleasant visit recently from Mr. and Mrs. B. B. Holdridge of the Zenith theatre, Shenandoah, Ia.; F. M. Honey of the Moon theatre, Tecumseh, Neb., was a visitor at a number of the exchanges in Omaha recently; R. H. Robinson, operating the Home theatre at Blair, Neb., was an Omaha visitor last week; C. O. Morgan, manager of the Happy Hour theatre, Walnut, Ia., visited exchanges in Omaha last week; C. J. Latta, motion picture owner from Harlan, Ia., was an exchange visitor recently in Omaha.

* * *

An independent exploitation service has been organized in Omaha, with Joe Emmerling, formerly Paramount exploiteer, as its head.

* * *

Twins—real twins—arrived at the home of Merle Campau recently. He operates the Princess theatre at Oconto, Neb. They are a boy and a girl.

INDEPENDENCE TO HAVE NEW HOUSE; NEWS FROM K. C.

Shubert Theatre Abandons Film Policy for Stage Plays

(Special to Exhibitors Herald)

KANSAS CITY, Jan. 2.—Work has commenced on a new theatre, yet to be named, in Independence, Mo. The new house, which will have a seating capacity of about 700, will cost $40,000. It will be a two-story structure of brick and stone. A 99-year lease on the site has been obtained by A. E. Elliot from Christian Ott, fee owner.

Other openings of theatres in the Kansas City territory in the last few days are: New Liberty theatre, Liberty, Mo., by C. R. Wilson; Dixie theatre, Odessa, Mo.; Star theatre, Yates Center, Kan., sold by Emmett Nolan to Roy H. Furber, Earle, Ark.

* * *

The Missouri theatre, Kansas City, a Shubert owned house which has been playing the larger feature pictures, has abandoned that policy and switched to legitimate attractions. The house is too far from the central downtown district to profitably show pictures, it was deemed.

* * *

Phil Isley, who formerly was with the Goldwyn exchange in Kansas City, now is in supervision of the Midwest Film Exchange in Dallas, Texas, and Oklahoma City, Okla.

* * *

"Good for the bank roll, but bad for the waistline," said Jim Watson, owner of the Benton theatre, Kansas City, the other day as he proudly surveyed his theatre. Watson, a former Kansas City golf professional, is conceded by fellow exhibitors to be the busiest exhibitor in town.

* * *

Since the departure of Charles Gregory, who was sent to assume charge of the Minneapolis Goldwyn exchange, W. E. Troug, Goldwyn district manager, has assumed charge of the office. He is being assisted by W. C. Haynes.

* * *

For some purpose, known only to himself, "Red" Majors of Film Classics exchange of Kansas City was seen searchings the "Apartments For Rent" column the other day. It is understood the "fatal" day is not far away.

* * *

The Liberty theatre, Kansas City, entertained 3,000 children at Christmas parties. Three thousand tickets for children unable to pay admission were given the first boys and girls to apply at the box office. Lee Balsley, manager, was in charge of the parties, Baby Peggy Montgomery in "The Darling of New York," being featured on the screen, while her double, Alma Talcott, appeared in a song and dance act.

A Word of Appreciation

TOO little has been said about the splendid work carried on by the Editors of our Trade Papers.

Champions of the Industry. Always fighting its battles, initiating reforms within, ferreting out its evils, giving counsel, cautioning, advising, entreating.

Men whose works are always constructive, quick to defend, yet always ready to attack the maligner, and parasite that prey upon us.

We greet Martin J. Quigley, the leader of them all. He has contributed as much to the industry's advancement as any other one man.

GREIVER PRODUCTIONS

831 S. Wabash Avenue
CHICAGO, ILL.

CHICAGO PERSONALITIES

By J. R. M.

GLENN HUNTER and members of the "Merton" company, now appearing at the Blackstone theatre, were invited to a special screening of "West of the Water Tower" at the Paramount projection room, last Thursday morning. This was the first time Mr. Hunter had seen the picture in which he is starred.

* * *

The Hillside theatre, 1515 West 69th street is celebrating its sixth anniversary this week, with special music, special features and special short subjects.

* * *

There's lots of wedding bells around F. B. O. exchange. Harold Gollos, country salesman, announced his engagement with Miss Ann Fein, stenographer in the exchange, and Sam Gorelick of the same exchange will be married shortly.

* * *

I. L. LESERMAN, country sales manager Universal exchange, resigned last week to go into the exhibiting end of the business.

* * *

"BILL" DANZIGER, former exploitation man for Paramount, has joined Ned Holmes in San Francisco to assist in exploiting "The White Sister." Mr. Holmes has been succeeded in Chicago by C. S. Primrose, a showman of wide experience.

Film Guild presents Glenn Hunter in "Grit" from the story by F. Scott Fitzgerald. Two scenes from the picture, which is distributel by W. W. Hodkinson are shown herewith.

* * *

A fire adjoining the Orpheum theatre, on State street, early Sunday morning filled the theatre with smoke but did little damage to the Jones, Linick & Schaefer house.

Stan Laurel in scenes from a new comedy, "Mother's Joy," produced by Hal Roach for distribution by Pathe.

* * *

The F. B. O. boys were entertained by Manager J. J. Sampson and I. Gettleson at a luncheon on Saturday at the Samovar Cafe which was greatly enjoyed.

* * *

M. M. GODSHAW is back with Si Greiver Productions.

* * *

The Metro baseball team had a meeting last Friday to map out a schedule for next year.

* * *

H. M. FOREMAN, auditor for F. B. O. is in town.

* * *

C. H. COLLINS, for the past eight months assistant manager Fox exchange, has been transferred to New York. Matt Cavanaugh is back in his old position.

* * *

WILLIAM PARA is now booker for Fox.

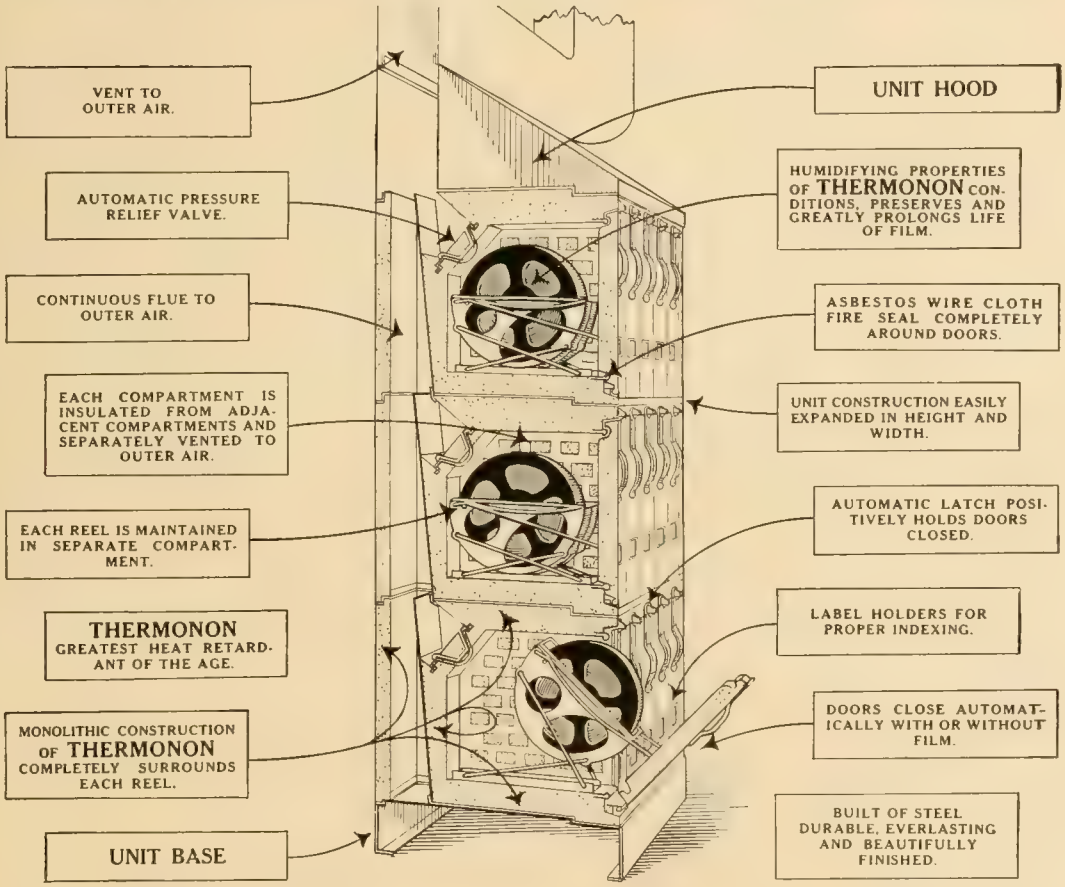
* * *

JOSEPH ROSENFIELD starts out this week as a Fox salesman having been promoted from booker. He will cover the Wisconsin territory.

FILM-SAFE

SYNONYMOUS WITH

PROTECTION-PERFECTION



THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION

BALTIMORE, MARYLAND, U. S. A.

Hal Roach presents

The Spat Family

Two part comedies

Another reason to be grateful for 1923,—the Spat Family Comedies, introduced within the last six months.

Real people doing really funny things in a really human way.

Meet Mr. Tewksbury Spat, the prize sap. He once had an idea, but it didn't count because there was no one around to hear it.

Meet Mrs. Spat; she will be recognized by every married man.

Meet Ambrose; clever boy, Ambrose; he'll tell you so himself.

Invite them to your house in 1924. It'll be some reception!

Pathécomedy

TRADE MARK

Beginning: Exhibitor Survey on Distribution—P. 21

EXHIBITORS HERALD

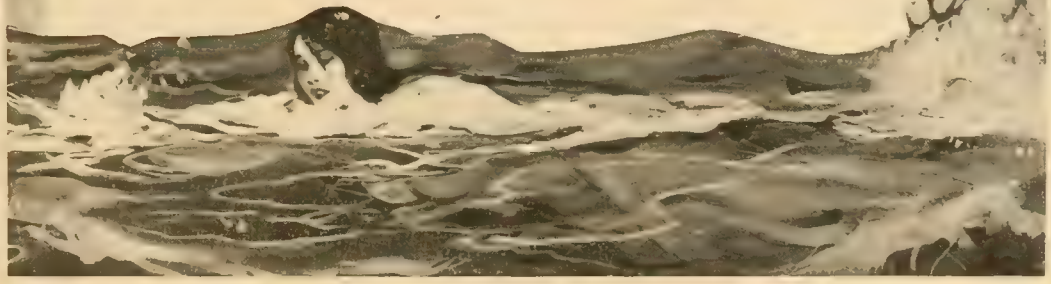
The Independent Film Trade Paper

King Vidor *director of "Three Wise Fools" has made an even greater picture*

WILD ORANGES

By Joseph Hergesheimer. *Featuring*
FRANK MAYO, VIRIGINIA VALLI, FORD STERLING
June Mathis, *Editorial Director*

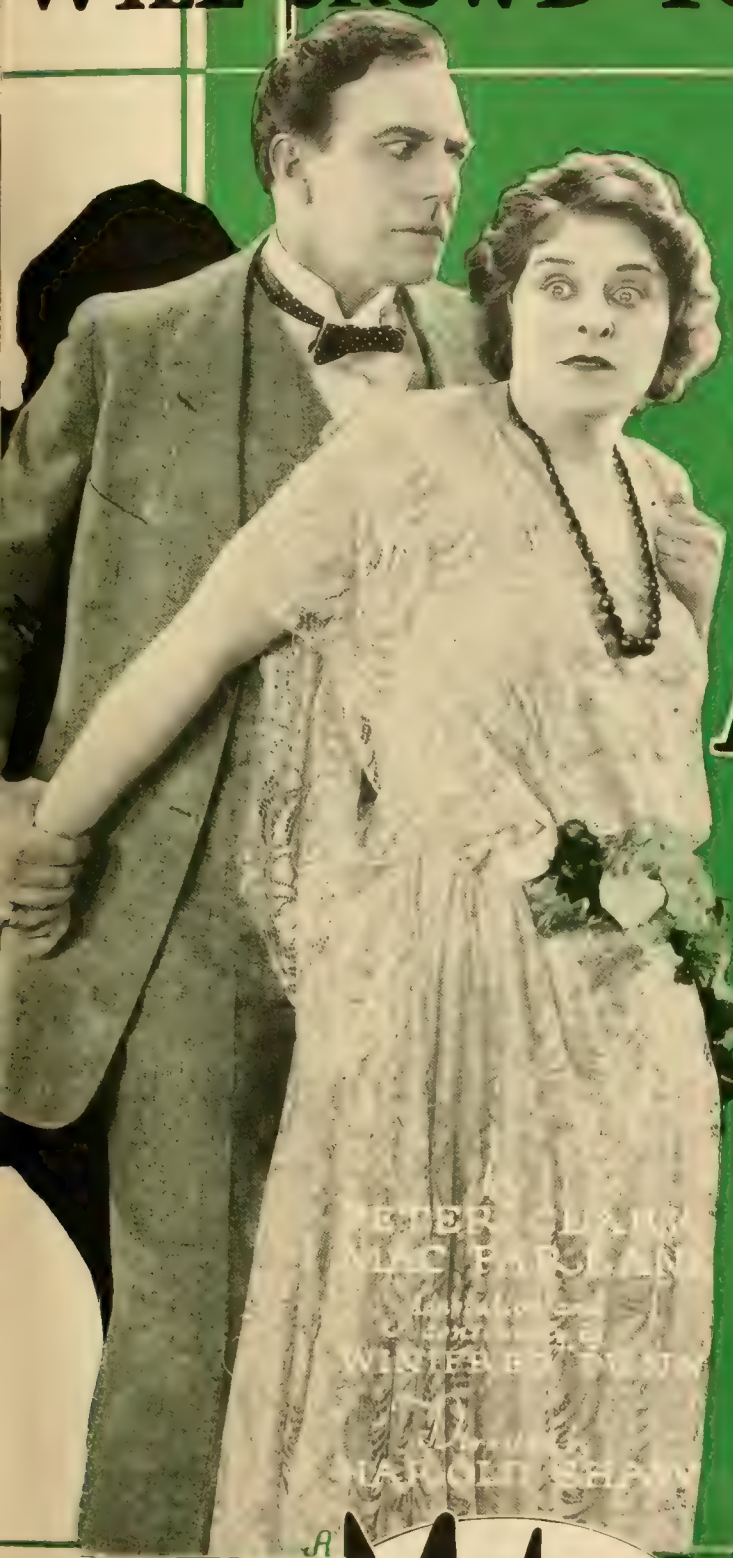
A Goldwyn Picture *Distributed by* Goldwyn-Cosmopolitan



VOL. XVIII, No. 4 January 19, 1924

GLADYS BROCKWELL
BABY PEGGY
SHELDON LEWIS
CARL STOCKDALE
MAX DAVIDSON
Wm. J. QUINN
The DARLING of NEW YORK
storms Chicago
UNIVERSAL JEWEL
Presented by
Carl Laemmle
Directed by
KING BAGGOT
FEBRUARY IS
Carl Laemmle
ANNIVERSARY MONTH
1884 1924
Has appeal — interesting!
Daily Tribune
Huge success!
Post
Sensation — dramatic story!
Herald Examiner
Enjoyable — exciting — realistic!
Evening American

"WILL CROWD YOUR HOUSE"
Exhibitor's Trade Review



Metro presents

HELD TO ANSWER

Book this—boost it—and bank on it, you'll boost your bank book!

HOUSE PETERS *as a fighting parson who battles with sin and love and in the cast*

Evelyn Brent
"Bull" Montana
James Morrison
Lydia Knott
Grace Carlyle *and*
John Sainpolis

A Metro Picture

Imperial Pictures
Exclusive Distributors
out Great Britain—
Jury, Mng Director

"Absolutely different . . . a big box office winner."
—Moving Picture World.
"Will attract them anywhere."
—Motion Picture News.
"Nothing so novel or funny has ever been pictured. Success is assured."
—Exhibitor's Herald.
BUSTER KEATON
in
OUR HOSPITALITY
Story and titles by
JEAN HAVEZ, JOE MITCHELL and CLYDE BRUCKMAN
Directed by
BUSTER KEATON and JACK BLYSTONE
Art Director
FRED GABOURI
With FOUR KEATONS
BUSTER KEATON, Jr.
JOSEPH KEATON and NATALIE TALMADGE
A Metro Picture
REG U S PAT OFF

LOUIS B. MAYER *presents*

The REGINALD BARKER *Production*

PLEASURE MAD

"An outstanding box office success that's worth raised admissions."

—*Greater Amusements.*

"Good picture and a good title. Book it and play it up as big as you can."

—*Exhibitor's Trade Review.*

Adapted from the
BLANCHE UPRIGHT *novel*
The VALLEY *of* CONTENT

With

Mary Alden
Huntly Gordon
Norma Shearer
William Collier, Jr.
Winifred Bryson
Ward Crane
Frederick Truesdell
Joan Standing
in the Cast

Scenario by
A.P. YOUNGER

Photography by
NORBERT BRODIN

Jury Imperial Pictures, Ltd. Exclusive Distributors throughout Great Britain
Sir William Jury, Managing Director.

A Metro Picture

REG U.S. PAT OFF

Book the Best thing Dana has ever done!

Metro presents

VIOLA DANA

in

In Search of a Thrill

From the Story "THE SPIRIT of the ROAD"
by
KATE JORDAN

Directed by
OSCAR APFEL

Adaptation and Continuity by
BASIL DICKEY

Warner Baxter
Rosemary Theby
Templar Saxe
Mabel Van Buren
Robert Schable
Walter Wills
in the Cast

The Greatest Thrill of all

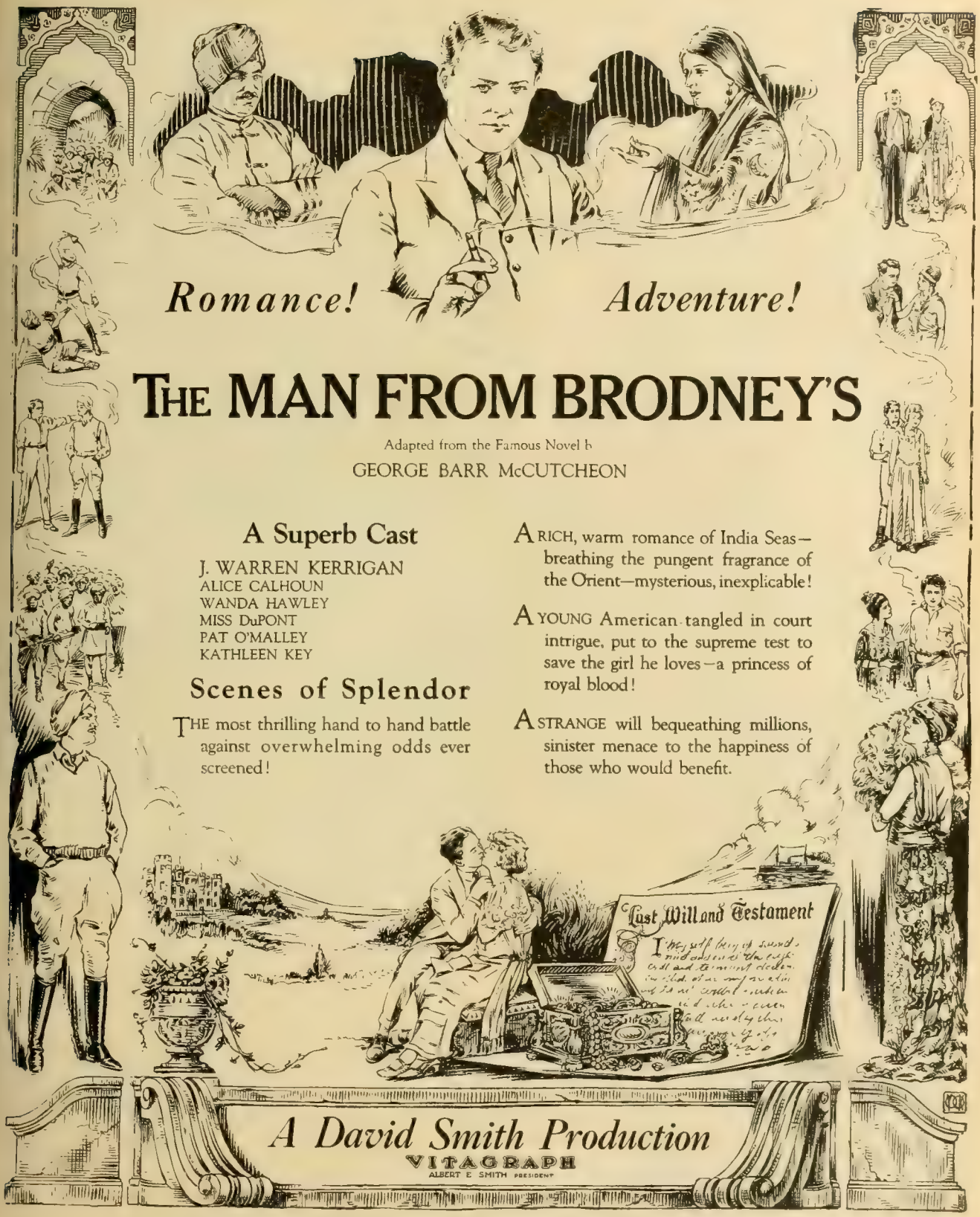
The Thrill of Adventure

The Thrill of Danger

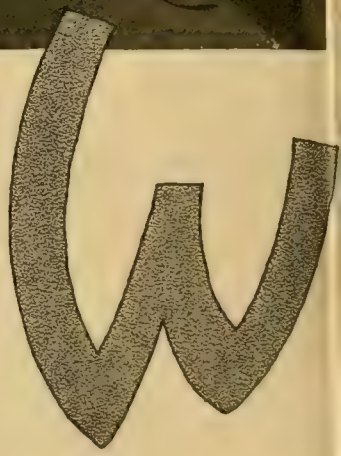
A Metro Picture

REGD U.S. PAT. OFF.

Jury Imperial Pictures, Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director...


Romance! Adventure!
THE MAN FROM BRODNEY'S
Adapted from the Famous Novel b
GEORGE BARR McCUTCHEON
A Superb Cast
J. WARREN KERRIGAN
ALICE CALHOUN
WANDA HAWLEY
MISS DuPONT
PAT O'MALLEY
KATHLEEN KEY
Scenes of Splendor
THE most thrilling hand to hand battle against overwhelming odds ever screened!
A RICH, warm romance of India Seas—breathing the pungent fragrance of the Orient—mysterious, inexplicable!
A YOUNG American tangled in court intrigue, put to the supreme test to save the girl he loves—a princess of royal blood!
A STRANGE will bequeathing millions, sinister menace to the happiness of those who would benefit.
Last Will and Testament
A David Smith Production
VITAGRAPH
ALBERT E SMITH PRESIDENT

Goldwyn *presents*



(Above) The raging fire downstairs could be heard above the tumult of their battling.

(Left) She crept into his lonely heart and nestled there.

Directed by KING VIDOR

JUNE MATHIS, *Editorial Director*

When the author saw "Wild Oranges" he said: "I am speechless with delight. Not an inch of bunk in it. It is fine and stirring." When you see "Wild Oranges" you will agree with Joseph Hergesheimer. You will recognize in this great attraction the kind of box-office draw upon which the wealth of this industry is based—a screen drama that's packed with entertainment, real thrills, tender love, chilling suspense, intelligently handled. They will talk about this production after they leave the theatre. That means profits. It will pay you and repay you to get after "Wild Oranges" *In the Cast:*

Was her life to be wasted in this terror-infested wilderness?

Frank Mayo, Virginia Valli, Ford Sterling,
Nigel de Brulier, Buddy Post

KING VIDOR'S
production of the story by
Joseph Hergesheimer

ild Oranges

Distributed by
Goldwyn-Cosmopolitan

Don't Call Yourself a Showman

till you've played

"DON'T CALL IT LOVE"!

WILLIAM DE MILLE'S "Don't Call It Love" was an absolute mop-up at the Rialto Theatre, New York. It opened to the biggest business on Broadway with the exception of "The Ten Commandments." And on the Sunday before Christmas, the low-tide theatre day of the year, at that!

Every matinee and night "Don't Call It Love" was a sell-out. Here are three reasons why:

1. THE TITLE—If you don't think "Don't Call It Love" is a good box-office title, see the line that drops in just because they read it in the electric lights.

2. THE CAST—The term "all-star cast" is much abused. But here is one worthy of being shown, in full, in lights: Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff, Rod La Rocque, Robert Edeson.

3. THE STORY—The modern "Fool There Was" told in the modern manner. A love comedy, full of humor, charm and appeal for both women and men, done as only William de Mille can do it.

You can afford to make a real noise when you get "Don't Call It Love."
Facts prove the picture will do the rest!

Screen play by CLARA BERANGER from the novel "Rita Coventry" by Julian Street and the play by Hubert Osborne

A Paramount Picture

MY LAST CALL

Remember this or you will lose at the Bank × It takes Grit to make money × That's me!

"GRIT"

Hodkinson Pictures

EVERY ATTRIBUTE TO SUCCESS

DRAMA

"This production, it can truthfully be said, is one of the most unusual mystery melodramas that have come to the screen in a long time."—L. B. Fowler in L. A. Daily News.

"A sensational melodrama . . . this Truart picture should have a strong box-office appeal."—Moving Picture World.

SUSPENSE

"Tension mounts and an unexpected climax, too, give the photoplay an unexpected punch."—L. A. Express.

"Revenge theme worked into absorbing mystery plot that will go big with those who like to be kept guessing."—Film Daily.

KNOWN STORY VALUE

MYSTERY

"Cannot help but inspire the audience with a hushed and watchful awe."—Reeland Reviews.

"By means of changing lights, mysterious shadows, and an eerie atmosphere, the element of suspense is well sustained."—Exhibitors Herald.

TRUART presents

The UNKNOWN PURPLE

FROM THE SENSATIONAL STAGE SUCCESS By ROLAND WEST & CARLYLE MOOR

DIRECTED By ROLAND WEST

A CARLOS PRODUCTION

REAL ACTING

"So finished a performance does he (Walthall) give, that it almost seems a shame when he is forced to absent himself from the screen . . . great sincerity is seen in the work of the supporting cast."—L. A. Herald.

"Walthall sure can act."—Motion Picture News.

LAVISH SETTINGS

"Particularly effective is the composition with sets which have been so constructed as to add the proper touch of mystery."—L. B. Fowler in L. A. Daily News.

"The settings are unusually lavish."—Motion Picture News.

UNUSUAL PRODUCTION VALUES

"The photography is masterful and the purple ray effect is cleverly established."—Exhibitors' Trade Review.

"For the weird phenomenon of the invisible man is handled by the camera in an eerie way which even the most consummate stagecraft could not hope to duplicate."—Boston Advertiser.

CAST

WITH

HENRY B WALTHALL
ALICE LAKE
STUART HOLMES
JOHNNY ARTHUR
HELEN FERGUSON
ETHEL GREY TERRY
JAMES MORRISON
BRINSLEY SHAW
FRANKIE LEE

FRANCHISED ON THE INDEPENDENT MARKET
By TRUART FILM CORPORATION
M.H.HOFFMAN Vice President
1545 BROADWAY NY

Truart Films

OPPORTUNITIES for real showmanship cease when the feature is so long that there is no room left to build up a program with Short Subjects. What is the need of a high-priced manager when the feature takes up the whole program?
Danny certainly hit the nail on the head when he said, in Film Daily:
"What has a real manager to do when he takes in a 10 or, worse still, a 12-reel feature? Very little. Certainly there isn't a chance to develop or upbuild his program. Either the big picture carries the show. Or it doesn't."
And you know that often it DOESN'T.
E. W. Hammons
The Greatest Comedy Cyclone Ever Filmed
A Gale of Laughter will Hit your House with the
JACK WHITE PRODUCTION
"FLYING FINANCE"
with
NEELEY EDWARDS
and Lillian Hackett
MERMAID COMEDIES
Supervised by
JACK WHITE
A two-reel comedy with exploitation possibilities worthy of a "super feature"
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President
Educational Pictures
THE SPICE OF THE PROGRAM

LOOK OUT!

THE "CHEE-CHA-KOS" ARE COMING!

to smash all previous

BOX OFFICE RECORDS

The hitherto impossible has been accomplished.

First and Only Picture Produced Entirely in Alaska —

Important Release — announcement SOON.

A thousand people have been taken into the ARCTIC REGIONS in the dead of winter to produce this spectacular ALASKAN-WONDER-PICTURE

Gripping ~ Tragical ~ Beautiful

THERE IS

"SOMETHING-NEW-UNDER-THE-SUN"

The Alaska Moving Picture Corporation —
Anchorage, Alaska.

Chicago's

Form 1204

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Night Message	NRs
Night Letter	N L

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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J S WOODY

ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY

MABEL NORMAND IN THE EXTRA GIRL AT ORPHEUM DOING BETTER SECOND WEEK THAN FIRST WILL RUN THIRD WEEK ITS HER BEST PICTURE SINCE MICKEY

AARON J JONES.

Verdict

A Test of Leadership

A remarkable demonstration of readers' interest and confidence is to be found in the fact that EXHIBITORS HERALD is enabled through the good will of exhibitors to assemble authoritative and comprehensive symposiums of theatremen's opinions on subjects of vital interest to the trade.

This week, for instance, the HERALD commences a survey on distribution methods which will make known to the industry the representative thought of the theatre field on this important subject.

Exhibitors write, freely and candidly, to the HERALD because it is an intimate friend of their trade life, because they have found it a valuable counsellor and companion, because they are convinced of its loyalty to their interests.

"Exhibitors Herald" receives and prints more communications from exhibitors than all the other papers in the field combined.

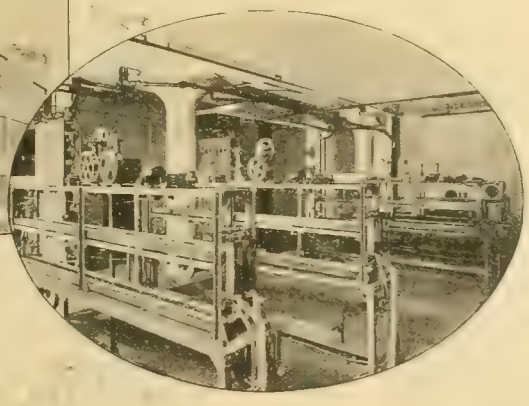
Famous Players-Lasky have announced — next Zane Grey Picture entirely in Technicolor

THE Famous Players-Lasky Corporation have announced that their next Zane Grey picture entitled "Wanderer of the Wasteland" will be entirely "Done in Technicolor."

This will be the first big production by this process. Photography begins at once and will be followed by a super-production entirely "Done in Technicolor."

The Technicolor process includes a number of inventions in photography and color printing which deliver a positive absolutely true to the original and one that experience proves has a longer life than black and white.

The completion of our large new plant makes "Done in Technicolor" a possibility for every progressive producer.



Interior and exterior views of new Technicolor plant at Boston

do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

JOSEPH M. SCHENCK PRESENTS

Norma Talmadge

IN

"The SONG OF LOVE"

adapted from the MARGARET PETERSON novel "DUST OF DESIRE"

directed by CHESTER FRANKLIN and FRANCES MARION

A First National Attraction

FIRST NATIONAL PICTURES

What do you want with that man?

Remembering her latest success ~~ "ASHES OF VENGEANCE" need one say more?

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue New York

Book First National First all the year round

It's a shame to say it-but we must-

"We told you so!"

PITTSBURGH

Post—"Every man, woman, or child who sees young 'Bill' will love him, will laugh over some of his troubles and cry over others."

CHICAGO

Mae Tinee in Chicago Tribune—"Give yourself a treat—see 'Boy of Mine.' It's one of any year's best pictures. To my way of thinking, little Ben takes a place as one of the greatest—if not the greatest of child actors."

Chicago Herald and Examiner—"'Boy of Mine' is better than Penrod. Tarkington goes deep in soul of youngster in movie for young and old. Undoubtedly 'Boy of Mine' is a good picture for children, BUT it is better for adults. ONE OF THE YEARS' BEST EFFORTS."

NEW YORK

American—"If ever there was a Tarkington hero with all the spirit of boyhood, Bill Latimer is that young man."

Telegraph — "Tarkington play wins once more. There is no question it will be popular with all ages and classes."

Tribune—"This is an admirable picture."

Sun—"We recommend 'Boy of Mine' to all parents."

Mail—"Excellent entertainment. A movie with which everyone will be satisfied."

World—"Nothing more human or beautiful has been made into a screen drama for months."

Evening World—"Here is a picture that IS a picture."

WASHINGTON, D. C.

Star—"Ben Alexander is an adorable youngster—and a good actor. Despite its appeal for the humanizing of parenthood, the picture is bubbling over with the fun a regular boy can produce, and is played by an excellent cast."

CLEVELAND

Plain Dealer—" . . . we have the unbeatable combination of a human story, good acting and entirely adequate direction. And, if you haven't guessed it already —'Boy of Mine' is a mighty good picture."

OMAHA

World-Herald—" . . . deserves a place among the best pictures of the year."

Exhibitors Trade Review

" . . . too much praise cannot be given young

Ben Alexander

for his perfect performance."

book First National First

J.K.McDONALD PRESENTS

"BOY of MINE"

by

BOOTH TARKINGTON

featuring

Ben Alexander, Henry Walthall, Irene Rich, Rockliffe Fellowes

directed by WILLIAM BEAUDINE
Scenario by HOPE LORING and LOUIS D. LIGHTON
assisted by REX WEIL

Exhibitors Herald

"Ben Alexander

a fine little actor and one who deserves the highest praise."

All the year 'round

big!

says Sam Katz as he picks from 30 pictures offered - - -

George Fitzmaurice's production

"The ETERNAL CITY"

PRESENTED BY
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)

PRODUCTION OF HALL CAINE'S EPISTLE OF PASSIONS

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

A First National Picture

to open January 7th at the ROOSEVELT THEATRE for a minimum of four weeks

FIRST NATIONAL PICTURES

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"The Independent Film Trade Paper"
Martin J. Quigley—Publisher & Editor

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Vol. XVIII January 19, 1924 No. 4

"Herald Only Club" Passes 100 Mark

This publication is particularly proud of the "Herald Only Club," an intimate organization created among contributors to "What the Picture Did for Me."

The club recently passed the century mark, with the addition to membership of Mr. C. A. Spainhour of Greensburg, Kansas—the 100th exhibitor to associate himself with this representative body of theatremen.

We are proud to have merited the support of this progressive group of showmen, and we take this opportunity to assure them that we shall continue to endeavor to match our loyalty to their interests with the loyalty to this publication which they have so pointedly expressed.

* * *

Reformers Attempt Another Wild Deal

A church group which likes to use its religious solidarity for political purposes, headed by the noisy Canon Chase of New York, is now urging a proposed law in Congress which would create a federal motion picture commission which would have complete control over the motion picture business—from the selection of stars and directors and the fixing of their salaries to what goes on the screen.

The bill is an extraordinary flight of some rabid reformer's imagination. It would give tremendous power to some body of puppets selected by the reformers and would exert over persons and property an autocratic control that would lead any self-respecting human being that would be affected into the street with a shotgun over his shoulder.

The bill won't pass and has not a single chance of passing—unless Congress should suddenly go mad. But the disturbing feature of the matter is that there should be at large in America a group of people who are so rankly intolerant, so viciously jealous that other people and not themselves control the motion picture industry and so unprincipled as to attempt through political manipulation to club Congress into a measure that would amount to such a monumental injustice.

* * *

Getting the Right Kind of Pictures

Governor Alfred E. Smith of New York renews his recommendation to the legislature that censorship be put on the shelf in the Empire state.

Governor Smith says:

"Censorship out of harmony with our institutions should not be encouraged.

"State interference with literary or artistic production beyond the prohibitions of the Criminal Law is contrary to the fundamental principles of democratic government."

Censorship in New York has resulted in a heavy burden of expense and annoyance, and its most enthusiastic advocates can offer no definite record of it having made the slightest accomplishment.

A fifteen minutes' conference participated in by Mr. Will H. Hays and a group of the leading producers can do more in maintaining the right moral standards for screen entertainment than a lifetime of work by all the censor boards put together.

A censor board, in its narrow, intolerant fashion, can destruct and destroy but it cannot lend a single constructive influence.

The public's welfare with respect to motion picture entertainment does not call merely for eliminations.

It is equally important to get the right kinds of pictures made as it is to eliminate the wrong kinds.

* * *

Outside Competition Requires Attention

Theatremen are entitled to relief from this so-called non-theatrical competition.

If a proper solution of the evil is to be effected, it must come through cooperation from producers.

The exhibitor is entitled to receive, and must receive, protection from the type of competition that results from the showing of entertainment pictures by churches, schools and various kinds of civic and social institutions.

Entertainment is the business of theatres and not the business of churches and schools. Churches and schools have quite an ample province without going into the amusement field, and when they do get into the amusement field they furnish unfair competition from both a commercial and a policy standpoint.

Only a nominal admission fee is charged for these non-theatrical exhibitions, but even on such a basis they are often far better off commercially than the exhibitor because their expenses are very small. A hall that was built for some other purpose is used. They are subjected to practically none of the operation charges which the exhibitor must face, and on top of all this they usually are given pictures at extremely low rates.

It is bad policy for the exhibitor to oppose aggressively non-theatrical entertainments in his own community and he should not be expected to carry the burden of the fight alone.

Entertainment pictures belong in the theatres.

by Martin J. Quigley

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"Herald Only" Club Closes Half Year at Century Mark

Charter Will Remain Open

Herald in Inner Circle

Club Growth Spontaneous

The "Herald Only" Club, a purely volunteer organization of exhibitor contributors to the HERALD'S "What the Picture Did For Me" department devoted to the protection and development of the box office reports institution, is without parallel in contemporary journalism. The above page was printed upon the occasion of the club's attaining a membership of 100.

The Herald's Own Spat Family

"We have had your HERALD every week and will say it is the best trade paper on the market today. My mother and myself have a fight over it every time the HERALD gets here. We could not run without the HERALD for you can read up and when a salesman says, 'It's some picture,' you sure know if he is on the square. Wishing the staff a prosperous and Happy New Year.

"Stuart L. Tyo,
"Tyo theatre,
"Wray, Colo."

Re-Takes

OPTIMISTS say we have a big year ahead of us.

* * *

It begins to look so. One of our young army officers has already cleaned up $800,000 in oil. Howja like to have a governor general for a daddy?

* * *

They say the flapper is not exercising her prerogative just because it is leap year. But the young men are doubtless doing a lot of exercising, dodging her.

* * *

Cruel

Those Montreal boys who radioed the popping of champagne corks on New Year's eve have a fine sense of humor, not.

* * *

Let the Well Alone

Mabel's chauffeur who went drilling with a gun and struck an oil man, ought to keep out of the oil business.

* * *

Must Be

We hear less and less about getting aboard the water wagon. Has it gone out of style?

* * *

Hurrah!

Casting actors for parts in "Ben Hur" just comes in time. Some of the boys with scanty wardrobes will welcome a chance to act in a turkish bath towel.

* * *

Extra! Beck beer is in and is selling for ten cents a glass—in Munich.

* * *

Well Clad

The cold weather stirred the New York girl to action and she's wearing more clothes. They all have monocles now.

* * *

Give 'Em Late Films

Mexico has been all wrought up for some time and now the truth of the matter comes out—they're still looking at old style pictures down there.

* * *

Annual Joke

It's about time for the prohibition officers to announce, "Yes, the law against drinking was rigidly enforced."

* * *

Outa Luck

What, we would like to what, is the habitual title-reader going to do when we have speaking films and there are no subtitles?

* * *

It Sure Was Cold

If those California real estate men had hit Chicago along about last Saturday when it was 22 degrees below zero, and said it was B. V. D. weather on the Coast they could have mopped up in bungalow lots.

* * *

Let's Get Acquainted

Lots of new faces in the managers' offices around Chicago these days. Abe Kohn at the Monroe, Bruce Fowler at McVicker's and John Burch at Woods theatre.

* * *

A Regular Fellow

Met Lou Tellegen on his way to California—lucky dog—to make pictures for Vitagraph. He doesn't believe Sam Goldwyn is exactly correct when he said there are only 33 actors on the Coast. He's not out there yet. J. R. M.

Theatres Burn In Big Fire at Ocean Park, Cal.

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 8.—A loss estimated at more than $3,900,000 resulted last Sunday when fire on Ocean Front walk at Ocean Park destroyed three big pleasure piers there as well as two theatres. One of the houses, the Dome theatre, is operated by West Coast Theatres, Inc. It is valued at $500,000. The other playhouse, the Rosemary theatre, is valued at $225,000.

Fire departments from Santa Monica, Venice, Beverly Hills, Culver City and Los Angeles were called on to help fight the blaze which partially destroyed the large municipal auditorium there.

A fire at Universal City last week destroyed a large set and other property valued at $100,000.

Subzero Weather in Central West Hands Playhouses a Wallop

Old Man Winter came sweeping through the Middle Western states in all his fury with the advent of the New Year. Bringing subzero weather and the iciest kind of blasts that ever shook loose from Medicine Hat, he kept the motion picture going populace in many sections huddling around the fireplace trying to keep warm while the exhibitors' cash drawer rang with unusual infrequency. All in all the past week has been a rather dismal one for the box office the weather keeping indoors all but the bravest of picture fans.

Chicago had its coldest day in ten years last Saturday when the mercury declined to between 18 and 22 below zero. Milder weather set in Sunday and business at theatres reacted quickly Sunday afternoon and evening. The Chicago situation is typical of what happened in a great many cities and towns in this section.

An encouraging report comes from St. Louis, however, which says that despite the worst winter weather in six years "The Hunchback o Notre Dame" opened at the Pershing theatre to record business on Saturday, January 5.

City Warns Against Fake Film Promoters

(Special to Exhibitors Herald)

WATERTOWN, N. Y., Jan. 8.—The Chamber of Commerce of Watertown issued a warning last week to the business men of this city and section against representatives of fake motion picture concerns, whom it is claimed are inveigling business men in many cities of the state into paying good sized sums for the promotion of a picture to depict the industrial conditions of the city or section.

Dr. Francis Holley Dies at Sanatorium

(Special to Exhibitors Herald)

ROCHESTER, MINN., Jan. 8.—Dr. Francis Holley, former director general of the public service department of the Motion Picture Theatre Owners of America died at the Mayo sanatorium here following a long illness.

Hays May Draft Production Schedule During Coast Trip

Conferences Will Be Held With Executives on the Advisability of Adopting Plan Which, It Is Believed, Would Effect Big Saving

Drafting of a production schedule, something which the studio forces as a unit never before have had, is the primary purpose of Will H. Hays' present trip to Los Angeles, where the president of the Motion Picture Producers & Distributors Association arrived on Monday, January 7.

Plan Longer Period for Production Activities

Adoption of such a schedule, in the opinion of Mr. Hays and studio executives who are sponsoring the movement, would effect an economic program of production through the extension over a longer period of production activities.

The first inkling that such a movement was under advisement was given by C. C. Pettijohn, special representative of the Hays organization, in an address before the Motion Picture Theatre Owners of Michigan this last fall. Subsequently this important story was published exclusively in the HERALD.

On his departure for the coast the New York office of the M. P. P. D. A., issued the following official statement relative to Mr. Hays' trip:

"Mr. Hays has left for one of his regular visits to the coast. While in Los Angeles he will particularly discuss with the local producers association their activities for the coming year."

Will Allot Shooting Dates

From authentic sources, however, the HERALD announces this week that the real purpose of this "regular visit" is to confer with executives on the coast with a view of determining specific regulations for governing production activities.

A phase of the plan which will be taken under advisement is the allotting of certain dates on which scenes in which hundreds or thousands of extras participate in order that several companies will not be scrambling for players simultaneously.

Definite Plan to Be Drafted

Although this illustrates but a meagre portion of the comprehensive plan, this phase alone would, it is believed, effect a big saving in production costs.

To what extent the plan will be further developed cannot be stated definitely until the suggestions of the Coast producers have been digested and a workable plan drafted.

Cut in Waste Keynote of 1924

(Special to Exhibitors Herald)

LOS ANGELES, Jan 8.—Will H. Hays arrived here yesterday, his first announcement stating that the elimination of waste in production will be the keynote of the industry for the coming year. He was met by Fred Beetson, his local representative.

Griffith Film to Be Shown Feb. 21

(Special to Exhibitors Herald)

NEW YORK, Jan. 8.—On the eve of Washington's Birthday, February 21, "America," the photodrama of the war of independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-Fourth Street theatre, New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians, and historical experts have been at work on the film for months. The eminent historical and patriotic authorities connected with the production have voiced the wish that the 1924 celebration of the birthday of George Washington be celebrated by the public presentation of "America."

321 Concerns Are Chartered in N. Y. During Past Year

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 7.—Six less motion picture companies were incorporated in New York state last year than in 1922. Records in the secretary of state's office show a total of 321 companies, capitalized at $13,342,700, as having been incorporated in 1923. During 1922 there were 327 companies having a capitalization of $19,412,900.

Louise Fazenda Tops Favored Star Ballot

Louise Fazenda, popular short subject comedienne and prominent in the cast of "The Gold Diggers," has been nominated by Wm. H. Creal, Suburban theatre, Omaha, in the "HERALD Only" Club Favorite Star Contest. Her name will head the ballot which will be printed each week. Mr. Creal's letter of nomination appears on page 55.

Salesmen Honor Berman

NEW YORK.—Harry M. Berman, general manager of exchanges for the Film Booking Offices, was presented with a diamond studded platinum watch and chain last week in token of esteem in which the sales force holds him.

Griffin Presents Comprehensive Plan of Distribution

Centralized Agency Is Solution of Problem, Declares Coast Theatre Owner—ARTICLE I

By C. C. GRIFFIN

(New Piedmont theatre, Oakland, Calif.)

IT is about time for us of the motion picture industry to cast aside the old order of things and seek a more sane and sensible method of doing business.

Before the writer became connected with the motion picture industry he was engaged in mercantile and manufacturing business as a business engineer, and does not hesitate to say, that of all the businesses he has ever had anything to do with, the motion picture industry as a whole is conducted in the most slipshod manner of any business of like proportions. It is true that this business differs in many respects from all others, yet it is also true that the same fundamental principles employed in other industries can and should be employed in this.

THE first requisite, however, is the restoration of good will between the various departments of the industry—production, distribution and exhibition. At the present time there setms to be no coordination or cooperation between these departments. This industry reminds one of the ship casting about on the ocean waves without a pilot, captain or engineer, and as the ship must first be put in order before it can be piloted, let's call upon the engineer.

Upon survey we find that there are many faulty conditions, so we set about to determine the cause and we find that about 95 per cent of these faults are traceable to one source, distribution.

Let us take the question of film rentals. This is undoubtedly the cause of more trouble and worry on the part of the exhibitor and producer than any other item. No particular distributor or producer is to blame. They are all trying in one way or another to get as much for their pictures as possible. The distributor must in the nature of things derive certain revenues from his productions or go out of business. He must get revenue for his producers and at the same time carry an excess overhead amounting anywhere from 25 per cent to in some cases 60 per cent. And this amount is multiplied in the ratio of the number of distributors in the field.

The exhibitor being called upon to pay the profit to the producer with the great overhead and the distributor with the great overhead which amounts in the aggregate to 50 per cent of what the exhibitor pays, it is only natural that the exhibitor should balk at paying such tremendous film rentals knowing that 50 per cent of said rental is going into needless overhead.

This particular system is and always will be the cause of turmoil in the industry and there can be no confidence and cooperation while this method is in vogue.

The task that confronts us now is to find the remedy. We ought to be able to provide a remedy and if these ills are all traceable to faulty distribution we ought to begin with distribution to doctor the patient.

I believe that all the producers and all the exhibitors will agree that there should be no profit whatsoever in distribution because distribution is simply the mechanical process of placing the product in the hands of the exhibitor and those who are in the distribution business for profit are simply pirates in the industry and absolutely unnecessary. It is my theory that all product should be distributed by some neutral agency not interested in the profits of either the producer or exhibitor. Said distributor should charge the producer only enough brokerage to care for the overhead plus a small amount, say, 2 per cent, to make it pay interest on the invested capital and for this purpose I suggest the American Express Company.

There should, however, be a national board composed of producers and exhibitors who should control distribution in everything except the mechanical operation. All pictures released for distribution should pass through the hands of this board and it should regulate the flow of product to the market in order that every picture released would get its fair proportion of play dates.

At the present time there are about twice as many pictures released as can be used by the theatres of the country and do justice to the pictures. This in itself is an economic fault that can be corrected in no other way than by centralized distribution and control. One might think that on account of excess product on the market exhibitors should be able to buy pictures cheaper. But when one stops to consider that all money used in making product must come through the box office of the theatre, the exhibitor must agree that he is paying for a lot of unnecessary product because in the final analysis that is what it amounts to. This overproduction not only works a hardship on the exhibitor but on the producer as well, because it gives employment to a lot of people, stars, directors, scenario writers, mechanics, etc., whose services are at the present time auctioned off to the highest bidder, thus creating in the production field a competitive condition which can be greatly curtailed with the curtailment of product and a producer would probably be enabled to produce not only much better pictures but at a greatly reduced cost.

Centralized distribution and control can be accomplished. I dare say that with centralized distribution in full force at least 40 per cent could be saved and this divided between the producer and the exhibitor would place the industry on a much firmer footing.

In order to accomplish this it would be necessary to establish a regional board in every exchange center. This board should have the power to establish a rating on every theatre along the lines employed by First National in rating their franchise holders. This rating should in the first instance be temporary and subject to adjustment after a period of six months and should be predicated on the ability of the exhibitor to pay. All product entered for distribution should stand absolutely on its own merits. Each picture should be sold separately regardless of who produced it. It should be passed upon by the National Board as to its fitness for public presentation. The producer should set his own prices or national quota. But said national quota should be based upon the cost of production plus print cost and accessories.

Say, for example, a producer presents to this board a picture costing to produce one hundred thousand dollars, print costs twenty-five thousand dollars, accessories ten thousand dollars, making the total cost to the producer of one hundred and thirty-five thousand dollars, allowing say, 10 per cent of this for advertising, which brings the cost to the producer up to one hundred fifty thousand dollars in round figures.

(In Article II, which will be published next week, Mr. Griffin will discuss those phases of his plan dealing with rentals, functioning of regional exchanges, competitive theatres and other elements entering into distribution.)

Help! Help!!

See page 48

Allied Independents Plan New Contracts

Committee Named to Frame Three Uniform Pacts for Association

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—The Independent Motion Picture Producers and Distributors Association, which has been in the making for several weeks past, is now a thing of fact with nearly every independent producer and distributor in the East as chartered members.

One of the first matters taken up will be the promulgation of a uniform contract or rather three uniform contracts to meet the requirements of the independents. For this purpose I. E. Chadwick, president of the new organization, has appointed the following committee:

Chairman, John Lowell Russell of Blazed Trail Productions Co.; Bobby North, Weber & North; Joe Brandt, C. B. C. Films Sales Corp.; Andrew J. Callaghan, Monogram Pictures Corp.; Nathan Hirsh, Aywon Film Corp., and the Association's president ex-officio.

The three uniform contracts being prepared are:

A contract between distributors and state right exchanges; a contract between producers and primary distributors; and a contract between distributors and foreign buyers for general foreign distributors and for distributors in a specific country.

At a general meeting of the association held at the Hotel Astor last Thursday, great interest was shown in the plans of the new organization. A special committee consisting of Joe Brandt, Whitman Bennett, W. E. Shallenberger, Oscar A. Price and President Chadwick, filed a report recommending the constitution and bylaws as drafted by the committee and which, with a few minor additions were unanimously adopted.

Treasurer Bobby North, chairman of the Finance Committee reported that all of the companies which had originally subscribed to the membership roll had paid their dues.

Herald Readers Analyze Distribution

Minor Reforms Are Suggested

Exhibitors Hold Waste One Distribution Fault

Group and Percentage Booking, Neutral Agencies and Other Factors Discussed in Survey

Distribution remains year in and year out a live issue in motion picture circles.

The singular importance of this phase of the film business, and the fact that it has afforded the ground for protracted controversy and varied experimentation, has prompted the HERALD to conduct a survey of the subject among its exhibitor readers.

Exhibitors of Many States Participate in Survey

The initial installment of exhibitor opinions, collected from theatre owners of many states as a concrete test of the entire plan of distribution, is published this week, beginning in the adjoining column.

A survey, no matter how comprehensive, does not necessarily develop a solution of whatever ailments may exist, but a composite of many opinions oftentimes affords the basis for corrective measures.

Exhibitors responding to the present survey have touched upon the subject in its many ramifications, and it is plausible to conclude that from this great amount of information—constructive criticism—may be culled ideas of value to the industry's distributors.

Severest Critics Suggest Only Minor Reforms

Although much criticism of distribution is heard from time to time, a review of the opinions received discloses that the severest critics suggest but minor reforms. No hint at a complete revision in distribution policies is made by a single exhibitor.

There are two outstanding factors receiving the brunt of adverse criticism—waste and the necessity of taking several poor pictures to obtain one box office bet.

The comments disclose many more interesting facts, the full significance of which may be appreciated only through careful reading of the opinions.

The Survey

In conducting this survey, the HERALD requested that exhibitors comment upon the following questions:

1. Are you satisfied with the present plan of distribution?
2. If not, what are its most glaring faults?
3. Do you prefer booking pictures individually or in groups?
4. If in groups, how many pictures do you believe that it is practical to buy in one group?
5. Do you believe in each company maintaining its own exchange?
6. Do you believe there should be a neutral distribution agency?
7. Do you believe that a committee of exhibitors and distributors sitting in New York for the purpose of fixing equitable prices would solve the problem?
8. Do you favor percentage booking?
9. What do you believe is the fairest plan of percentage booking?
10. Do you believe that a fixed price could be established on pictures such as is done in other lines of merchandising?
11. What cancellation provision is equitable to both exhibitor and distributor?
12. What protection, if any, should be given first runs?

J. B. HUNTER, REGENT THEATRE, CHARLOTTE, MICH. (6000): (1) Yes. (2) None that I can see. My pictures all get here the day before the showing. What more is needed? (3) Individually. (4) That depends upon the quality of subjects. Why buy nine poor ones to get one good picture. (5) Yes. (6) No. (7) No. It would be an added expense to what we have. (8) In some cases. If an exchange has such a wonderful picture, let them demonstrate the fact. (9) Don't understand this question. Only one plan. Give and take. (10) No. There are too many poor ones. Not more than 10 per cent of pictures made are worth showing. (11) An immediate cancellation, one with the other, if either violates the contract. Do business right or not at all. (12) Not more than 30 days.

(General Comment): You ask the question, "Is the exhibitor satisfied with the present distribution system?" Why shouldn't he be satisfied? What other line of trade combine their system of distribution? A company makes a certain line of shoes or hats. Does he combine with any other maker to distribute his wares? No. Then why should the distributors of

FRANK J. REMBUSCH, CIRCUIT OF TWENTY THEATRES, INDIANAPOLIS, IND.: (1) No. (2) Duplication. (3) Both. (4) Five to ten, not more. (5) No. (6) Yes. (7) No. (8) Yes. (9) Thirty per cent to producer. (10) No. (11) None. If both parties are fair, all is well. (12) One month.

(General Comment): Exhibitor must have more privilege in booking if he is to succeed. Too many arbitrary rules now. Standardize distribution. Especially eliminate the terrible prints sent to small exhibitors. Buy what you need from day to day is the proper and sane buying plan—one month not over three months ahead. Let the exhibitor have some voice in contractural arrangements. Get a national film library to handle prints for all, or at least combine some of present costs.

pictures? They have their lines, they send out their man, it's up to the exhibitor to buy or not, just as he likes. If the picture distributor was combined, believe me, the exhibitor would get about nine poor ones to one good picture, and it would be a case of take them or you don't get any. **Why not let well enough alone. I can see no need of rocking the boat. The trade papers, through their columns, are always trying to stir up something. It's just possible that the exhibitor or distributor never thought of this subject until some trade paper man figured that he could start something and get his name before the public. At present I can see no fault with the plan.**

You ask about group buying, which I don't believe in. If there are five, ten or fifteen pictures in a group and the exhibitor thinks that they are all worth consideration, that's up to him. On the other hand, if only one would meet with his ideas, well and good. Buy it and let the rest slide. That, I claim, shows a man's worth as an exhibitor and manager.

Regarding a committee to sit in New York to tell me over here in Charlotte, Mich., what I should pay for a certain picture. Mr. Editor, do you think that could be done? I don't . Not in any way. The man on the grounds is the only one who knows the local conditions. **The only time that I believe in percentage bookings is when a salesman or exchange manager comes in and tries to tell me that he has the greatest picture in the world, and will draw people for hundreds of miles around, and wants about four times the amount of what any picture is worth, then is when I say: "All right, if you have such a wonderful thing you ought to be willing to take a chance with me and play on percentage." Then is when they start to back out the door. Can't get away quick enough.**

How could pictures be sold on fixed prices? It would be the same as going out to hire a carpenter. He is a dub, but he must get the union scale of wages because he belongs to the union. I have a case here today. Sunday and Monday I had what I call one of the best pictures I ever saw and I didn't pay any more for it than the one that I am running yesterday and today, and this is one of the worst I ever saw. There you are, figure it out. Can the guy in New York help conditions?

There should be no cancellations. In my fifteen years in the picture business I have not issued five cancellations, and never received one only when I had used up their output. I am fair with the exchange manager, and I find that they are all fair with me. I know what I can afford to pay for a picture and I buy it at my price. If I can't it don't play my house. If they want to sell my opposition, that is their business. They have the picture to sell, let them sell it. He can't run them all. Why should the exhibitors be on the outs between themselves or the exhibitor and exchanges be scrapping? In the end they both lose. Where is there any other line of business, with the contention that there is in the picture business, and I can see no cause for action in any way. If the exhibitors would all come clean they would find that the exchange manager would meet them half way. I once owned a state right picture, and among the exhibitors I found many a cut-throat. And at the same time I found many a clean cut chap. I say, that in 95 per cent of the cases where there is trouble between the exchange and the exhibitor, the exhibitor is in fault. And don't forget the fact, that I am an exhibitor, and not an exchange manager.

There should be no need of an exhibitors' organization where it is necessary for the exhibitors to employ a manager at the cost of about $6,000 a year. There should be no need of a film board of trade necessary to employ a manager at about $7,500 a year, one to fight the other, Why is this necessary? The only reason I can see is, it makes a fat job for the manager, and who is the goat in the long run? The exhibitor.

I can remember the days when we didn't have all this fancy stuff, with all these high salaries to pay, and we got along better than we do today. Why stir up something like a committee in New York to arrange prices for us. That would add to our already starving existence.

I never saw the time but once when I couldn't get a fair adjustment from an exchange when they were wrong. I believe that any other exhibitor can do the same thing, if they are fair with the exchange. There is none of us perfect. We are liable to a mistake. Why not the exchange manager? I never receive a C. O. D. Here is a case that happened this morning. I received the advertising matter on "The Mail Man." Not paid for and it came open account. Why? I pay my accounts. I trust the exchange manager and he trusts me. When I get the invoice for this package, Mr. Manager will receive his pay. He knows this and that ends the whole affair. **Again, Mr. Editor, I say that if the exhibitor will be square and come out in the open, there will be no need for a questionnaire such as you are now mailing out. Why agitate these questions? If you have a man in your employment that is of no use to you only to figure out this propaganda, it might be well to make room for some other line of news.**

I think that you have a wonderful magazine for which it is intended, and a great help to the picture man in general, but at the same time, I can't see where any of us will receive any benefit from the present agitation. Let us both work together if possible. There is only one end and when that comes we are all equal. Just try once through your columns to make a good feeling among those concerned and not rile them up. It don't get any of us anything. (Small town patronage.)

C. H. SMITH, ELECTRIC THEATRE, MORNING SUN, IA. (900): (1) Yes. (3) Individuality. (4) Ten. (5) Yes. (6) No. (7) No. (8) No. (10) No. (11) Two pictures. (Very mixed patronage.)

D. FILIZOLA, EMPRESS THEATRE, FORT SCOTT, KAN. (12,000): **(1) No. (2) The greatest fault is it is too expensive—too many salesmen out doing the work of one. (3) Individually. (4) If we have to book in groups five should be a plenty. (5) No. (6) Yes. (7) No one set of men can equalize prices at different locations of the country. The size of a town doesn't have anything to do with it, it's the condition of the town and the kind of town. (8) I believe we will have to come to it. (9) Twenty-five per cent to the distributor. (10) No. (11) Two pictures if pictures are bought in groups on stars one picture would be plenty. (12) Sixty days. (Local patronage.)**

EARL O. PEELER, PASTIME THEATRE, PROTECTION, KAN. (1,000): (1) No. (2) Too much duplication. (3) Singly. (5) Not necessary. (6) I believe one could be worked out. (7) No. (8) It's a big problem, but under certain conditions and with certain pictures, yes. (9) I do not see how any ironclad rule could be followed. Some are worth more than others. (10) That would depend on what basis, entertainment value or production cost. (11) For both to use common sense and follow the golden rule. (12) Do not know anything of this problem. (Farming community patronage.)

GEORGE J. KOSATKA, GROVE THEATRE, FOX RIVER GROVE, ILL. (350): (1) No. (2) Being forced to buy more pictures in order to play one that you want. (3) Groups. (4) Only about ten. (5) No. (6) Yes. (7) Might. (8) No. (10) No. (Local and farm patronage.)

GLEN W. DICKINSON, MARSHALL THEATRE, MANHATTAN, KAN. (8,000): (1) No. (2) Block Buying. (3) Individually. (4) According to pictures. Buy each one on individual basis. (5) Yes. (6) No. (7) No. (8) No. (10) Yes. (11) None.

R. C. WILSON, GRAND THEATRE, STAPLES, MINN. (2,500): (1) In part. (2) Having to buy a number of pictures not wanted to get what we want. (3) No. (4) From five to ten. (5) Yes. (6) No. (7) No. (8) On certain pictures. (9) Depends on length of runs. (10) No. (11) Two pictures. (12) Don't know. (All kinds of patronage.)

PHIL GLEICHMAN, BROADWAY STRAND THEATRE, DETROIT, MICH. (1,250,000): (1) No. (2) Too many exchanges and too much extravagance. (3) Individually. (5) No. (6) Yes. (7) No. (8) Yes. (9) No guarantee, but distributor to share from first dollar. (10) No. (11) If individual booking, no cancellation. (12) Thirty days from last day. (First run patronage.)

J. C. JENKINS, AUDITORIUM THEATRE, NELIGH, NEB. (1) No. (2) Unreliability of sales force and with no stability of prices. Film sold on the "cut and dry plan." (3) Individually. (4) Not over five, less would be better. (5)

Yes. (6) No. Such arrangement might tend toward a monopoloy. (7) I certainly do not. Fixing prices must be left to local conditions. (8) No. (9) Booking film on percentage would be like selling overalls on commission. (10) I do not. Prices must be based entirely on local conditions. (11) Two weeks notice by either party. All contracts should contain that clause. (12) Out of my line.

EUGENE SAUNDERS, SAUNDERS THEATRE, HARVARD, ILL. (3,290): (1) Yes. (3) Both. (4) Not over ten. (5) If I get service do not care. (6) No. (7) Not by a d—— site. (8) Depends on the picture. (9) Thirty-five-sixty-five. House share 65 per cent of gross. (10) Absolutely not. (11) That should be taken into consideration when contract is made. Where opposition exists conditions are different. (General comment): I still insist, as I have said before in your valuable paper, traveling salesmen should be big enough to go into a city or town and make contracts to suit the conditions of each individual place.

E. H. VETTER, MAJESTIC THEATRE, HOMER, MICH. (1,000): (1) Yes. (3) Groups. (4) Eight or ten. (5) Yes. (6) No. (7) No. They wouldn't know conditions everywhere. (8) In some cases. (9) Fifty-fifty on special pictures. (10) I hardly think so. (11) Three picture cancellation. (12) Three or four weeks. (Small town and rural patronage.)

O. E. CHRISNEY, LIBERTY THEATRE, CHRISNEY, IND. (500): (1) Yes. (3) Groups. (4) From twenty to fifty. (5) No. (6) Yes. (7) No. (8) Yes. (10) No. (Neighborhood patronage.)

J. E. COURTER, COURTER THEATRE, GALLATIN, MO. (1,500): (1) No. (2) they will have one good picture that you will want and they will make you buy ten or twenty others before you can get this good one. (3) Yes. (4) Let every picture sell on it's own merits. (5) Yes. (6) No. (7) No sir, they do not know anything about conditions at each theatre. (8) Yes. (9) Let an exchange put a picture in our theatre and give them a certain per cent of your gross receipts, fairness to all. (10) No, because we have to have a certain time to sell our merchandise in and conditions vary. (11) I think there should be a cancellation clause in each contract, in case pictures do not stand up to what they are claimed to do. (12) None.

(General Comment): In fairness to everybody a picture is worth just what money it will draw at the box office, and there is no one can tell until after it's had it's run and the outcome is known. Sometimes we under buy but more times we over buy, and it's almost out of the question for us out in the country to get a late release, and we have to take all the old releases. In other words, something that nobody else wants. There was a film salesman called me on the telephone the other day and asked me if I wanted to buy some film and I responded and said, "Well, it depends on what it is." Then he gave me a list. I said I could use a certain product with certain stars in. I believe there were two or three different stars' output that went over very good in my town and he said he could sell them any place, but that I had to take all those others in order to get any of them. In other words, he left the impression that all he wanted to sell me was something that he could not sell any other place. It sure is a one sided affair the way they are handling it now. (Neighborhood patronage.)

R. J. RELF, STAR THEATRE, DECORAH, IA. (4,000): (1) Nearly. (2) Local managers have too little authority. (3) Individually. (5) Yes. (6) No. (7) Possible, if exhibitor would tour the country first. (9) A straight per cent, out and out, like roadshows. (10) Yes—so much per 1,000 population. (11) The usual two picture. (12) If run very new and is a big one, protection should be given. Not so much difference if just an average buy.

(General Comment): There never has been and I doubt if there ever will be any system to the M. P. business. Just a case of dog eat dog.

If they ever succeed in getting the star system completely out of their heads; cut out nine-tenths of the "spectacular"; make real stories into good everyday entertainment with actors and actresses suitable for their parts; keep the footage to around 6,000 feet, I believe, then, the pictures could be sold without half the "bull," red tape, and rag chewing necessary today to get a contract for a picture. Pictures could be made at a cost, I believe, that would enable the territory quota of each exchange to be placed within reason and said exchanges could then, knowing their towns, range a price according to population that I believe the salesman would find it just like shooting fish in a thimble to get. I think this would also do away with having to cut the price in "closed" towns. It's the big (?) films today they demand the cuts on—not the "Tom Mix," "Mighty Lak a Rose," "Three Wise Fools," etc., kind. What say? (Family and student patronage.)

THOS. W. RADTKE, CITY THEATRE, MANSFIELD, WASH. (400): (3) In groups. (4) Ten. (5) No. (6) Yes. (7) Yes. There should be another committee for the West. (8) Yes, on big pictures. (9) On a big picture it should be 50-50 including expenses such as advertising. (10) It can providing the price is low enough for small towns. (Mostly farming patronage.)

P. J. BURFORD, PRINCESS THEATRE, DONIPHAN, MO. (1,500): (1) Yes. (3) Individually, when possible. Price concessions make groups preferable though. (4) Not over ten. (5) Yes. (6) No. (7) No. Don't think they could make equitable prices. (8) Yes, in some instances on big specials where small fellow can't pay the price. (9) Fifty-fifty. (10) No. (11) After running 50 per cent of pictures contracted. (12) None.

W. M. OBRECHT, SCENIC THEATRE, ROLFE, IA. (1,000): (1) No. (2) High cost. (3) Groups. (4) Ten to fifteen. (5) No. (6) Yes. (7) No. (8) No. (10) No. (11) Thirty day. (All American patronage.)

H. A. ROHS, ROHS THEATRE, CYNTHIANA, KY. (3,600): (1) No. (2) Small exhibitor suffers where large exhibitor gains. (3) Groups. (4) Ten or fifteen. (5) Yes. (6) No. (7) There is probability. (8) No. (9) None. (10) No. (11) Has not yet been determined.

(General Comment): Distribution faults will be remedied only when the heads of large distributing and producing companies can look broad and far enough to see all classes of theatres, each in its own class, as well as just the entire group of theatres.

J. C. HILMAN, PEOPLES, GRAND, HAPPY HOUR AND HIDER THEATRES, BINGHAMTON, N. Y. (80,000): (1) Yes. (3) Both ways. (4) Twelve. (5) Yes. (6) No. (7) No. (8) No. (9) Do not like percentage bookings on any plan. (10) No. (11) Two picture cancellation. (12) Two weeks. (Middle class patronage.)

STANLEY CHAMBERS, MILLER THEATRE, WICHITA, KAN. (75,000): (1) No. (2) The unsatisfactory method of arriving at Exhibition values. (3) Individually. (4) About five. (5) No. (6) Yes. (7) Yes, to a degree. (8) Yes, at the present. (9) Nominal percentage and split over certain amount. (10) No. (11) Where picture is bought before finished—cancellation upon screening. Otherwise, thirty days' notice. (12) Ninety days.

(General Comment): The greatest error in the present day motion picture is the total disregard shown by producing departments for public demand. Too many pictures being made to satisfy some producer's ambitions or vanity without consideration of public taste or desire. (General patronage.)

C. R. BEECHER, IRIS THEATRE, ST. JOHNS, MICH. (4,000): (1) Yes. (2) With exception of block booking. (3) Individually. (4) The number of pictures that can be dated intelligently. (5) Yes. (6) No. (7) No. (8) No. (9) There isn't such a thing. We have two nights a week (Saturday and Sunday) to make a profit. If we break even the other five we are lucky. (10) No. (11) Two picture suits me. (12) I am in the country. First runs do not concern me. (All classes of patronage.)

BAKER-DODGE THEATRES, INC., REGENT AND COLONIAL THEATRES, KEOKUK, IA. (14,500): (1) Yes. (2) Very satisfactory. (3) Small groups. (4) Not over six. (5) Not necessarily. (6) No. (7) No. (8) Absolutely no. (9) Straight percentage, such as used by dramatic and musical attractions. (10) No. (11) None on single picture contract. One picture on series. (12) Don't know. (All patronage.)

H. C. HORATER'S TEMPLE THEATRE, TOLEDO, O. (260,000): (1) No. (2) Contracts should be O. K.'d by responsible representatives and distribution should be direct from laboratories. (3) Individually. (5) No. (6) Yes. (7) Yes. (8) Yes. (9) Sliding scale. (10) No. (11) One picture if bought in groups. None if bought singly. Also if misrepresentations are made. (12) Ninety days. (A1 patronage.)

H. G. THOMPSON, LIBERTY THEATRE, PARDEEVILLE, WIS. (978): (1) No. (2) Too high cost. (3) Groups. (4) Three to six. (5) No. (6) Yes. (7) Very improbable. (8) No. (10) Yes, if adhered to. Otherwise not. Not very practical. (11) Mutual agreement clause between the exchange furnishing service and exhibitor. (12) Couldn't say. (Town and country patronage.)

CARL E. ANDERSON, LIBERTY THEATRE, KALISPELL, MONT. (4400): (1) No. (2) Too much duplication of effort that could be done better by fewer exchanges and less overhead. (3) Groups. (4) As many as are released and we know about. (5) No. (6) Yes. (7) No. (8) Yes, on big pictures without guarantee. (9) No guarantee. Percentage based on box office value of picture. (10 No. (11) Two weeks' notice. We are positively against the uniform contract. If it is too one sided. .(12) Three to six months.

(General Comment): There should be no reason why an exhibitor should not have the same privilege of cancelling an "order" as the merchants have. If a picture is bought, with the assurance of the film salesman that it is a "knock-out" and it is proving in nearby runs that it is falling flat, the exhibitor should have the privilege of cancellation within a reasonable time before play-date, or an adjustment made. An adjustment will not be asked for by the majority of exhibitors unless the conditions absolutely warrant it.

We believe that the uniform contract is absolutely the most unfair thing that has entered this industry, it gives the producer and distributor all of the advantages, and the exhibitor, who after all pays the bills, is sold product before it is made at higher rentals than ever and is bound by an iron-clad contract to play or pay for pictures, regardless of whether they are good pictures or poor.

This organization will positively refuse to sign any more uniform contracts. (General patronage.)

JAMES C. RITTER, RIALTO, RIVOLA AND BOULEVARD THEATRES, DETROIT, MICH. (1,000,000): (1) No. (2) Too expensive, unbusinesslike and wasteful. (3) Individually. (4) Only what you have screened. (5) No. (6) Yes. (7) Possibly, when both sides quit four-flushing, use better business methods and establish confidence in each other. (8) Under present conditions, no. (9) None. Under present inflated production costs impossible. (10) No. (11) No cancellation. See them, buy them if suitable for your house, pay for them, play them. (12) Not to exceed thirty days. (High class neighborhood patronage.)

E. C. FORTUNE, DREAMLAND THEATRE, CARDINGTON, O. (1,100): (1) No. (2) Not adhering to contract and dating to their advantage, not ours. (3) Individually. (4) According to circumstances. (5) Yes. (6) Yes. (7) Maybe. (8) On some pictures. (9) Yes. (10) No. (11) Contract dates to be run as per contract, not shifted to suit exchange.

(General Comment): I believe dates on contract should be binding to exhibitor and exchange alike for it is unfair for the exchange to make an exhibitor accept pictures other than contract for the exchange makes the exhibitor, "if he wants to set a picture back," pay for it but reversing the situation it is O. K. on the part of the exchange to set it back. Is that fair? (Farmer patronage.)

KARL B. GAST, ARGONNE THEATRE, AKRON, IND. (1,000): (1) Fairly well. (3) Individually. (4) Not to exceed ten. (5) Yes. (6) Yes. (7) No. Might help. (8) No—No—No. (9) A portion all over certain gross. (10) Yes, with few exceptions. (11) Thirty day notice. Just booked "Fighting Blood" series starting January 6, and was just notified no service available until March 2. (12) Good if they pay the price. (Mixed patronage.)

HENRY E. NEWELL, HOWARD THEATRE, CHICAGO, ILL. (1) Fairly so. (2) Too much overhead. (4) Four to six is enough. (5) Only the very big ones. (6) No. (7) No. (8) Yes and no. (10) No. (11) Thirty days give and take.

(General Comment): There are one or two points that I have not seen brought out much, if at all, in the trade papers. First on the question of percentage. In answer to the question, "Do you favor percentage?" would reply, "Yes, under certain conditions." How are we to find a right solution of what is fair to both distributor and exhibitor? If the picture is booked for a week or longer it is comparatively easy, but what about the picture that is booked for one, two or four days? Then the day of the week must be considered and the business of the house taken into consideration. For an example: a picture that I would be willing to pay 33 per cent for on a Monday or Tuesday I would not pay over 8 per cent for on Sunday or 10 per cent on Saturday. And the distributor would be better off if he agreed to the lower figures on these days. I am speaking of my houses. There are other houses where a different percentage would be fair. That is one point.

Another regarding a committee of exhibitors and distributors sitting in New York to declare what is the proper price for me to pay on the North Side of Chicago is absurd. Possibly a committee in each town of men who knew the different situations would not be so bad, but a committee of men in New York would be out of the question.

Now as to protection given first runs. A first run house is entitled to the picture in the clear and no more. The day after he quits running it it should be released to the second run houses. This thing of advertising a picture extensively (a portion of which costs is charged to the second and later run houses) then letting it lay on the shelf for two or four weeks or sixty days after the first run is through with it works to the disadvantage of every one in the business except the first run. And while I will admit they are the ones to be considered first I will not admit that they are the only ones to receive consideration. (Highest class patronage in Chicago.)

M. M. RUBENS, PRINCESS THEATRE, JOLIET, ILL. (38,000): (1) No. (2) To get as much money from the exhibitor by fair means or foul regardless of cost or drawing power of the film. (3) No difference. (4) I believe an exhibitor could buy in groups of any number, if he can use them, if the rental was based on cost plus a fair profit the same as any merchandise. (5) The trouble is that unless some "bullet proof" method was discovered some of the producers would get a raw deal by those running a neutral agency boosting certain product to the detriment of the others. If it could be accomplished "on the square" would mean big saving. (7) Only by ascertaining cost plus a fair profit. The mahogany desk cowboys in N. Y. are the poorest judges. (8) Absolutely no! Very few houses can pay over 25 per cent of their gross and exist. Film companies would soon demand 75 and 80 per cent. Try and book "The Covered Wagon." Then "goo bye" exhibitor. (9) There can never be a fair plan as the film companies would keep asking larger and larger percentages until the exhibitor would be in the same position as he was when playing road-shows and it would soon have the picture industry in the same condition as road-shows are today. (10) Why not? Cost plus a fair profit. (11) Cancellation provisions have heretofore only been made to give the exchange another method to take advantage of the exhibitor. Look what was done to the exhibitors on "The Miracle Man," "Little Old New York" and "Enemies of Women." And all the film companies are supposed to be under Hays to give and get a square deal. It's a joke, isn't it! (12) According to local conditions. (Mixed patronage.)

WILL R. WINCH, WIGWAM THEATRE, EL PASO, TEX. (77,000). (1) No. (2) Output which companies demand an exhibitor take is too varied. That is, some is first class but much is fit for dumps only, yet all come in on a single contract. (3) Small groups. (4) Not over six at most. (5) Yes, rather than two or three using one releasing company. (6) If such a thing is possible, yes. (7) Might help some but doubt whether that would cure all. (8) Yes. Am using it exclusively except on small stuff. (9) Company to furnish both feature and short stuff. In other words full bill. Amount of percentage depends on local conditions. (10) As far as possible. The "gyping" on a good picture after one has used the company's rot is one of the conditions with which we contend. (11) No cancellation unless company fails to keep pictures up to standard existing at time contract is made. Make exhibitor pay and play otherwise. (12) At least thirty days.

(General Comment): I would like to see pictures sold with a certain star in say six pictures, each star independent of all others. The greatest trouble I encountered in the past was being forced to pay for a producer's error in selecting stars by having to take dead ones to secure live ones.

The fairest way, in my opinion, would be to book by a sliding scale of percentage. To be explicit, say in a town the size of El Paso:

20% up to $600.
25%, $600 to $1,200.
33 1-3%, over $1,200 and up to $1,600.
50%, over $1,600, with
A minimum guarantee of $25.

Then an exhibitor would have a chance of getting his overhead at least before he began giving up much. In other words, let the producer pay for his own rotten pictures and box office failures. Good pictures would earn good rental. If he had to do this, the standard of pictures would be raised after one season and some 100 to 150 of these alleged stars would be back behind the counter or in the laundry instead of trying to act on the screen. (Downtown patronage.)

Hoover Sees Good Year

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Jan. 9.—Secretary of Commerce Herbert Hoover, in an analysis of business prospects and conditions for 1924 says:

"The economic outlook for our own country for the next year is bright. In general the world situation is hopeful. The general spirit of prudence, the absence of speculation, complete employment, high production, and the great financial strength and stability of the important states in the Western Hemisphere, together with the promise of the early conference for systematic consideration of constructive solution of the world's greatest economic menace — Franco-German relations—all create a hopeful foundation on which the new year may build.

Our own country has exhibited extraordinary strength and progress. The basis of healthy business activity lies in balanced budgets, stable currency, high production accompanied by proportionate consumption and savings with an absence of speculation, extravagance, and inflation. These things we have in the United States. We have even more in the hope of decreasing taxes. The odds are favorable to 1924."

Production in East Is Broadway Topic

(Special to Exhibitors Herald)

NEW YORK, Jan. 8.—With rumors current for some time that the East might become the center of motion picture production and with publication last week by the HERALD of a story declaring that the "removal of a large part of the coming season's production program from California to New York is already taking definite form," interest along Broadway has reached a high pitch.

Of especial interest at this time is the plan to make Astoria, L. I., a second Hollywood.

Fineman Named Head Of F. B. O. Studios

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 8.—B. P. Fineman has been named general manager of the F. B. O. studios in Hollywood. Fineman also will represent F. B. O. in its contract with the independent producers on the West Coast. He is the husband of Evelyn Brent, film star.

Producing Schedules Mirror Forecasts of Financial Men

Bright Outlook for 1924 Is Prediction Broadcast by Hoover and Others—Big Studio Programs Announced by Several Companies

Production and distribution programs for 1924 mirror the encouraging forecasts of government executives and financial experts.

Several of the larger companies this week announce programs for "the busiest year in their history," programs which conform to the prediction of Herbert Hoover, secretary of commerce, that "the economic outlook for our own country for the next year is bright."

Senses New Confidence in the Future

Further evidence of the confidence in 1924 is contained in the curent issue of *The Bache Review,* which states, after an analysis of business conditions: "As far as the outlook for business in our own country has developed, there appears to be a new confidence in the future, which started in November. This confidence is created partly by a belief that there will be no sudden falling off in consumption, that the purchasing power is still large, and that stocks of goods are only moderate.

That this optimism has permeated branches of the motion picture industry is apparent from the following schedules announced by several of the bigger companies:

Warner Brothers plan twenty-six big pictures and three Ernest Lubitsch specials for 1924-25.

First National will offer fourteen attractions during the next three months.

Present contracts will fill United Studios to capacity despite increased facilities.

Carl Anderson announces distribution of twelve T. O. D. C. pictures beginning on January 27.

Louis B. Mayer officially announces 1924 will be company's busiest year with nine big productions already scheduled.

Warners Plan Largest Production

The Warner Brothers' Program, announced by Harry M. Warner, undoubtedly is the largest since inception of the company. Commenting on this schedule and the past year's offering, Harry M. Warner says:

"We said we would have a wonderful production year with our eighteen, and we made good our boast, critics of all hues, colors and standards lauding our achievements to the skies. The plans entered into enable me to say with equal confidence that our 1924-25 plans for twenty-six pictures and the Lubitsch specials will go even farther. The West Coast studios present the delightful spectacle of a big united family. Scenarioists, directors and actors are giving each other splendid co-operation. They have magnificent material with which to work.

"The Warners take special pride in having secured a contract whereby Ernest Lubitsch, the famous producer whose most recent production, 'The Marriage Circle,' a Warner special not yet released, will make three specials. Monte Blue and Marie Prevost costar in 'The Marriage Circle.'

"Mr. Lubitsch is carefully nursing his plans at present, not yet being prepared to announce titles and casts of the three pictures.

"Exhibitors will be pleased to learn that the twenty-six productions and the specials will be available to every theatre, regardless of size. There will be no gouging for big prices, and each single picture will be offered exhibitors strictly on its merits and marketing possibilities.

"Those of the eighteen pictures already released are enjoying a vogue satisfactory to exhibitors and producers alike. They are: 'The Gold Diggers,' 'Tiger Rose,' 'Little Johnny Jones,' 'The Printer's Devil,' 'The Country Kid,' 'Lucretia Lombard,' 'Flaming Passion,' and 'Conductor 1492.'

"Pictures of this group not yet released include 'Beau Brummel,' 'Daddies,' 'Broadway After Dark,' 'How to Educate a Wife,' 'The Yoke,' 'Being Respectable,' 'The Tenth Woman,' 'Babbitt,' 'The Age of Innocence,' 'Lover's Lane,' and 'George Washington, Jr.'

"The twenty-six, which will include famous plays, books and original scenarios by special staff writers, will be announced shortly. It represents the most ambitious schedule ever announced by the Warner Brothers' organization."

Variety Offered By First National

The fourteen productions which First National schedules for the first three months of 1924 touch every phase of entertainment from rapid-fire feature comedy to costume drama. Starting with January, designated as First National Month, one picture a week will be issued until the end of March.

Among the stars and featured players who will be presented are Ben Alexander, Corinne Griffith, Conway Tearle, Norma Talmadge, Barbara La Marr, Bert Lytell and Lionel Barrymore, Colleen Moore, Owen Moore, Sidney Chaplin, Louise Fazenda, Milton Sills, Anna Q. Nilsson and Richard Barthelmess. They will be presented in the independent productions of Thomas H. Ince, J. K. McDonald, Samuel Goldwyn-Geo. Fitzmaurice, Principal Pictures, Frank Lloyd, Inspiration Pictures, Joseph M. Schenck Productions, Larry Trimble-Jane Murfin, Maurice Tourneur, Corinne Griffith Productions, and First National's own producing units.

The January publications start with J. K. McDonald's "Boy of Mine." Following are "Black Oxen," "The Song of Love," "The Eternal City," and "Painted People."

In February the Principal Pictures version of Harold Bell Wright's novel, "When a Man's a Man," will be presented. The remaining February releases

(Continued on page 34)

Hays Visits West Coast Studios For Friendly Conference

Wampas Club to Have Special Train to San Francisco—Everybody Going

By HARRY HAMMOND BEALL

HOLLYWOOD, January 8.—With the arrival of Will Hays early this week, members of the industry here are wondering just what innovations the so-called "czar of the movies" will have to suggest for the year 1924.

Frederick W. Beetson, Hays' personal representative on the Coast, and secretary of the Association of Motion Picture Producers, which replaced the organization that went out of existence as the result of the dismal failure of the motion picture exposition last summer, anticipates no radical ultimatums from the "boss" of the films.

IT is believed that Hays is merely coming west for a friendly conference with producers, and that his visit was not hastened by the shooting of Courtland S. Dines, wealthy Denver oil man, by the chauffeur of Mabel Normand, to which the newspapers all over the country gave widespread notoriety, and which in no way helped the status of the industry.

* * *

In this connection it is interesting to note that Mabel Normand is not under contract to Mack Sennett, according to advices from studio officials. Investigation of the shooting affair brought out the fact that Miss Normand has only been engaged from picture to picture at the Sennett lot.

Whether or not the affair will cause a cancellation of production plans for her next Sennett starring vehicle is not as yet stated.

* * *

Stars, directors, and other film celebs by the scores are already making reservations on the "Wampas Limited" a special train that is to take the screen publicists and their guests from the entire industry north to attend the 1924 Wampas Frolic and Ball in San Francisco, on the night of January 19.

From all advance indications it will be the greatest aggregation of screenland notables that ever invaded any city in America.

* * *

Eddie Bostick, than whom there is no whomer among erstwhile theatre managers and who recently joined hands with Emile De Recat in the business of producing and booking spectacular acts and prologues, departed for Chicago and New York last week on a business trip. While in the east Bostick will sign a number of well known vaudeville acts for presentation on his western circuit. He will be absent from the city about two weeks.

* * *

Mrs. Maurice Barber, better known to the film world as Dorothy Farnum, is back in Hollywood after a delightful honeymoon spent in Santa Barbara, and in a tour of Northern California. Her husband is a well known official of the Cinema Finance Company. The bride has, during her career in the picture world, written and prepared many scenarios, including the screen version of Clyde Fitch's play, "Beau Brummell," in which John Barrymore is featured. She is now at work preparing "Lover's Lane" for screen presentation.

* * *

Anna Q. Nilsson is recuperating from an injury received during the filming of "Flowing Gold," a Richard Walton Tully production of the widely-read story by Rex Beach. The star suffered a broken rib and minor bruises. She will return to her work at the studio next week, according to her physician.

* * *

Barbara LeMarr, the Arthur L. Sawyer protege, has been selected to play the leading feminine role in "The White Moth," which Maurice Tourneur will film as his next picture for First National. The story will go into production within the next few weeks at the United Studios. At the present time Miss La Marr is enacting the role of "Lou" in Sawyer's production of "The Shooting of Dan McGrew." Immediately upon finishing this work she will report to Tourneur.

* * *

One of the big surprises in Hollywood movie society of recent weeks was the announcement of the marriage of "Herb" Rawlinson, Universal star. The bride, Loraine Abigall Long, a Detroit girl, is a nonprofessional. The ceremony took place at Riverside at the famous Mission Inn, where the couple first met. Owing to Rawlinson's steady employment at the studio it was impossible for the bridal couple to enjoy a prolonged honeymoon.

* * *

Frank J. Hawkins, distribution manager of the United Producers and Distributors, has just returned from a tour of the country and brings with him optimistic reports of conditions affecting the motion picture industry.

* * *

All is quiet for the time being at the Pickford-Fairbanks studio. Production activities were completed December 31, 1923.

On that date actual filming of Mary Pickford's "Dorothy Vernon of Haddon Hall" was finished. "Mickey" Neilan and the editorial staff are now in the midst of cutting and editing the hundreds of thousands of feet of film shot.

No release date has yet been arranged for "Dorothy Vernon of Haddon Hall." It will be distributed via United Artists and will probably be published in March.

"Doug's" "The Thief of Bagdad" was completed almost simultaneously with "Dorothy Vernon."

"The Thief of Bagdad" will be given the usual Fairbanks' New York presentation in one of the legitimate theatres, with possible showings in other key cities to follow. Plans for the general distribution of this production will be held in abeyance, to be announced following the New York premier which will probably occur in March.

* * *

Doug's need for animals while producing "The Thief of Bagdad," has resulted in the Pickford-Fairbanks studio in Hollywood taking on the appearance of the winter quarters of a circus.

Occupying a cage in the center of the "lot" is "Baby," a brown cinnamon cub bear. Six goats which Doug purchased at the beginning of the production have multiplied to eleven. There are also nine donkeys and a camel. "Florida," a two-foot alligator which also was purchased at the beginning of the production, now measures four feet and is not as much of a "pet" as he was two feet ago.

There are other animals present, but they are "pets." Included among these are Miss Pickford's parrot, "Mike," and her wire haired terrier, "Zorro," not to mention the favorite riding horses of the stars and the many work animals.

* * *

King Baggot is leaving no stone unturned in the assembling of an all-star cast for "The Inheritors." Mary Philbin's next starring vehicle, at Universal City.

The latest star to be chosen is Joseph J. Dowling, "The Miracle Man" of picturedom and famous character player in many big productions, has been cast for the role of Miss Philbin's grandfather in her new Universal-Jewel feature, "The Inheritors," now in production at Universal City under the direction of King Baggot.

* * *

"Everybody works but father" around the Richard Walton Tully stages at the United Studios. Ray Coffin, publicity director, turned reporter and Russell Ball, well known New York photographer, in Los Angeles on assignment for *Photoplay Magazine*, appears as a press photographer in "Flowing Gold," the big Rex Beach oil story which Tully is filming for First National.

Censorship Repeal Bill Now Before Assembly In N. Y. Legislature

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan 8.—A bill to repeal the motion picture censorship law in New York state was introduced last night by Assemblyman Frederick L. Hackenburg of New York City, a lawyer and a Democrat. The bill had been brought to Albany when the session opened last week, but was not read and officially introduced until last night. The bill calls for the repeal of the law on July 1, 1924.

The bill provides that all records and books of the New York censorship board shall be transferred to the state comptroller on or before July 30 next, that official being charged with winding up the affairs of the commission.

It is expected that a companion bill will be introduced at once in the senate, where it certainly will be passed owing to the fact that the Democrats are in control of the upper house. Politically, censorship in this state is regarded as a Republican measure pure and simple.

Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

Issue of January 19

Stories Told by the Camera

Who is there among us that doesn't like a good dog? Certainly not Shirley Mason, Fox star, who is shown here with her pedigreed French bull dog, "Bonzo." "Bonzo" is guarding the cup awarded him as first prize winner at the recent Hollywood Dog Show.

A new photograph of Clara Bow, a featured player in the forthcoming B. P. Schulberg Preferred picture, "Poisoned Paradise," who has been selected by the Wampas as one of the baby stars for 1924. Miss Bow is a real comer.

Madeleine Hurlock, striking screen beauty who has just been signed to a long-term contract by Mack Sennett. She will appear in pictures distributed through Pathe.

Pauline Frederick returns to the screen in J. Stuart Blackton's Vitagraph special, "Let Not Man Put Asunder," which presents a story of divorce by Basil King.

Patsy Ruth Miller and Brother Winston. Patsy has an important role in the Goldwyn-Victor Seastrom special, "Name the Man."

A live wire among San Francisco's exchange managers. Walter W. Kofeldt is head of Pathe's branch in the Golden Gate City.

Baby Peggy, who is rushing work on "Captain January," her first Principal picture, is thinking about the forthcoming Wampas Frolic, no doubt, and wondering if she can stay up late that night.

Four reasons why Metro's current and forthcoming productions are, and will be, popular. Left above: Ramon Novarro, the Metro star who typifies romance. He will appear next in "The Arab," being made abroad by Rex Ingram. Left: Percy Marmont, who has one of the finest screen records of 1923. He will be seen in Metro's "The Man Life Passed By." Center: Natalia Talmadge Keaton, "Hospitality's" hostess in Buster Keaton's new feature length comedy. Right: Robert Frazer, one of the most popular leading men, who appears in "Women Who Wait." This is a new Reginald Barker offering presented through Metro by Louis B. Mayer.

Mack Sennett, one of the comedy producers who made the bathing girl famous, is returning to that type of picture this season. He has signed Harry Langdon, vaudeville headliner, who will be featured with the 1924 Sennett bathing girls. The first picture is "Picking Peaches." Pathe will distribute it.

"Why Men Leave Home." Beautiful Helene Chadwick is the reason in the Louis B. Mayer special of that title which will be distributed through Metro. Miss Chadwick will take a vacation trip East shortly.

Mrs. Thomas G. Winter, president of the General Federation of Women's Clubs, confers with Rupert Hughes on uniform divorce laws. Hughts' latest Goldwyn attraction, "Reno," deals with this subject of wide interest in a striking manner.

In inset above is Director Bruce Mitchell, Matt Moore, Lila Lee and James Kirkwood discussing script for "Painted Women," a Kirkwood-Lee attraction for Hodkinson. In larger picture Mitchell is seen directing a mutiny scene occurring in the feature when the stokers are ordered to stand at their posts as the ship sinks. Publication date on the picture will be announced shortly.

There seems to be a discordant note some place. Both Frank Darro and Cameo deny guilt, however. These two are highlights in the new—and best—Max Graf production, "Half-a-Dollar Bill," which is being distributed by the Metro organization.

Chicken, chicken, who's got the chicken? That seems to be what is puzzling Ned Sparks (left) and Harry Tighe. This is a scene from "Horrible Horace," in which Sparks and Tighe are starred under the banner of United Producers and Distributors.

One of the dancing girls in J. Stuart Blackton's newest Vitagraph special, "Let No Man Put Asunder," which stars Pauline Frederick and Lou Tellegen.

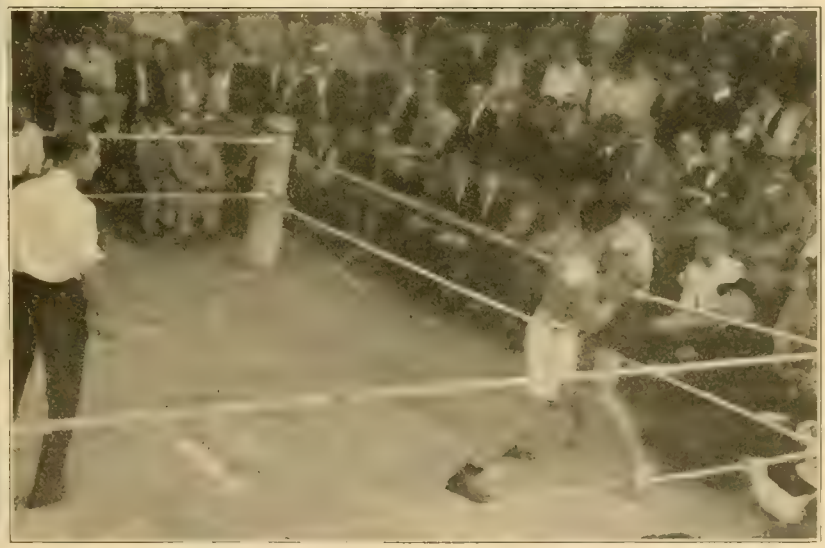
Dorothy Farnum is responsible for the scenarios for the two Warner Brothers specials, "Beau Brummell" and "Lover's Lane." The former stars John Barrymore.

When E. C. Jensen (right), assistant general manager of F. B. O., visited company's Little Rock office, he expected to find eight-month-old branch "a baby exchange, but instead found a grown-up office." That advance has been made under direction of John L. Franconi (left).

Max, one of the three Simian comedy stars now appearing in Sunshine comedies for William Fox.

One of the many striking photographs of Barbara LaMarr, who will star in First Natinoal pictures produced by Sawyer-Lubin. Miss LaMarr is a featured player in the new First National special, "The Eternal City.

Eileen Sedgwick, who received severe burns while working in "The Riddle Rider" for Universal, has returned to the lot. She costars with William Desmond in this "U" chapter play.



A pleasant noon hour is afforded the working men, directors, stars, extras and even the producers once a week at United Studios. Every Saturday noon the studio staff crowds around the squared circle to watch bouts between amateur boxers employed on the lot. Although there are more than 500 seats grouped about the ring there are never enough to accommodate the fans among the studio workers.

Editors, Press Agents and Pugs Attend Film Premiere

"Great White Way" Opens at Cosmopolitan Theatre—Rockett Brothers Open New Offices

By JOHN S. SPARGO

NEW YORK, January 8.—Probably no more heterogeneous motion picture audience ever assembled to witness the premiere of a big feature than was that which gathered last Thursday night at the Cosmopolitan theatre to see the opening of "The Great White Way", the latest output of W. R. Hearst's Cosmopolitan Productions.

Persons whose names usually appear only in the social columns rubbed elbows with those whose chief appearance in the public prints is confined exclusively to the sporting pages. Editors of big newspapers sat side by side with race track and boxing ring followers, heads of picture producing companies hobnobbed with exhibitors and even city editors looked at press agents without scowling. Whether social luminary, prize fighter, race follower, editor, producer, city editor, press agent or what not, they were all there to see some particular person of particular moment in the walk of life in which the see-er was particularly interested.

WITH Arthur Brisbane, Barney Google, Abe Kabibble, Nell Brinkley, Tex Rickard, "Bugs" Baer and about everyone whose names have been made famous by the Hearst newspapers and allied syndicate services, were shown in action on the screen and somebody in the audience was there especially to see what some particular somebody really looked like. With most of the spectators the picture really didn't matter so much—in fact, played only a fair second to the desire to see some favorite celebrity. And they all saw their favorite celebrity and in addition saw a mighty entertaining picture.

And while the celebrities failed to show talents as thespians to such an extent as to drive professional picture actors to the solace of the hootch bottle, each had something to do and did it as well as could be expected.

As promising picture stars, however, the celebrities are good editors, artists, sport writers and boxers.

* * *

Ever stepping out of the beaten path, Arthur Brisbane sets a new style for newspaper offices—and one which might be worth copying in other offices. In the opening scene in which the great editor appears, he is shown seated in his office dictating to a machine. One by one a number of the artists with whom Mr. Brisbane labors every day in the making of Mr. Hearst's great newspapers, enters the office of the chief. As each newcomer enters, he gravely and solemnly shakes hands with everyone in sight. So seriously and nonchalantly is this done that the impression is left that it is one of the regular ceremonies whenever two of the Hearst employes meet in the routine of their daily labors.

And now let's all try it and see what happens.

* * *

And just a little more about Mr. Brisbane, the actor; and don't confuse it with Mr. Brisbane, the editor, for some day some young daily paper reviewer may be out looking for a job. The aforesaid v. d. p. r. in his review of "The Great White Way" had this unkind thing to say:

> Arthur Brisbane is a ham actor. Engaging eye-play and frisky office manners such as he displays in this film are all very well. But no man who gets up out of his chair with his pants hitting his shoe tops, knees bagging like a couple of sacks of chestnuts, will ever get far as a cinema heart-breaker if we have anything to say about it.

* * *

The Rockett Brothers, Al and Ray, west coast producers, have established permanent offices at 565 Fifth Avenue, New York City, with Harry D. Klein in charge as general manager.

Incidentally the announcement is made that the title of the twelve reel picturization of the life of Abraham Lincoln has been changed from "The Dramatic Life of Abraham Lincoln" to "Abraham Lincoln," the former title was deemed too cumbersome for use in advertising.

* * *

J. STUART BLACKTON and his family left New York Sunday for Los Angeles where they will make their home in the future.

Mr. Blackton will begin work at once at the Vitagraph studios with his own producing unit which is to be known as Blackton Productions. His first picture will be "Between Friends," the Chambers novel and for this Lou Tellegen, who played the leading role in "Let No Man Put Asunder," has been engaged.

* * *

Word comes from London via the Universal office at 1600 Broadway that Marc Lachman, having successfully started "The Hunchback of Notre Dame" on its way to fame at the Empire theatre in London, is now on his way back to this country.

Mr. Lachman is on the Majestic and sent word ahead that he will be on the lookout to get the exact location of the twelve-mile limit as the Majestic nears the shores.

Paul Gulick is authority for the statement that the twelve-mile limit has been moved so far inland that Broadway isn't affected by it. Therefore Lachman is wasting a lot of time on the lookout.

* *

ELMER PEARSON, vice-president and general manager of Pathe, has gone to Florida for a two or three weeks' pleasure trip. At the Pathe offices they say Mr. Pearson did not forget his golf clubs and they confidently expect to hear of new course records made on Florida links.

* * *

RICHARD A. ROWLAND, general manager of First National, has gone to the coast to cast a critical eye over First National production matters, being especially interested in "The Seahawk" and "Flowing Gold" which are now in production.

* * *

HARRY REICHENBACH is back in New York after a two weeks' trip to the middle west, most of which time he spent in Chicago. It is asserted that while in Chicago Harry made a world record, not even once during that time acting as toastmaster at a dinner or even making post prandial speeches.

Since his return Reichenbach has been keeping a watchful eye on his newest picture, "Cytherea," which is being made at the Biograph studios and of which he admits Samuel Goldwyn owns 95 per cent.

* * *

MICKEY BENNETT, the kid actor, whose sensational work in Paramount's picture "Big Brother" has brought him no small amount of fame, has other talents besides this histrionic. Little Mickey is a singer of parts and has been engaged to make phonograph records for the Cameo Company. His first record is a song entitled "Big Brother."

P. S.—Walter Lindlar crosses his heart and says this is not a press agent story.

* * *

MARK KELLOG, who succeeded Bob Dexter as director of advertising and publicity for First National, slipped quietly and unostentatiously into his office and job last Wednesday.

* * *

The quarterly convention of the Paramount branch and district managers for this district will be held on January 17th and 18th at the home office, according to a call issued by Sidney R. Kent.

* * *

Rumors are occurring along Broadway that Charles Ray, who is here making personal appearances in connection with his big picture, "The Courtship of Myles Standish,'" had decided to make his next picture in the east. Mr. Ray says he has been investigating producing conditions here with this idea in view, but that no definite conclusion has yet been reached.

"Commandments" Breaks a Record

(Special to Exhibitors Herald)

NEW YORK, Jan. 8.—Cecil B. DeMille's production, "The Ten Commandments," now showing at Grauman's Egyptian theatre, Hollywood, smashed the house record for a week's receipts the week of December 23, topping the best previous record which was made by "The Covered Wagon" by $338, it it is announced by Paramount. Despite the Christmas holiday and the fact that business is usually off during Christmas week, the DeMille picture grossed $25,470 and surprised even the Egyptian's management by passing "The Covered Wagon's" mark which all had thought would stand for many months.

E. J. Smith Becomes F. B. O. Executive

(Special to Exhibitors Herald)

NEW YORK, Jan. 8.—E. J. Smith, formerly sales manager for Universal Pictures Corporation, has joined Film Booking Offices of America in an executive capacity.

Yes, There Are More Than 33 Good Actors

In Hollywood, Say Players Indignant Over Remark By Samuel Goldwyn

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 8.—Samuel Goldwyn, who is soon to locate here for the purpose of producing pictures, declared the other day in the Los Angeles press that there are only thirty-three good actors in Hollywood. The statement brought no echo of cheers from the players here and a few of them have made so bold as to suggest that maybe Mr. Goldwyn isn't entirely correct in his view.

Says Conway Tearle:

"I respect Mr. Goldwyn as one of the most powerful factors in motion pictures today but I cannot conceive on what basis he establishes his statement that there are only thirty-three good actors in Hollywood. If Mr. Goldwyn is right then many producers are wrong for they are engaging daily hundreds of men who they consider good actors. There can only be one way in which the merits of an actor can be judged and that is by his popularity with the public. Hundreds of actors in Hollywood are drawing millions of people to the theatres throughout the world. While all great screen favorites are not great actors yet it is certainly safe to say that ninety per cent of the popular players who work in Hollywood are considered good actors by the public and that is really what counts."

Says Pat O'Malley:

"If there are only thirty-three good actors in Hollywood then it is about time that hundreds of men who are making their living as actors here, find other employment and make room for new talent. However, I disagree with the contention that there are only this limited number of capable actors in Los Angeles. Like in every other calling the capabilities of actors are measured by degree. I cannot agree with the belief that there are only thirty-three good actors here and that all the rest are of inferior talent. Most actors appearing in pictures—and there are hundreds of them—do so because they are capable actors. I am confident that from four to six hundred could be named and that any committee of critics would declare them artists of the first water."

Says Lloyd Hughes:

"I believe that if the question were put to the public the number of good actors in Los Angeles would run into four times the number prescribed by Mr. Goldwyn. I should be interested in reading a list of Mr. Goldwyn's thirty-three and then submitting that list to the public for its opinion."

Book Censor Bill to Greet N. Y. Assembly

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 8.—When the motion picture censorship bill was passed in the New York state legislature three years or so ago, the prediction was freely made at that time that it would become the opening wedge to an effort that would be made to censor books.

That this is about to become true became evident during the past week when it was stated that a book censorship bill would be introduced in the New York state legislature this year and that it would be backed by a lobby made up principally of women.

"Abraham Lincoln" To Be Title of Picture

(Special to Exhibitors Herald)

NEW YORK, Jan. 8.—Al. and Ray Rockett announce that the title to their twelve reel picturization of the life of Abraham Lincoln will be changed from "The Dramatic Life of Abraham Lincoln" to "Abraham Lincoln," the former title being considered too cumbersome.

Exhibitors Declare Normand Productions Will Be Barred

Censor Boards in Ohio, Kansas and Memphis Plan Similar Action—Others Contemplate No Such Action for the Present

Adverse reaction to the unfortunate occurrence in Los Angeles on New Year's Day has resulted in several censor boards clamping down the ban on all pictures in which Mabel Normand appears and the cancellation of contracts by exhibitors who had booked the latest Normand vehicle, "The Extra Girl."

Following the shooting of Courtland S. Dines by the star's chauffeur and in spite of the appeal of Miss Normand that the public withhold judgment until after the facts are known, action was taken immediately by censor boards and exhibitors, although the movement has in no sense become general.

New Hampshire Exhibitors to Ban Films

The most sweeping exhibitor protest came in the announcement by Alphonse Couture, treasurer of the Motion Picture Theatre Owners of New Hampshire, that the association would bar from the screens of members future pictures starring Miss Normand. Among the individual theatre owners taking similar action is Nathan Robbins, operating a chain of houses in Utica and other New York cities, who cancelled a showing of "Mickey" in Watertown at the request of residents.

Other exhibitors in the Albany territory have shown a reluctance to feature the pictures for the present at least.

In Ohio it seems probable that the censorship board will issue a prohibitory order on the Normand films. Vernon M. Riegel, director of education and head of the censorship commission, indicated in his answer to Attorney General C. C. Crabbe's request that exhibition of these pictures be barred that such action would be taken.

Other Attractions Barred

In his reply to the attorney general, Director Riegel cited the fact that Jack Johnson's and Fatty Arbuckle's pictures had been barred from exhibition in the state, concluding:

"I assure you there will be no deviation from our present policy of dealing with such pictures."

Similar action is possible in Kansas where Attorney General Griffith has made a request to the state censorship board that the Normand films be tabooed.

To Vote at Next Meeting

Just what the Memphis, Tenn., censor board will do is uncertain, although Chairman John M. Dean has stated that the board at its next regular meeting will place a permanent ban on the star's attractions. He added that pictures in which Edna Purviance appears will be suspended until the case is cleared up.

George H. Cobb of the New York censorship commission contemplates no action at this time, declaring that "under our law we are supposed to pass upon the character of the pictures and not upon the character of the individual involved in any scandal."

Chicago likewise plans no action at the present time, preferring to hear the findings in the case.

(M. P. Foster touches upon the Normand case in his "Letter from Readers," published on page 49.)

Help! Help!!

See page 48

Blackton to Produce His Future Features At West Coast Plant

J. Stuart Blackton passed through Chicago on Monday en route to Los Angeles, where he will in future produce for Vitagraph. Accompanying Mr. Blackton was Lou Tellegen, who will be starred in the next two society dramas which Mr. Blackton will direct, and Mrs. Blackton and two children. Mr. Blackton has secured the screen rights to A. S. M. Hutchinson's latest novel and will screen it on the Coast.

To a HERALD representative Mr. Blackton stated he would hereafter produce all of his pictures in California because of the many advantages there, including larger studios. The Vitagraph West Coast studio is four times the size of the Eastern plant.

It was just sixteen years ago this week that Mr. Blackton was married, the ceremony being performed in Chicago, with George Kleine acting as best man. George K. Spoor and Mr. Blackton discussed Mr. Spoor's latest invention of projecting pictures with the third dimension, while in the city.

Vote for Sunday Shows

(Special to Exhibitors Herald)

MOHAWK, N. Y., Jan. 8.—Last week the residents of Mohawk came out and carried the proposition for Sunday motion pictures by a majority of 58. About 1,000 votes were cast.

Finish Property Building

LOS ANGELES.—Completion of the $100,000 property building at United Studios was celebrated New Year's Day, by a dinner given by studio executives in the luxurious tea room which opened on the first floor.

Producing Schedules Mirror Forecasts of Financial Men

(Continued from page 25)

are "Torment," "The Love Master," and "Secrets."

March will see the release of "The Galloping Fish," "Flowing Gold," "The Enchanted Cottage," "Lilies of the Field," and "Sundown."

Richard Walton Tully is working on the continuity of "The Bird of Paradise," after which he plans one more pretentious production for the year, the name of which has not been announced.

Maurice Tourneur is to begin production of "The White Moth" before the month is out.

Aronson Looks Forward to 1924

Alexander S. Aronson, general manager of Truart Film Corporation, sees as the outstanding factor of 1923 the exceptional productions which were produced by publishers.

"Because of the vastly increased quantity of exceptional photoplays over that of any previous year in the history of the industry," said Mr. Aronson, "this increased number, many of which in previous seasons would have been outstanding attractions, have, paradoxically, not stood out as exceptional. Perhaps they were accepted as the natural advancement which is expected of the industry. The fact that there were these exceptional photoplays in greater quantities than ever before, points to a progress of which everyone in the industry should be proud.

"Together with these, there were several outstanding astounding and ambitious productions, greater in value, in scope and drawing power than any which have ever been made.

"If we are to learn a lesson from 1923 and be able to predict 1924 in the industry from this lesson, it would indicate that the exhibitor will absorb many productions that can be classed as good, ordinary pictures, which offered in any year before 1924 would have been exceptional), and that productions will divide themselves into two classes, the good, ordinary kind and the monumental productions in the million dollar class of which there will be more than in any year previous.

"And, if we may prophesy, it would appear that the representative key cities will establish two classes of theatres for these two classes of productions: One, the usual, grind house to take care of the good product and the two-a-day house to take care of the unusual productions, charging legitimate attraction prices therefor. For the mediocre picture there will be no room at all."

Space Crowded at United Studios

M. C. Levee, president, announces a production program for 1924 at United Studios that bears out predictions made a few months ago that this would be the biggest year in the history of the industry. "Contracts which we have on hand assure us that this will be the most prosperous year since the studio was built in 1917 by Robert Brunton," he said. "In fact, despite facilities added during the last year, we will be crowded for room."

Norma and Constance Talmadge are producing at United. Joseph M. Schenck announced a program that calls for an expenditure of four millions of dollars, with four pictures for Norma and three for Constance, during the coming year. Constance is just now finishing "The Goldfish."

Three big productions, which will take months to film, are scheduled for an early start at United. Just getting under way is Frank Lloyd's "The Sea Hawk."

Due to start on January 15 is First National's own production "Sundown," to by directed by Lawrence Trimble. The story will take months for production and is centered around a cattle drive, to be staged in Arizona.

Thalberg Sees Biggest Year

Nineteen hundred twenty-four will be the busiest year in the history of Louis B. Mayer Productions, according to Irving G. Thalberg, vice president and general manager of the organization.

At least three big all-star productions will be made by each of the three directors now under contract, namely, John M. Stahl, Fred Niblo and Reginald Barker, and several more production units will be added. The stars working under the Mayer banner at the present time include Renee Adoree, Norma Shearer, Huntly Gordon, Hedda Hopper and Robert Frazer and the culmination of arrangements now under way will bring other brilliant artists into the fold.

With John M. Stahl completing the editing of "Why Men Leave Home," Fred Niblo putting the final touches to "Thy Name Is Woman" and Reginald Barker completing "Cape Cod Folks," plans are under way to enable these directors to start on new pictures at the earliest possible moment. Barker's next will be "Broken Barriers."

"Coming as the reaction of overproduction, the recent curtailment of activities in the studios was a logical and therefore a healthy step in the industry's progress," said Louis B. Mayer. "The business outlook was never better than for 1924. The seven-reel picture with a good story and strong cast furnishes the basis of trade in the industry and the demand for meritorious productions of this class was never greater than at the present time."

Product Announced for the T. O. D. C.

Following the Renco production of Charles K. Harris' "After the Ball," which will be published by Anderson Pictures for Theatre Owners Distributing Corporation, through the F. B. O. exchanges on January 27, eleven more pictures of more than ordinary importance are promised by Carl Anderson for release during the balance of the year.

That the Theatre Owners product will be made up of a wide variety of subjects, each depending upon its own merit for popularity and each the work of a different well known director, using stars and players of his own particular choice, is proved, it is said, by the names that are known to be identified with coming releases. Officials of the company point to this fact as illustrative of their success to date in selecting pictures that have the advantage of a wide appeal to theatre patrons.

"After the Ball" is the work of Dallas Fitzgerald with Gaston Glass, Miriam Cooper and Robert Frazer among the players.

The February release will be an entirely different style of drama with Christy Cabanne's forceful direction and an entirely different cast of players.

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By H. T. HODGE
(Gem Theatre Co., Abilene, Texas)

Many small town exhibitors could build up their attendance 50 to 100 per cent by using better film service, improving their projection, buying new screens and providing better ventilation, all of which is vital to the success of the business. Some will say they cannot afford to spend the money, that the business does not justify it. Probably it does not, now, but make the improvements and watch the business increase.

By C. E. BARBER
(Electric Theatre, Tilden, Ill.)

On two of my weak nights, instead of reducing my admission, I put on a better program. That is, I put on one night "Fighting Blood" with a feature and the other night I cut out the feature and put on a two-reel comedy, two-reel Western, and "The Leather Pushers," and raised my admission. I am satisfied with results.

Exposition to Help Pay Cost of Kansas Meet

(Special to Exhibitors Herald)

KANSAS CITY, KAN., Jan. 8.—The M. P. T. O. Kansas is planning to have a convention that not only will be vastly different from gatherings of the past, but one that partially will pay for itself. The meeting, which may be in either Topeka or Emporia, is scheduled tentatively for the middle of April and may be a four-day affair, as an exposition in conjunction with the convention is contemplated.

The Auditorium at Topeka or a similar large building at Emporia, depending upon where the convention is held, will be divided into spaces for booths for motion picture exhibits, while the center of the arena floor will be reserved for dancing from 1 o'clock in the afternoon until midnight. A charge of about ten cents admission to the building and an additional charge of ten cents for dancing is being planned to defray expenses of the convention. All business meetings of the association, which will begin one day after the opening of the exposition, will be at some hotel in the town selected for the convention

THE THEATRE
A Department of Practical Showmanship

Freeburg Is Advocate of Film Beauty

"Pictorial Beauty on the Screen," by Victor O. Freeburg, The Macmillan Company publishers, is a volume of importance to exhibitors as well as to producers, directors, cinematographers and others whose fortunes rise or fall in pace with the estate of the photoplay. It opens, to most, a new avenue of vision; to all it presents new and profitably ponderable ideas.

The author gives his viewpoint and his purpose in the first paragraph of the preface. He says, "If I look upon a motion picture as a kind of substitute for some stage play or novel, it seems to me a poor thing, only a substitute for something better; but if I look upon it as something real in itself, a new form of pictorial art in which things have somehow been conjured into significant motion, then I get many a glimpse of touching beauty, and I always see a great range of possibilities for richer beauties in future examples of this new art. Then I see the motion picture as the equal of any of the elder arts."

Proceeding, then, with stills from productions of remote and recent date illustrating his text, the author brings the motion picture under the reader's eye stripped of story, plot, character and action, and inspects it as purely pictorial. Criticizing without prejudice, revealing shortcomings and virtues with reason, he builds up and supports against every conceivable contention the proposition, vital to the exhibitor as to all members of the industry, that the pictorially good picture, other qualifications being equal, proves infinitely more valuable, and that, even lacking the common virtues of the acceptable production, the pictorially meritorious photoplay wins an approval not vouchsafed the heedlessly snapped series of events.

So much for the commercial value of the book's message. It's personal value, perhaps, is of even greater importance, since none who read it may ever again view the photoplay with quite the old indifference to artistic quality. Its wide perusal, within and without the trade, cannot fail to result in a keener appreciation of screen entertainment. In the wake of that follow immense benefits.

NEWSPAPERS, deemed the best advertising medium by the best advertisers, is best mainly because it is regular, well established, dependable. If other mediums are to be raised to similar efficiency, it is a natural step to endow them with these qualities, not use them sporadically.

"Mailman" Book Is "Short Course" in Film Exploitation

UNDER personal supervision of Nat Rothstein, creator of possibly the most vital chapter in the story of the film press book, Leslie Jordan has produced for F. B. O. a campaign directory on "The Mailman" which might be utilized profitably as a "short course" in motion picture exploitation.

Like the previous notable volumes from this source, published for "In the Name of the Law," "The Third Alarm" and "Westbound Limited," the present work may not be described properly in available space, and assuredly should not be incompletely analyzed.

It's in 20 pages, newspaper size, and neither space nor ink is wasted. No showman should fail to read a copy.

Boys, Stop Writing to Roy Adams!

Boys, stop writing to Roy Adams!

Ever since you read his letter to this department telling about his printing press he's been kept so busy answering your inquiries that this week he gives us the information to pass on to you and asks us to help him out.

Here it is:

THEATRE EDITOR, EXHIBITORS HERALD—Fr'even's sake help me out and tell the boys they can get a printing press just like mine from Sears, Roebuck and Co., an' ink, type, etc., from the Globe Type Foundry, 956 West Harrison St., Chicago. I never knew exactly what a long felt want looked like, but I guess I stumbled on one when I sprung that printing press idea, judging from the inquiries that have come in from all over the country.

If any of the boys are using Mazda projection, you might tell them I just tried out (and kept) a new Cinephor condensor set which, with a 600 watt Mazda projection bulb, gives more light on the screen than a 900 watt with the old prismatic condenser lens.—ROY W. ADAMS, Pastime theatre, Mason, Mich.

PETTY ECONOMY has no place in the theatre. Genuine economy, on the other hand, explains the fortunes succesful showmen make. Close contact with clientele fits the showman to discriminate.

Aughinbaugh Graph Shows Film Values

Through use of a simple graph showing by continuous lines the box office receipts registered in successive showings by various stars and types of pictures, B. A. Aughinbaugh, Community theatre, Lewistown, O., maintains a running record of film values enabling him to discard promptly the unprofitable product and replenish with money-makers.

As announced last week, a graph demonstrating the Aughinbaugh method is presented upon the second page following.

Attention to Mr. Aughinbaugh's method was attracted by his "Money-Making Idea," published in a recent issue of the HERALD. A letter requesting further details for the benefit of readers brought the information presented this week.

Explaining that he does not think it good judgment for an exhibitor to make public in actual figures his intake and expenditures, Mr. Aughinbaugh drew up a comparative graph based upon one he has used but giving box office receipts proportionately, not exactly.

Thus, the line designated A, representing a certain type of picture, shows $25 as the first box office figure, whereas another amount, possibly a multiple, was taken in. Likewise the other lines, each of which represents in true proportion the receipts drawn by a certain star whose pictures are used at the Community theatre.

In the graph, the figures across the top designate consecutive showings. The figures down the left side, which must be made to conform to individual conditions, designate box office receipts. After each showing a line is drawn connecting the new receipt mark with the preceding one, and so the graph presents at all times a running record instantly available for inspection.

The graph reproduced was made with a standard typewriter from the original contributed by Mr. Aughinbaugh, the coloration of which prevented direct reproduction, demonstrating the ease with which the system may be adopted by other showmen. As Mr. Aughinbaugh remarks in his letter, special paper for this purpose may be purchased, or any blank paper may be ruled off and numbered as required. In either event, variously colored lines used to represent various stars and types of pictures give best results.

A separate graph running all attractions along continuously also is used by Mr. Aughinbaugh.

ILLUSTRATING THE LETTERS

Comment on "New Ones I Have Seen"

Pictures seen but not exhibited by contributors to "What the Picture Did For Me," reports on which for that reason are not published in that department, are commented on as follows:

"Merry Go Round," with Norman Kerry and Mary Philbin.—I saw this picture at Crieghton, Neb., through the courtesy of Mr. Largen, who operates the Lyric theatre there, and I am free to confess that I never saw real acting until I saw Mary Philbin in this play. This is the first picture in which I have seen her play and I want to say she has them all backed off the map. It is just wonderful.

The picture is good, but they spent too much money for sets, which tended to make the picture too long and did not mean anything. But buy the picture if you can get it right, as the acting of Kerry and Philbin is worth the price. This ought to go good anywhere. Mr. Largen sure had good houses.—F. J. O'Hara, Community theatre, Elgin, Neb.

"Pioneer Trails": Reviewed at Rockford recently and agree with Mae Tinee of *The Chicago Tribune,* who said, "Same kind as 'Gasless Wagon' only better."

"Jealous Husbands": Reviewed but not yet played. It is just simply the last word in motion pictures.

"Loyal Lives": For small towns, can't be beat. Post office employees will tie up with you on this. Story, etc., good.

"Masters of Men": This is a pippin.

"Garrison's Finish": About 99½ per cent hit.

"Merry Go Round": This is a production. Miss Philbin's acting great.

"The Brass Bottle": Reviewed but will not play. The person responsible for this ought to be where Fatty is.

"The Silent Partner": Very good. Not a big special however. Has a good appealing story.

"Bluebeard's Eighth Wife": I can agree with Miss Tinee. It is the bunk. Fine acting, wonderful direction, fine settings, almost gorgeous, parts all well cast, photography wonderful, but it is the bunk just the same, as the story is not there. Just what a fifteen-story hotel would amount to built on quicksand.

"Out of Luck": Very good story, something like "A Sailor Made Man."

"The Truth About Wives": Fair. Miss Blythe O. K. Don't know whether male lead ought to be shot or just muzzled.

"Trilby": Another bad mistake, picking on a story like that.

"Patsy": Try this for a program one-nighter. You'll be surprised.—W. O. Stevens, Apollo theatre, Princeton, Ill.

A FRAGMENT of dirt, caught in the aperture plate, looms like a mountain upon the screen, and everyone objects to it. A fragmentary incivility, a cross word, from a staff member to a patron, is similarly magnified through the comment of the customer, and while not everyone knows of it at once, 'most everyone hears about it in time and, of course, objects. The incivility is the more important, and the more often unheeded.

Two humorous scenes from the Pathe comedy "Tire Trouble" soon to be published.

Creamer Back In Circle

John W. Creamer, whose long silence may have perplexed readers of this department as it has we who do the mechanical necessities, returns to the circle this week with photographs and a letter. The former are reproduced upon the second page following. Here's the latter, or, if you prefer, the letter:

THEATRE EDITOR, Exhibitors Herald.—Guess you think I must have crawled into a hole and pulled the hole in after me, but not so. Just been too busy to write, and then, some of the exploitation I have been doing has already been described, so I didn't send in any reports.

But here are three photos. The one on "Prodigal Daughters" was handpainted with a three-sheet figure pasted on. From the photo you cannot get the vivid coloring, but that, together with the unusual size of the frame, attracted lots of attention.

For the display on "Brass" I also used a three-sheet figure, putting stills on the remainder of the board, and around the stills I pasted all the sensational scare heads I could find, these pertaining to divorce, modern marriages, etc. It was something different and stopped 'em.

The Harold Lloyd lobby display was built over from the one on "Brass," also using three-sheet figures for attractors.—John W. Creamer, W. P. Cuff Enterprises, Chillicothe, Mo.

IT IS STRANGE that no one of the variously estimated thousands of exhibitors in the United States has attempted to operate an exclusive short subject house. It is not compatible with the venturesome spirit of showmanship that no one dares take the risk, which might make and could hardly lose a fortune.

"Why Worry," Indeed

Of no point, particularly, in the present connection, it should be remarked by all that "Why Worry," Harold Lloyd's Associated Exhibitors production, has exercised a tonic effect upon the trade. In reports on this and many other pictures the phrase that is the title appears frequently, representing a spirit that makes for a generally admirable morale.

It exercised a tonic effect, also, on the Christmas box office of the Morgan theatre, Henryetta, Okla., as Charles Blaine states in his letter. There's an illustration upon the second page following.

THEATRE EDITOR, Exhibitors Herald.—We used the enclosed teaser on "Why Worry" one week in advance to good results.

We played the picture Christmas to capacity.

We used 2,000 of these teasers.—Charles Blaine, Morgan theatre, Henryetta, Okla.

What Not To Do

What to do is always more important than what not to do, of course, but, holiday activities having occupied exhibitorial attention to such an extent that many who meant to write letters for this department this week didn't do so, a few of the more timely and consequential "Don'ts" may be listed with point.

As a beginning, don't talk too much. It used to be more or less true that "every knock is a boost," but like many catch phrases that one has not worn so well. In fact, at this time it almost is true that every boost is a knock; which applies, of course, to boosts from within the theatre field. There's been so much boosting that it's lost a good deal of its weight. And so has come into being a condition in which a dignified silence gets better results.

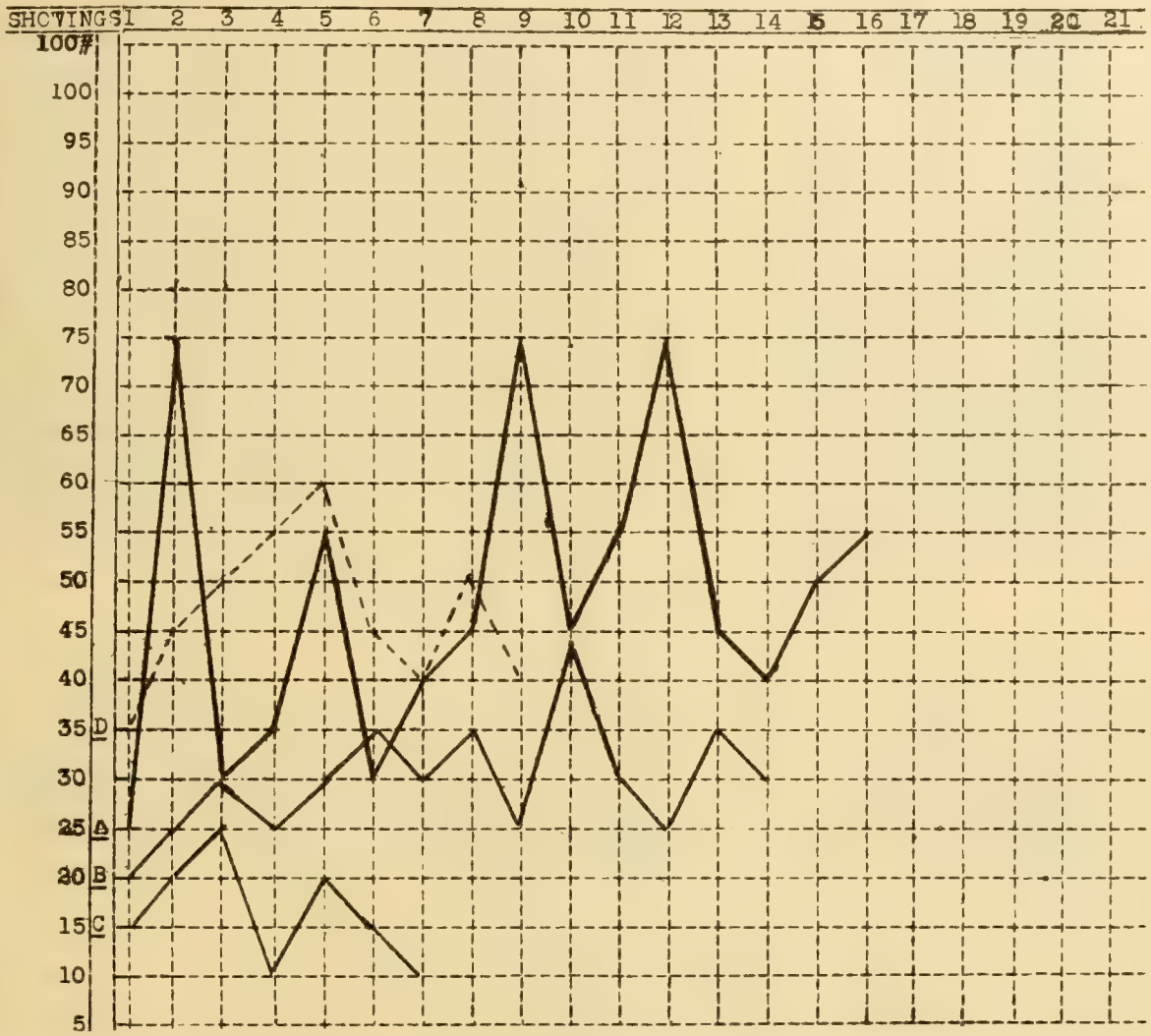
The law of contrast is a very reliable one. When the outside world is talking its head off about the screen, the inside may as well be quiet. The time to talk is when there's an attentive audience. This time follows immediately after the din, naturally, and the less noise made in the interim the shorter the period.

Any time is a good time, of course, to talk about the theatre institutionally, as has been done more consistently in the past year than previously. Advertisements on house policy, treatment, courtesy, organization, ideals, all scoring demonstrable points, appear in greater and greater number. It will be a long time before the saturation point is reached in that direction.

Fred S. Meyer's latest house organ for the Palace theatre at Hamilton, O., which has just arrived, is another book of 100 pages. It is easily the leader in its field and sets an example for all showmen to contemplate.

This item can be placed in a "don't" column only with the imprecation: Don't fail to publish a house organ. To which may be added the suggestion that it be made as nearly like Meyer's as possible.

GRAPHS BOX OFFICE VALUES



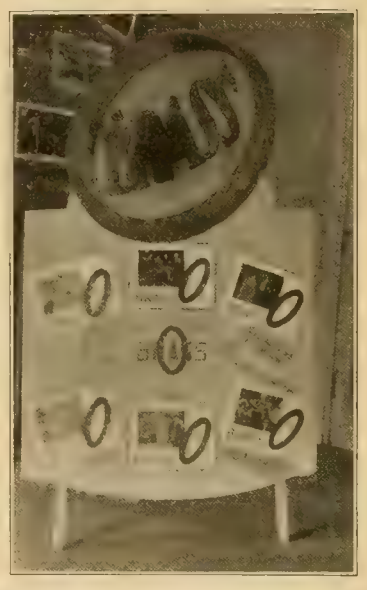
REPRODUCTION of specimen of graph drawn by B. A. Aughinbaugh, Community theatre, Lewistown, O., to demonstrate his system of recording box office values of stars and types of pictures exhibited. A story explaining the method in detail is published on the first page of this department this week.

Although the figures given above do not represent the actual intake of the Community box office, they are accurately proportionate and do represent the comparative box office values of three stars and one type of picture exhibited by Mr. Aughinbaugh.

The method of operation is simple. At the first showing of a star's product or a type of picture, a dot is made at the intersection of the line indicating showing and that indicating intake. At the second and subsequent showings similar dots are made and the connecting line is continued. In the original graph, Mr. Aughinbaugh uses colored crayons, each color denominating a class of product or a star. In the above transcription of the original graph, made with a standard typewriter to demonstrate the ease with which the plan may be adopted, letters are substituted for colors. Any stationer can supply ruled paper ready for use, with the inscription of intake figures, or, as Mr. Aughinbaugh points out, any exhibitor can rule a blank page as required.

Naturally, Mr. Aughinbaugh does not wish to disclose the identity of the stars here represented, but it may be stated that "A" is a type of production steadily growing in popularity, "B" a star whose pictures are generally accorded a higher rating than indicated, "C" a feminine star frequently miscast, "D" a widely favored star of Western plays. "The Box Office Record" and "What the Picture Did for Me" attest the accuracy of the graph record.

ILLUSTRATING THE LETTERS



JOHN W. CREAMER, W. P. Cuff Enterprises, Chillicothe, Mo., writes this week of the displays reproduced above, used at the Strand and Empire theatres. At left, a set piece for Pathe's "Safety Last." Center, a display for "Brass," Warner Brothers.

CHARLES BLAINE, Morgan theatre, Henryetta, Okla., used 2,000 of the above teaser strips, done in green on white, 11 inches wide, for Associated Exhibitors' "Why Worry," his Christmas attraction, doing capacity.

WALTER C. BENSON, Laurier theatre, Woonsocket, R. I., aided by Buddy Stuart, exploited "Human Wreckage," F. B. O., as shown above, 26 boys figuring in the parade, carrying banners and distributing literature.

SHORT SUBJECTS

Pathe News to Work With Bok On Peace Plan

Emanuel Cohen, editor of Pathe News, and Edward W. Bok, donor of the $100,000 award for a practical world peace plan, have completed arrangements whereby Pathe News will operate as a national newspaper in gathering expressions of public opinion and support of the proposition. The undertaking is in many ways the greatest ever undertaken by a news reel and promises to add immeasurably to the prestige of the newspicture institution.

As has been chronicled in the public press, the Bok competition was opened to the public July 2, 1923, and more than 22,000 plans had been submitted at closing date, midnight, November 15. The winning plan now has been determined, although the winner's name will not be disclosed for the present, and half the award will be made at once, the other half to be given when the plan has been demonstrated practicable or has gained a sufficient popular support. It is to ascertain the extent and character of this support that Pathe News and newspapers throughout the country are to poll by ballot the sentiment of the public.

Newspapers everywhere will present the plan in detail, with a ballot upon which readers will be requested to signify favor or disfavor. Pathe News will perform the same service, but upon a national scale. A graphic analysis of the plan will be given in Pathe News, and ballots supplied to exhibitors by Pathe will be presented to theatregoers for the recording of their votes. These have been sent to Pathe exchanges over the country and will be issued in required lots to theatres using the reel. Pathe News will present its analysis of the plan beginning January 7.

After the ballots are collected by exhibitors using the reel, they will be returned to Pathe exchanges and forwarded to the headquarters of the American Peace Award Committee in New York for tabulation. Thus will the sentiment of millions of citizens be ascertained at a single stroke.

That the movement is one sponsored by individuals prominent in the affairs of the world and the nation, and, therefore, a movement that will lend increased dignity and prestige to the screen's cooperation, is evident from a perusal of the committees allied with the Bok Peace Award. The Policy Committee consists of the following members: John W. Davis, former Ambassador to Great Britain and now President of the American Bar Association; Learned Hand, Judge of the United States Court for the Southern District of New York; William H. Johnston, President of the International Association of Machinists and executive officer of the Conference for Progressive Political Action; Esther Everett Lape, member in charge, and writer; Nathan L. Miller, former Governor of New York State; Mrs. Gifford Pinchot, active in political and social welfare movements; Mrs. Ogden Reid, Vice-President of the New York Tribune, Inc.; Mrs. Franklin D. Roosevelt, Vice-Chairman of the New York League of Women Voters; Henry L. Stimson, former Secretary of War; Melville E. Stone, counsellor of the Associated Press; Mrs. Frank A. Vanderlip, Regional Director of the New York League of Women Voters, and Cornelius N. Bliss, Jr., Treasurer.

The Jury of Awards comprises the following members: General James Guthrie Harboard, President of the Radio Corporation of America; Colonel Edward M. House, personal representative of ex-President Wilson in 1914-15-16; Ellen F. Pendleton, President Wellesley College; Roscoe Pound, Dean of the Harvard Law School; Elihu Root (chairman of the Jury of Award), Secretary of War in President McKinley's Cabinet, Commissioner Plenipotentiary for the United States in the Limitation of Armament Conference at Washington; William Allen White, editor and novelist, and Brand Whitlock, former Ambassador to Belgium.

The Christie Cartoon

The Christie cartoon, which is not a cartoon at all but just funny little figures drawn with straight lines to illuminate subtitles in Christie comedies, is about the closest approach to sheer humor that the screen affords.

In mat form, these are available to exhibitors for use in newspaper advertising, yet not a great many newspaper advertisement that come to this desk contain them. As a matter of fact, they should not only be used invariably but should be enlarged for window card and billboard display as well.

NEWSPICTURES

INTERNATIONAL NEWS No. 3: Water Rationed in Japan as Famine Threatens—Seventeen Die in Dunning Asylum Fire—Statesmen in Milking Competition—Train Roosters for Stage—Olympic Skaters in Final Try Outs—Aviator Flies Over Manhattan New Year's—Ex-President Wilson Honored on 67th Birthday—Territorial Specials.

INTERNATIONAL NEWS No. 4: Thousands Pay New Year's Call at White House—Champion Barrel Jumper Invents New Ice Stunts—Work Progresses on Stadium for Olympic Games—Hippo-Motoring New Sport—Navey's Ambulance Plane Proves Success—Philadelphia Mummers Greet New Year with Spectacle—"Air Conquest of Mt. Whitney"—Territorial Specials.

KINOGRAMS No. 2316: Friends Give Ex-President Wilson Motor on 67th Birthday—Rotarians Select Baldest Member—Gen. Dawes Accepts Reparation Post—Many Die in Dunning Asylum Fire—Helped Lt. Wood Make $800,000—London Girls in New York Dance to Chicago Music Via Radio—An Interview with Arthur Train—Train Roosters for Stage—Pictures of Greek Revolution—Boy Scouts Inspect Training Ship—Territorial Specials.

KINOGRAMS No. 2317: Racing Restored at Culver City—Thousands Attend White House Reception—Philadelphia Mummers Parade—An Interview with Father C. M. DeHeredia—Thousands Attend Fair of Gizeh—Pioneer Automobiles Still Running—Olympic Skaters in Try Out.

PATHE NEWS No. 106: Yale and Dartmouth Play Hockey—Friends Give Wilson Motor on Birthday—Many Die in Dunning Asylum Fire—Puebla, Mexico, Again in Government Hands—More Battleships Junked—Dawes Accepts Reparations Post—Geisha Girls Perform for Camera—Passengers Escape Death in Texas Rail Wreck—Flight Over Cairo, Egypt.

PATHE NEWS No. 107: Switzerland Has School for Ski-ing—Statesmen in Milking Competition—Bryan Conducts Outdoor Sunday School—Thousands Pay New Year Calls at White House—Philadelphia Mummers Parade—A National Referendum on the Bok Peace Plan—Territorial Specials.

DIGEST of PICTURES of the WEEK

FREDERICK JAMES SMITH, Editor of *Screenland,* says that life is portrayed in the films under restrictions. "If the screen actually became a caustic commentary upon our life," he maintains "it would be much more worth while. But with ministers protesting about any of their guild being shown on the screen in any guise, with every religious denomination shrieking against anything about its creed being touched upon, with censors trimming stories here, there and everywhere, it is well nigh impossible to do anything of dramatic consequence in the films these days.

"Until the films have as much lattitude as the stage and literature they cannot become a vital art. True, the screen is revealing growing pains here and there. 'A Woman of Paris' is a sign that the screenplay is growing up. Maybe 'Anna Christie' will be another. We are wondering just how America will receive them."

"THE GREAT WHITE WAY" (Goldwyn Cosmopolitan) adapted from H. C. Witwer's story "Cain and Mabel" should prove a winner from every angle. Besides a lively and entertaining story it has one of the most remarkable casts ever assembled in one picture, men of prominence in the literary and sport field as well as many well known screen stars. It is a "novelty cast" that really fits into the picture. A remarkable picture away above the ordinary in entertainment value.

"BIG BROTHER" (Paramount) is propaganda in a way for the Big Brother movement, and the film is introduced with a long foreword by Theodore Roosevelt. However, it is good screen entertainment and made so by the sincere performances of Tom Moore, Mickey Bennett and others. t is an Allan Dwan production, a story of Eastside New York.

"ALIMONY" (F. B. O.) is a greatly over-acted, trite society drama concerning a poor inventor, a rich oil magnate, with the usual triangle trimmings. Warner Baxter, Grace Darmond, Clyde Fillmore and others are in it. None distinguish themselves by their acting, principally because the story is so commonplace.

"RENDEZVOUS" (Goldwyn) is Marshall Neilan's latest production—a story of Russia, dealing with the love affair of a young officer of the A. E. F. and a Russian girl. Conrad Nagel, Lucille Ricksen, Elmo Lincoln, Sydney Chaplin and Kate Lester are the principals. Not up to the standard set by Mr. Neilan in his former pictures.

'THE CALL OF THE CANYON" (Paramount) is Paramount's second attempt at the Zane Grey type of production and the result is a less striking but undoubtedly more successful picture than "To the Last Man." Richard Dix, Lois Wilson, Noah Beery, Marjorie Daw and other good actors are in it. None so awe-inspiring scenery has been photographed since "The Valley of Silent Men," and this is different scenery. There are lots of good points to sell it with, and it backs up each of them and throws in a dozen more for luck. As they say in the reports, "Book it and boost it."

"THE MAN FROM WYOMING" (Universal) starring Jack Hoxie, is not marked by much originality either in direction or plot. It is a Western story concerning an escaped convict, a gang of outlaws who are stealing cattle, and while it is replete with thrilling situations, it is pretty much the same old stuff.

J. R. M.

Three scenes from "Innocence," presented by C. B. C. Film Sales Corporation. In the cast are Anna Q. Nilsson and Earl Fox.

REVIEWS

Sure Fire Box Office Hit In This Adapted Witwer Story

"THE GREAT WHITE WAY," a Cosmopolitan production. Written by H. C. Witwer and directed by E. Mason Hopper for Goldwyn Cosmopolitan distribution, featuring Anita Stewart and with one of the most remarkable casts ever shown in a picture. About 10,000 feet.

When the announcement was made that Cosmopolitan had decided to make H. C. Witwer's popular story "Cain and Mabel" into a picture production with Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis and other screen people well and favorably known, it was generally expected that a pleasing picture would result.

Few, however, of the big audience which witnessed the premiere of "The Great White Way," as the production is named, at the Cosmopolitan theatre, New York, last Thursday night, were prepared for the surprise which was sprung. What they saw was a splendid melodramatic comedy of wonderful entertainment value portrayed by capable screen talent, and this reinforced by a novelty cast which will make multitudes of people in every walk of life scramble to see the picture wherever it is shown.

This "novelty cast" consists of many of the high lights of newspaper and sporting world and these are there in such numbers and are of such prominence as to give "The Great White Way" a drawing power such as probably no previously made picture ever possessed.

Regardless of how good or how bad the picture itself may be as a picture production, thinking people who have for years read Arthur Brisbane's stirring philippics and pertinent comment on affairs of world interest will go to see the great editor at work. Billy De Beck will be the magnet that will attract the kids who want to see just what the creator of "Barney Google" and "Spark Plug" looks like. And by the same token there are thousands of feminine theatre-goers who will welcome an opportunity to see the young woman whose Nell Brinkley pictures have given them pleasure for the past decade or more.

Newspaper readers with a penchant for the "funnies" will want to see George McManus, of "Bringing Up Father" fame and Harry Hersfield, who made "Abe Kabibble" a classic. All these and a lot of other famous artists and writers, among them "Bugs" Baer, Damon Runyon, Irvin Cobb, Hal Coffman, Windsor McKay, J. W. McGurk and H. C. Witwer himself, are shown in the picture, not simply as part of a "mob scene" but actually "acting" as actors.

A strong appeal to the sports fans of the country is made by the utilization in the picture of Tex Rickard, the fight promotor, Earle Sande who piloted Zev to his victories, Johnny Gallagher, who refereed the Dempsey-Firpo fight, Kid Broad, Pete Hartley and a number of other sporting celebrities.

With the exception of Rickard, Gallagher and Pete Hartley, all those mentioned above have little to do with that part of the picture which was originally Witwer's "Cain and Mabel," but they are all there in the picture and collectively they present a great exploitation angle which should pack theatres anywhere.

The actual picture itself as an entertainment feature is away above the ordinary and would make eminently good amusement even with the elimination of all the "celebrities." It portrays the story of a stellar stage dancer and a champion pugilist who are brought together through the efforts of a live-wire press agent and who fall in love and wed after many thrilling experiences. Anita Stewart is the dancer, Oscar Shaw is the boxer, while to the capable hands of T. Roy Barnes is given the characterization of the ubiquitous press agent. There is much good clean comedy, furnished chiefly by Harry Watson, long a vaudeville star, aided by Tom Lewis and Dore Davidson.

Two scenes from "The Great White Way" the Cosmopolitan production which opened an extended run at Cosmopolitan theatre, New York, New Year's eve. (Top) Oscar Shaw, Tom Lewis and Tex Rickard.

One of the scenes shows the full chorus from the Ziegfeld Follies being directed in special numbers by Ned Wayburn. Other scenes show the making of a newspaper with city room, composing room and presses at work, while in another the principals are fitted into a stirring picture of one of the great horse races at Belmont Park with a mob of forty or fifty thousand excited race followers watching the horses run.

The big punch is a fistic battle between Joe Cain, the hero, and Pete Hartley. The latter is a regular fighter whose hundred or more fights with champions and near-champions enables him to make the picture battle very real and very thrilling. This is staged with the 75,000 fans who attended the Willard-Firpo battle as background.

Unless the predictions of a lot of wise picture people who saw "The Great White Way" on its opening night, fail, Goldwyn-Cosmopolitan has in this the box-office sensation of the year.

The Cast: Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis, Harry Watson, Olin Howland, Dore Davidson, Hal Forde, Stanley Forde, Arthur Brisbane, Tex Rickard, Ned Wayburn, Irvin S. Cobb, H. C. Witwer, Harry Hershfield, Damon Runyon, "Bugs" Baer, George McManus, Nell Brinkley, Hal Coffman, J. W. McGurk, Winsor McCay, Billy De Beck, Fay King, Earle Sande, Kid Broad, Pete Hartley, Johnny Gallagher, Johnny Hennessey, Billy Gould, Frank Wonderley, Joe Humphries, Jerry Peterson. J. S. S.

Fair Entertainment In This Western

"THE MAN FROM WYOMING," a Universal production, written by William McLeon Raine, and directed by Robert North Bradbury. Jack Hoxie starred. Five reels.

This story, adapted from the novel "Wyoming," contains a rather hackneyed plot, some good acting and excellent photography. The direction is average. There are the usual Western characters and the ranch settings are especially fine. For audiences who like plenty of thrills and are not too critical, "The Man from Wyoming" will suffice.

This is not up to previous Hoxie pictures published by Universal, although it compares favorably with the average Western. The story concerns an escaped convict who is instrumental in exposing a gang of outlaws preying upon the property of a young lady rancher. There is a mysterious shooting in it and several tense situations where the honest element battles with the dishonest one.

The Cast: Jack Hoxie, William Welch, Clayde Payton and Lillian Rich.

Over Done Society Drama

"ALIMONY," an F. B. O. production, written by A. T. Locke. Directed by James W. Horne, with Warner Baxter and Grace Darmond. Seven reels.

This picture is made up of so much cut and dried material we doubt if it will attract more than passing notice. It has but slight appeal for the average picture devotee, concerning as it does the efforts of a man to ruin a married man so that he may get the wife in his power. Warner Baxter attempts to make his performance ring true but is handicapped by the material given him. A draggy introduction showing his domestic life slows up the film at the start, and there is much over-acting on the part of Jackie Saunders in the scenes where she rushes from her apartment to save her husband. Grace Darmond was good as the wife, Marion, and William Carroll scored as Coburn in the dramatic sequence. Clyde Fillmore was the wealthy oil magnate and Ruby Miller his accomplice, in a vampire role.

The story revolves around the Mason family. Jimmy Mason's wife sells Jimmy's patent to the oil company and Robert Granville, head of the oil company, lays plans to get Mrs. Mason. He hires a vamp to lure Jimmy from his home and tries to ruin him in the stock market. Jimmy's wife proves loyal, however, and saves him.

The Cast: Warner Baxter, Grace Darmond, Glyde Fillmore, William H. Carroll, Jackie Saunders, Ruby Miller.

Another for Your Zane Grey Trade

"THE CALL OF THE CANYON," Paramount production of Zane Grey's novel, featuring Richard Dix and Lois Wilson. Directed by Victor Fleming. Adapted by Doris Schroeder and Eldrid Bingham. Length eight reels.

Containing considerable less slaughter than "To the Last Man," Paramount's initial venture into the profitable Zane Grey field, "The Call of the Canyon," using practically the same cast, stands a better chance of uniform success, although the first picture is proving the anticipated cleanup in the lesser metropoli. Even the congested areas should respond to the appeal of the second attempt.

There is, in fact, no bloodshed at all in this feature. There is not even a shooting, but there is a first-rate foot and fist battle between Richard Dix and Noah Beery in the exciting setting of an Arizona sandstorm. While this comes near the end of the picture, it is not here, but somewhat later and in a purely emotional complication, that the climax is reached, the picture ending just exactly where it had to end to be saved.

Lois Wilson is as good as ever, which is more than good, but the plot asks her to portray an intermittently jazz-struck character and that's asking almost too much. Wisely, the soft pedal is exercised freely on this phase of the action. Richard Dix is, perhaps, just a little better than you've seen him before in anything. One or two more improvements of like measure and there's a splendid chance that the dusty idols on the shelf will have to shove along and make way. Noah Beery is adequately villainous upon demand but seems to have a pretty good time most of the way imitating the inimitable Theodore Roberts' gestures with a cigar. Not even a Beery ought to attempt that.

Marjorie Daw, as the Western girl who contrasts with Miss Wilson's Eastern characterization, renews and amplifies that promise so long granted. She could not have done the difficult things asked of her more capably, nor could another.

Of especial interest, also, is the scenery, the action occurring at Flagstaff, Arizona, and in the environs thereof. Anyone's foolish to describe scenery with a typewriter, but the lens does it so well that you don't mind losing track of the plot here and there as you give it your eye.

The story's about a tardily returning doughboy, his jazz-stricken fiancee, a Western lass who saves his health, and how they all get almost what they want in the end.

The Cast: Richard Dix, Lois Wilson, Marjorie Daw, Noah Beery, Ricardo Cortez, Fred Huntley, Lillian Leighton, Helen Dunbar, Arthur Rankin.

Neilan's Latest Is Fair Program Picture

"THE RENDEZVOUS," a Marshall Neilan production for Goldwyn distribution from a story by Madeline Ruthven adapted to the screen by Josephine Lovett. It is 7,415 feet in length.

With an excellent cast, much good photography and a number of opportunities for the making of a good picture, "The Rendezvous" is at best but a fair program effort and one which will not do much in the way of adding lustre to the fame of a man of such known directorial attainments as Marshall Neilan.

"The Rendezvous" suffers chiefly from lack of a cohesive story and in an effort to make up for this defect the director has thrown in a lot of slapstick comedy which, while mirth-provoking for a certain class of audiences, seems rather out of place in what in the main pretends to be a serious and somewhat tragic recital. This comedy is provided by Sydney Chaplin. Most of it would be good in a two-reeler of the custard pie variety, but in this picture it is extremely sad and tiresome.

The action takes place in Russia before the Lenine-Trotsky debacle and then switches to Siberia, where it deals chiefly with the love affairs of a young officer of the American Expeditionary forces and a young Russian girl, who is ignorant of the fact that she is a princess. The young officer is capably portrayed by Conrad Nagel, while youthful Lucille Rickson shows real talent in her role of the girl.

The Red governor, former bandit and general despicable character, covets the girl, and, after the young officer is ordered home, forces her to marry him. Two "commissars"—representatives of the Soviet government—arrive and the Governor is deposed and placed in jail, from which he later escapes to further harass the girl.

Everything ends according to formula. The young officer returns to claim the girl. The wedding is annulled by the "commissars," who are depicted as a couple of Weber & Field comedians in appearance. The villainous governor dies and the final punch is given by the waving of an American flag—very much a la George M. Cohan.

The Cast: Conrad Nagel, Lucille Ricksen, Richard Travers, Kathleen Key, Emmett Corrigan, Elmo Lincoln, Sydney Chaplin, Kate Lester, Cecil Holland, Lucien Littlefield, Eugenie Besserer, R. O. Pennell.

Scenes from "Alimony" the F. B. O. production featuring Warner Baxter, Grace Darmond and others.

Well Produced Crook Play

"BIG BROTHER" Paramount production, with Tom Moore, Edith Roberts and Mickey Bennett. Written by Rex Beach. Directed by Allan Dwan. Seven reels.

This is better screen entertainment than propaganda for the Big Brother Movement. It was inspired we are told by the Big Brother movement in Washington, D. C., and is prefaced by a message to the American public signed by the late Theodore Roosevelt. However, unlike many so-called propaganda pictures, it has an intensely human and interesting story, it is well told, well directed and very well acted.

Tom Moore has the leading role but to little Mickey Bennett must go a goodly share of the credit for the film's success for this unusual little youngster, as tough looking a kid as ever faced the camera, puts over his role like a veteran. Edith Roberts was excellent as the role of Kitty Costello, and Raymond Hatton gave a typical interpretation of the dope fiend, "Cokey Joe." Another likeable character was that of "Father Dan," so naturally played by Charles Henderson.

The story is a straightforward recital of life on New York's east-side, of a gangster who takes a little boy to raise when his brother falls a victim of the rival gang's bullets. He finds his task is a hard one, with the reform element determined to take the child away from him, but he wins out in the end.

The Cast: Tom Moore, Edith Roberts, Raymond Hatton, Joe King, Mickey Bennett, Charles Henderson Paul Panzer, Neill Kelley, William Black, Martin Faust, Milton Herman, Florence Ashbrook, Yvonne Hughes.

On Current Programs

STAN LAUREL takes on a little Tut-Ankh-Amen atmosphere in his latest one reeler, "Scorching Sands." Hal Roach produced this for Pathe distribution.

Two scenes from the Metro production "The Man Life Passed By."

Harold Bell Wright's novel, "When a Man's a Man," has been brought to the screen as it's presented as a First National attraction. Three scenes from the photoplay are shown above. Principal Pictures Corporation made the production.

"Darn the Luck!" says Olive Borden, comedienne, with Jack White's Educational-Mermaid comedies, as her plane crashes when she essays a rehearsal as Miss Santa Claus.

Scenes from "The Lobbygow," Standard Cinema Corporation comedy which Selznick will distribute.

Flashes From the Golden Gate and Vicinity

SAN FRANCISCO, CAL., Jan. 8.—Jack Erickson's loop friends around Chicago would hardly know him if they could see him driving his new sport Oakland up the Sacramento valley. Jack, it is said, as a purveyor of the Lloyds and short subjects for Pathe, has no equal.

*

JOHN HAMMERICK, owner of the Blue Mouse, Seattle, dropped in to see Mr. Flynn, district manager of Goldwyn, between trains the other day. Mr. Hammerick who was on a business trip to Los Angeles told Mr. Flynn what a phenomenal run "Little Old New York" was having at his Seattle theatre. He stated this picture was on its fourth week being shown at continuous performances at $1.00 top and had at that time broken all house records.

*

The old Bay station theatre in Alameda has been purchased by MISCHA GLUSCHKIN and renamed the Lincoln. The patrons of the Lincoln are given a rare treat occasionally when Mischa, who is a member of the San Francisco symphony orchestra, renders a solo on the violin.

*

L. W. EATON, owner of the Pinole theatre at Pinole, had the misfortune to burn up the last reel of "Where the North Begins" the other night, but no serious damage resulted due to the quick thinking of Mr. Eaton who confined the fire to the upper magazine.

*

O. B. ATTKINSON, owner of the Livermore, was a caller on San Francisco film row, last week. O. B. took home a lot of choice offerings from the Vitagraph office.

*

DAVE LEVY, manager of the Peerless Theatre, San Francisco, has purchased a couple of automatics and hired a body guard to keep the Third street highwaymen from making a target out of him. The other night some one waylaid Dave at the exit door and tried to grab the bank roll with the aid of a 45 but Dave dodged the bullet which lodged in a doorway just a fraction of an inch above his head.

*

J. E. TRIGUERIO, owner of the Liberty at Fort Bragg, was in the city last week. J. E. reports he is on the sick list and will shortly undergo an operation at a local hospital for bone grafting. He will book the new Strand theatre at Santa Rosa which opens January 24.

*

L. B. GROSS, who is managing the Franklin Theatre, Oakland, states that high intensity arcs will be installed the first of the year, also a new screen. He also states that a company is being formed to purchase the property adjacent to the Franklin and that the deal is about to be consummated. It is planned to build thereon a $750,000 theatre and office building to be ready for occupancy January 1, 1925.

*

Admission prices have been raised from fifteen to twenty cents at the Broadway Theatre, Oakland. This house is under the managership of RALPH M. FORD who boasts eight years' experience in the motion picture field. Mr. Ford is associated with R. A. MCNEILL, MORT THOMAS and CHAS. MOSER.

*

HARRY LUSTIG, western district manager for Metro, is handling the local exchange during the absence of Mr. Voight, local branch manager, who is on the sick list.

*

W. STUART WEBSTER has disposed of his interest to the National Theatres Syndicate and sailed December 24th on the steamer Ecuador for New York City where he will book passage on a Munson line boat for a trip around the world.

*

Blache Film Laboratories, under the managership of MAURICE BLACHE, is now developing and printing for national release. It is making also scenics, commercial and theatre titles. Blache has surrounded himself by an able technical staff and the latest improved machines for motion picture laboratory work. The capacity of this plant is 25,000 feet every eight hours.

*

EDWARD H. KEMP whose experience in the motion picture supply field dates back some twenty years or more is still at the old stand on Turk street and he says business is getting better every day. Mr. Kemp has the agency for the Motiograph machine for northern and southern California. His most recent installations are two machines in the Roosevelt Junior High and the Memorial High School at Santiago, Cal.

*

EDWARD H. BARON, formerly district manager for United Artists, has joined the San Francisco Rothschild interests, as financial advisor and personal assistant to the Messrs. Rothschild and Partington. SAM DEMBOW, formerly district manager for Goldwyn, has also joined the staff as booker.

*

E. J. ARKUSH, popular peninsula exhibitor, is busy formulating and signing contracts for his new 1500-seat theatre in Palo Alto, which will cost $250,000. Week and Day of San Francisco are the architects. Present plans call for this theatre to be completed by October 1. Mr. Arkush is also buying the Sequoia theatre building at Redwood City.

*

The Marquee theatre, Oakland, now resplendent with its new coat of paint, new interior decorations, draperies and carpets, and the smiling face of SAM WOLF, manager, is enjoying a fine business. Mr. Wolf can well feel proud of his fine little show palace.

*

LOUIS ARCHIBALD, manager of the T. & D. Jr., house, the Lincoln at Oakland is making some very unique slide copy. Louis paints all his banner and one-sheet work. He was formerly connected with theatres at Watsonville and Salinas and it is said he comes by his showmanship honestly as his father, W. P. Archibald was a well known coast exhibitor before joining the staff of the Heywood-Wakefield Company.

*

HERMAN WOBBER, coast district manager for Paramount, is back home after an extensive trip through the northwest studying conditions in the various key points in that territory. Mr. Wobber stated that the business outlook for the northwest was unusually rosy.

*

TONY LAFKA, a new comer in the local exhibitorial ranks, has purchased the Crystal theatre at Salinas from Gus Gemains, who it is said plans to enter the theatre business in some other California city. The Crystal will be entirely remodeled.

*

JAMES B. LIMA, a former San Francisco exhibitor, is now operating the old Diamond in upper Fruitvale which he has renamed the Liberty. This house before being reopened was entirely remodeled.

Three scenes from Lloyd Hamilton's latest comedy, "My Friend," directed by Fred Hibbard and distributed through Educational Film Exchanges.

Snub Pollard and support in a couple of scenes from "The Big Idea," a Pathe comedy.

THE FILM MART

Metro

HERE IS METRO'S program for January: "Half-A-Dollar Bill," Max Graf's newly completed production of Curtin Benton's story, with Anna Q. Nilsson, William T. Carleton, Raymond Hatton and others; "The Heart Bandit" starring Viola Dana, from the story by Fred Kennedy Myton, in which Milton Sills supports the star and one other, either Fred Niblo's "Thy Name Is Woman" with Barbara La Marr, Ramon Novarro and others, or "The Fool's Awakening," Metro picturization of William J. Locke's novel "The Tale of Triona."

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"SHERLOCK JR." has been decided upon as the definite title of Buster Keaton's third and next Metro feature length comedy. . . Production of "The Shooting of Dan McGrew," Robert Service's poem of the Yukon, has been started. Clarence Badger is directing. Barbara La Marr has the role of "The Lady Known as Lou."

Pathe

ON ITS PROGRAM for January 13, Pathe has scheduled a new Our Gang comedy called "Tire Trouble" and the third of the Grantland Rice "Sportlight" pictures "The Call of the Game. Snub Pollard appears in a one reeler entitled "The Big Idea." Pathe has acquired for distribution a new series of two reel subjects to be issued under the general title "Indian Frontier Series." There are six pictures in the group and they will be issued one every other week. The first is called "The Man Who Would Not Die" and is scheduled for February 3.

✦ ✦ ✦

REPORTS FROM THE Pathe home office state that never before in the history of the Pathe serial have there been such enthusiastic expressions of commendation from branch managers and members of the Pathe serial sales force as have followed the showing of the first three episodes of "The Way of a Man" at the Pathe branch offices. The consensus of opinion as recorded in the reports from Pathe exchanges all over the country is that "The Way of a Man" serial will admirably supply the demand of the present-day serial market and will prove at the box office the most phenomenal success ever played by exhibitors.

Goldwyn

FRANCIS X. BUSHMAN will play the role of Messala in Goldwyn's picturization of "Ben-Hur" and Carmel Meyers will act the part of Iras. These additional players were announced at the Goldwyn studios following the original statement that George Walsh had been cast as Ben-Hur, Gertrude Olmsted as Esther, and Kathleen Key as Tirzah.

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"NAME THE MAN!" Goldwyn's first Victor Seastrom picture, made from Sir Hall Caine's novel, "The Master of Man," will have its first showing simultaneously in sixteen or more of the most important key cities in the country. The date will be late in January. The schedule now runs:

New York, Capitol theatre; Chicago, Chicago theatre; Milwaukee, Ascher's Merrill theatre; San Francisco, Imperial theatre; Portland, Ore., Blue Mouse theatre; Seattle, Blue Mouse theatre; St. Liuis, New Grand Central theatre; Omaha, Rialto theatre; Des Moines, Des Moines theatre; Washington, D. C., Tom Moore's Rialto theatre; Oklahoma City, Empress theatre; Reading, Pa., and Dallas, Tex., Capitol theatre.

✦ ✦ ✦

"THE GREAT WHITE WAY," Cosmopolitan's picture of Broadway, had its premiere January 3 at the Cosmopolitan theatre in New York. . . Marion Davis' new picture "Yolanda" will shortly be presented on Broadway. . . Maclyn Arbuckle has been engaged by Cosmopolitan for an important part in "Janice Meredith," the new Marion Davies film which follows "Yolanda."

Universal

THE RIGHT MAN to play the peculiar leading role in "The Throwback," the adventure drama by William Elwell Oliver, University of California student who won the Laemmle scholarship prize with this story, is being sought by Fred Dastig, casting director at Universal City. Production will be started within a few weeks.

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THREE UNIVERSAL-JEWEL productions, "The Acquittal," with Claire Windsor, Norman Kerry and Richard Traverse; "A Lady of Quality," with Virginia Valli and "The Darling of New York," with Baby Peggy have been booked over the U. B. O. circuit consisting of eighteen Keith, Moss & Proctor houses. . . . "The Inheritors," I. A. R. Wylie's story of English aristocracy, has been put into production by Universal under the direction of King Baggot, with Mary Philbin in the leading role.

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UNIVERSAL REPORTS exceptional popularity among exhibitor patrons for "The Darling of New York," the Jewel melodrama starring Baby Peggy. Among the outstanding bookings to date are:

Victoria theatre, Philadelphia; the Newark theatre, Newark, N. J.; the Merrill theatre, Milwaukee; the Finklestein & Rubin Circuit in Minneapolis and St. Paul; the Paramount Empress theatre, Salt Lake City; the Del Monte, St. Louis; the Suffolk theatre, Holyoke, Mass.; Poli's circuit in New Haven, Hartford and Bridgeport, Conn.; the Orpheus theatre in Halifax, N. S.; the Perry, Erie, Pa.; the Colonial, Sioux Falls, S. D.; the Strand, Madison, Wis.; the Rialto, Des Moines; the Temple, Toledo; the Rialto, Butte, Mont.; the Jefferson Palace, Ft. Wayne, Ind.; the Wyson Grand, Muncie, Ind.; the Capitol, Passaic, N. J.; the Bijou, Decatur, Ill.; the Strand, Boise, Ida.; the Cameo, Pittsburgh; the Columbia, Portland, O.; the Cameo, San Francisco, and the Columbia, Seattle.

First National

JOHN KUNSKY of Detroit has arrived in New York as a member of the rotating committee of Associated First National Pictures, Inc. This is Mr. Kunsky's first visit to New York in this capacity. He will remain two weeks. . . . "The Eternal City," the Samuel Goldwyn-George Fitzmaurice production distributed by First National, will open on Sunday, January 7, at the Roosevelt theatre in Chicago for a minimum of four weeks.

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WITH THE CASTING of the principal roles complete George Fitzmaurice and Samuel Goldwyn began production of Joseph Hergesheimer's "Cytherea" at the Biograph studios in New York last week. "Cytherea" will be the third independently produced offering of Mr. Goldwyn through First National, the others being "Potash and Perlmutter" and "The Eternal City," a Fitzmaurice production.

Hodkinson

TWO PICTURES FROM stories by well-known authors comprise the Hodkinson January program. The first, "Grit" is an original by F. Scott Fitzgerald, and features Glenn Hunter and Clara Bow. "The Hoosier Schoolmaster," the screen version of Edward Eggleston's widely-read novel will be ready for distribution January 28.

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GROSSET AND DUNLAP are preparing a special photoplay edition of Edward Eggleston's famous American classic "The Hoosier Schoolmaster." The new edition will be profusely illustrated with pictures from the Whitman Bennett production starring Henry Hull and Jane Thomas . . . . Three Hodkinson pictures appear in the December issue of the Photoplay Guide to Better Pictures. "Grit" the F. Scott Fitzgerad picture starring Glenn Hunter has been recommended for general audiences. "The Old Fool" and the Bray romance "The Man at the Throttle" have been designated as being especially suitable for the family audiences.

F. B. O.

"SWORDS AND PLOWSHARES" is the tentative title of the new Emory Johnson production on which work is now under way. The story is one of mother love. In the cast are Mary Carr and Johnnie Walker, Carl Stockdale, Dave Kirby, Mark Fenton, Rosemary Cooper, Gloria Grey and others.

✦ ✦ ✦

F. B. O. ANNOUNCES that new additions to their 1923-24 schedules has made necessary changes in publication dates. The 1923 schedule was completed with the publication of "Fashionable Fakers," starring Johnnie Walker, on December 23. Heading the new schedule, effective between January and April, 1924, is "Judgment of the Storm." "The Lullaby," a Chester Bennett production starring Jane Novak, is the January picture, followed by "After the Ball" and "Phantom Justice" the same month. February pictures are "Alimony," "By Divine Right" and "Unguarded Gates." One the March program are "Beware the Woman" and Damaged Hearts," to be followed by "Lost" in April. This schedule is to be augmented by a series of Westerns to be announced shortly.

Harry Langdon and beauties in "Picking Peaches"

A tense moment in "The Way of a Man," a chapter play and feature

Variety in Subjects Is Policy of Pathe

"Lovey Dovey," a Dippy Doo Dad Comedy

Educational

"MY FRIEND", the first picture made by Lloyd Hamilton since he worked in the Griffith studios will be the outstanding picture on Educational's January program which includes four other two-reel subjects and six single reel pictures. They are as follows: "Ride 'Em Cowboy" a Christie comedy with Bobby Vernon and Charlotte Stevens; "Stay Single" (Christie) starring Dorothy Devore; "Flying Finance", (Mermaid) with Neeley Edwards and Lillian Hackett; "One Night It Rained" (Tuxedo) and the single reel subjects "Jean of Heceta" a Bruce Wilderness Tale; "Don't Hesitate" a Cameo comedy; "The Spider", third of the Louis Tolhurst microscopic subjects; "Paris Lights" another Cameo comedy; "Lest We Forget", the fifth of "Sing Them Again" series and a Lyman H. Howe "Hodge-Podge".

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LEE MORAN, popular comedian has been signed by Cameo comedies as a director of single reelers. . . . Most of the well known theatre circuits of the United States have booked the newest series of Christie Comedies beginning with "Navy Blues", according to Educational. Among the big circuits are the Stanley Company of America for Philadelphia; Loew's New York theatres; Loew's Ohio Theatres for Cleveland; Balaban and Katz for Chicago; A. H. Blank Enterprises for certain cities in the mid-West; the Rothschild interests in San Francisco; Jensen and von Herberg in the Northwest; Saenger Amusement Company for New Orleans and vicinity; and Famous Players Canadian Corporation for leading cities in Canada.

Tiffany-Truart

THE RANDOLPH THEATRE, Chicago, has booked "The Unknown Purple," which has been acquired by Universal for a first-run engagement to be played during the latter part of January. Truart's big mystery drama will go into the Randolph for an extended run and a special exploitation campaign will accompany the picture. For this purpose Arthur Hoerl, director of advertising and publicity for Truart, will go to Chicago for a week or ten days to superintend the exploitation campaign. A number of very novel stunts are planned and the picture will be put over in the same big way that it was at its world's premiere engagement at Providence, R. I., and subsequently at the California theatre, Los Angeles, where it played to packed houses for a number of weeks.

✦ ✦ ✦

ELAINE HAMMERSTEIN, starring in Truart pictures, has arrived from the Coast with her mother. Just prior to her departure from Los Angeles she completed the motion picture version of Harold MacGrath's famous Satevepost story and novel, "Drums of Jeopardy," which will be issued shortly after the first of the year. In this production she was supported by Wallace Beery, Jack Mulhall and David Torrence.

Vitagraph

VITAGRAPH ANNOUNCES the purchase of world rights to "The Clean Heart," by A. S. M. Hutchinson, author of "If Winter Comes" and "This Freedom."... Thirty-two theatres in Toledo have booked "The Midnight Alarm," Vitagraph's romance based on the life of a fireman, for showing in fourteen consecutive play days. Like bookings are being made on "The Man Next Door," "On the Banks of the Wabash" and "The Man From Brodney's," dates to follow first runs of these pictures.

✦ ✦ ✦

DAVID SMITH has finished "Red Roses," the picturization of George Randolph Chester's famous novel of high finance and

society and the first assemblage is expected at Vitagraph headquarters in Brooklyn next week. Patsy Ruth Miller and Dustin Farnum play the leading roles in an all-star cast...The cast for "Borrowed Husbands," which Vitagraph will produce from Mildred K. Barbour's novel of domestic discontent, is being selected.

✦ ✦ ✦

FIRST RUNS of Charles E. Blaney's "The Love Bandit" are now being booked by Vitagraph. This is a picturization of the famous melodrama of the North woods with Doris Kenyon, Cecil Spooner and Victor Sutherland in the leading role...Vitagraph has received word from Charles E. Blaney in Hollywood that the cast of "One Law for the Woman," the second of the Blaney pictures which will be offered to Vitagraph includes Cullen Landis and Mildred Harris.

Preferred Pictures

HENRY GINSBERG, Preferred's sales manager, announces that E. C. Leeves has been appointed supervisor of the company's exchanges in Atlanta and New Orleans. Mr. Leeves will continue as manager of Preferred's Dallas office in addition to his new duties...B. P. Schulberg has added Josef Swickard to the cast of Gasnier's next Preferred picture, "Poisoned Paradise," from Robert W. Service's novel of Monte Carlo.

✦ ✦ ✦

EVE UNSELL HAS completed the adaptation of "The First Year," by Frank Craven, and "The Boomerang," the Belasco stage success by Victor Mapes and Winchell Smith. Victor L. Schertzinger has been named as director of both. Olga Balmer is writing the adaptation of Edwin Palmer's novel, "The Breath of Scandal," upon which camera work will start in the near future.

✦ ✦ ✦

CLARA BOW, hailed as the year's screen find, will be seen in B. P. Schulberg's next two Preferred Pictures, "Maytime" and "Poisoned Paradise."...The Grenada in San Francisco has obtained the western premier of "Maytime," B. P. Schulberg's Preferred Picture adapted by Olga Printzlau from the Shubert stage success.

Paramount

WILLIAM De MILLE has begun the Paramount production of "Icebound," an adaptation by Clara Beranger of the stage success of the same name by Owen Davis. Lois Wilson and Richard Dix have the leading roles...Patsy Ruth Miller has been signed by Paramount to play the leading feminine role in "The Breaking Point," Mary Roberts Rinehart's story, work on which will start January 14.

✦ ✦ ✦

JACK HOLT is in New York enjoying a three weeks' vacation. Early in February he will begin work in the featured role in Zane Grey's "Wanderer of the Desert."... E. E. Shauer, director of the foreign department of Famous Players-Lasky, has been advised that "The Covered Wagon" has begun an engagement at the Madeleine theatre in Paris.

✦ ✦ ✦

THE COMPLETE cast has been selected for Gloria Swanson's next picture, "The Laughing Lady." The players chosen are Rod LaRocque, Picardo Cortez, Mrs. Ida Waterman, Allan Simpson, Fraser Coalter, Mrs. Catherine Proctor, Yvonne Hughes, Wilfred Donovan, Cornelius Keefe, Catherine Cocburn, Marie Shelton and Dorothy Stokes.

Action!!! in "Girls and Records"

Pathe Pep In Short Features

Will Rogers in "Two Wagons—Both Covered"

Ben Turpin in "Ten Dollars or Ten Days"

PUBLIC RELATIONS

Your Arguments for The Present Emergency

The unfortunate occurrence of the past week in film circles undoubtedly has placed many exhibitors high on the fence without a defending argument. Appreciating the adverse condition created, especially in the smaller communities, this department is reprinting two statements of notable authorship.

First is an editorial from the *Detroit Free Press* which the HERALD printed in its issue of September 2, 1922. The editorial, captioned "Black Sheep," reads:

"The case of the minister arrested in Michigan with a 19 year old girl, for whom he deserted his wife and nine children in Ohio, serves as a reminder that we are sometimes too prone to judge all men of a particular class or calling by the transgressions of individuals.

"The disgusting exhibition of sanctimony by which this clergyman sought to justify the heartless abandonment of those with whose care he was charged by both divine and man-made laws, should in nowise detract from the esteem in which the clergy generally are held.

"By the same token, certain ministers who have shown a disposition to broadly condemn the men and women of the stage and screen because of the sins of a few, may find in this latest clerical backsliding meat for thought before they again indulge in too sweeping statements. It would be the part of discretion, if not of charity, to consider that black sheep have the habit of appearing in every nook."

The second statement which this department reprints and which it believes may be used advantageously at this time was made by the Rev. Christian F. Reisner of the Chelsea Methodist Episcopal church, one of the largest in New York City, who had been criticised for inviting motion picture producers and actors to talk from his pulpit. His retort to his critics, published in the HERALD in its issue of September 16, 1922, reads:

"Yes, I have been criticized for this, but I want my people to get in closer touch with those who furnish their entertainment. I have no patience with those people who are decrying and denouncing persons connected with motion pictures. The church can work in harmony with motion pictures and should use them to greater advantage.

"I number many motion picture people among my acquaintance. I have the highest admiration for D. W. Griffith, and I am proud to say that Richard Barthelmess is one of my dearest friends.

"It is so easy to say thoughtless things about the people in the motion picture industry. The trouble with the people is that the motion picture actors are too far beyond them and are not understood. I have spent much time in and about the studios. It was while Mr. Barthelmess was with Griffith that I met him and I was impressed with the seriousness with which he regarded his calling, and it required no effort on my part to believe that here was a young man who lived clean, thought clean, because he believed in cleanliness as an unalterable law of nature."

With those two statements in your possession you have a wonderful opportunity to make your house organs or your newspaper space of even greater value to your business.

The exhibitor is the industry's spokesman in his own community. Now is the time to speak.

Test Public's Screen Demands

An interesting experiment was conducted during New Year's week by Finkelstein and Ruben at their State theatre in Minneapolis. Results of the test are expected to disclose convincingly whether or not the agitators for better pictures are sufficiently sincere in their activities to support the type of screen entertainment which they demand be presented in the theatres.

Booked into the State for New Year's week was a picture which the Minneapolis exhibitors were confident would draw at the box office. Various of the city's organizations protested its exhibition on the grounds that it contained too much "sex stuff" and therefore was not suitable for a week when many children attend the theatre.

These protests prompted the experiment. The picture that had been advertised widely was replaced by "Boy of Mine," the type of picture which, according to Finkelstein and Ruben, has failed at the State box office. They desire to determine once and for all the answer to this question:

"Will the patrons who object to certain pictures on the basis that they contain salacious situations and scenes unfit for juvenile observations be equally ready to endorse with their attendance a picture of the type of this Booth Tarkington story?"

An interesting experiment and one that should attract national interest among exhibitors.

Because of the fact that many exhibitors are facing a similar problem, Theodore L. Hays of the Finkelstein and Ruben organization, has been requested to report to this department on the results. Mr. Hays article will be published in an early issue.

Screen Message No. 139

Because of the timeliness of Screen Message No. 72 it is reprinted at this time.

The Rev. G. F. Reisner, Chelsea Methodist Episcopal church, New York City, says: "I have no patience with those people who are decrying and denouncing persons connected with motion pictures. The church can work in harmony with motion pictures and should use them to greater advantage."

Help!

"Public Relations" is conducted by the HERALD for the purpose of assisting exhibitors in any movement which has for its aim the winning of public good will. In order that this department may function effectively it needs your—

Help!

Store Slides to Net K. C. League $4,000

(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 9.—An advertising deal, which has been pending between the Kansas City Division of the M. P. T. O. A. and the Jones Store Dry Goods Company of Kansas City for several weeks, was completed this week. The contract calls for $4,000 annually to be paid the Kansas City association for the running of slides selected by the department store.

The slides will be shown in about forty Kansas City theatres and the revenue obtained will be sufficient to pay office rent and operating expenses of the exhibitors' organization each year.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Creal on "What's Wrong"

OMAHA, NEBRASKA—To the EDITOR: We have heard so much about what is the matter with the movies that nearly everybody is sick and tired of reading it. Therefore, what I have to say may be a little tiresome.

My belief is, however, that there is nothing the matter with the pictures, in themselves, as they are getting better, which no one can dispute. Looking back over the past year I recall some of the grandest pictures ever produced in the history of this business.

We were told some time ago by the producers that they were going to clean up the movies, which we took to mean that they were going to make cleaner pictures. Now that this has been done, they promise that the waste is to be eliminated from production.

If a bona fide effort is to be made in this direction, why not begin at the top and cut out the extravagance all along the line? A certain trade paper recently published the yearly earnings of the leading executives in this business, some of which make the salary of Mr. Will Hays look like thirty cents, the highest amount being $1,000,000 and the lowest $50,000 per annum, with the accent on the per.

Still others not listed in the above mentioned article of which I have learned and which seems to me to be utterly uncalled for are the following: A leading comedian pays his publicity man $40,000 a year, and a general manager just appointed by one of the big producers is alleged to draw down $100,000 a year.

It is needless to say the foregoing almost fabulous salaries add greatly to the cost of pictures, and it isn't any wonder that the prices on some have become prohibitive.

Here is another thing which I would like to have explained, if such a thing is possible, and that is this: When a costly picture is produced, which costs, say $800,000 to $1,000,000 the producer then says the rental must be necessarily high so that he can be assured of getting his money back and a profit on same. But if he happens to produce one at a moderate cost which turns out to be a big drawing card, he says this is a big box office attraction and he is, therefore, entitled to a high rental. The result is that the exhibitor shows the million-dollar production at perhaps a loss, but when the picture comes along which cost little to produce he does a big business but turns all his profits over to the producer.

I'll leave it to you if these are not some of the things that are the matter with the movies.—WILLIAM H. CREAL, Suburban theatre, Omaha, Nebr.

Discouraging.

HARRISBURG, ILL.—To The EDITOR: Our local paper just printed a front page story of Mabel Normand getting mixed up in another little "party" down Hollywood way and they didn't forget to say that this wasn't the first time she's got herself in bad.

Here we all are trying to show the public that Hollywood isn't so bad as it's been painted, and that the stars really lead "model lives" and like to cook and sew and feed orphans, and then along comes Mabel, for the second time now, and gets herself in another scandal and the papers hint at all kinds of "wild stuff," although they don't say it. Remember the stuff Paramount started about having their players' private life kept clean, etc.?

Well I think we ought to have a "Mabel Only Club," all the members pledging themselves not to book her pictures, or any other stars, who can't keep her private doin's out of the papers.

Edna Purviance was also mentioned as being one of the "party" in the millionaire's rooms. Would like to ask Mabel and Edna what they were doing in this gent's apartment and why they had such a time deciding to leave.

They put Fatty Arbuckle out of the game, and I think it's Mabel's turn to exit now.

Of course, the stars are temperamental and aren't bound by the conventions of us ordinary peoples (?) but one story like this will undo all the "uplift" work of months, and it's time the industry took drastic steps to squelch such "going's on."—M. P. FOSTER, Orpheum Theatre, Harrisburg, Ill.

Al St. John, the Fox comedian, in a couple of scenes from his latest fun-maker, "Highly Recommended."

He Knew "Bill Hickok"

SPEARFISH, S. DAK.—To the EDITOR: Find enclosed clipping from our local paper on "Wild Bill Hickok." Hickok and Calamity Jane made their home in the Black Hills. Hickok was killed in Deadwood and Calamity Jane died in Lead. This is not ancient history so Mr. Hart will not be able to get away with his wild story and use these people's names. If it were comedy he would probably get away with it.—JAMES O'NEILL, Manager, Princess Theatre and Black Hill Exhibitor League, Spearfish, S. Dak.

The clipping is as follows:

An old timer registers a kick in the Pioneer-Times and puts up a howl against this Wild West stuff that the picture producers deal out to the public, especially to the east. Publishers of the Pioneer-Times, Deadwood, S. D. Gentlemen: I never go to the picture shows and sit through one of those so-called Wild West pictures that it don't just make me sick and my southern blood boil, when I realize what the west, I mean the true and honest-to-God west, has to stand for. The latest infliction of the kind is "Wild Bill Hickok" by Bill Hart. The Pre-View issued by the Los Angeles Times puts out some interesting and amusing dope, from which I quote as follows: "Wild Bill Hickok is Mr. Hart's own story. He wrote it (thank God), and it was well adapted to the screen by J. G. Hawkes. The plot deals with the frontier experiences of Hickok after the famous character had made a name for himself as the union's best spy during the civil war." (This is news to us old timers who knew Bill here in Deadwood in 1876.) "The opening sequences show Hickok at the White House, where he has gone to receive the personal thanks of President Lincoln for his war exploits," (Pure bunk). Then the scene shifts to Red Butte creek, where Hickok, as a result of his single handed battle with the McCord gang of road agents, earned his nickname of Wild Bill. (More bunk). All of this is good stuff, but there is still another shift of scene and another time lapse, until, a year later, the story proper opens at Dodge City, Kansas, at the time when that point was the western terminus of the Santa Fe. (I have always understood it was the Union Pacific.) By this time Hickok, as a marshall of several frontier towns, has had to shoot down forty-six bad men." (Some killer, I'll tell the world.) He has wearied of violence and of killings and voluntarily gives up his guns to Gen. Custer, to whom he gives also a promise that he will kill no more. (That sounds just like Bill, except that Custer wasn't in Kansas at that time.) "Hickok, longing to be left in peace, takes up the life of a "square gambler" with the historic and famous Calamity Jane as his lookout." (The part of Calamity Jane on the screen is portrayed by Ethel Grey Terry and judging by her picture, she is a peach, if Jane had looked anything like her we all would have gone broke at Bill's game with Ethel in the lookout chair). "Wild Bill is quite content in this environment until a train from the east brings to Dodge City a delegation of financiers and buffalo hide buyers." (Queer combination). With this party comes a young man of failing health and a blonde gentlewoman whom Hickok mistakes for the invalid's sister. With a decent woman in the settlement the necessity for a "clean up" becomes self-evident, so Wild Bill rides to Fort Dodge (in Iowa, I presume) to secure from Custer the permission to break his promise. He ranges himself on the side of law and order just in time to participate in the Famous Fight of Water Barrels, (that's a new one) and when he emerges triumphant and unscathed he finds that the blonde woman to whom he has given his heart is the wife of the invalid and that he, Wild Bill, is going blind. (Can you beat it, did you ever hear such rot and is there no law to protect the traditions and feeling of the west against such travesties of pictures, and to save the east from getting such a wrong and distorted idea of what the old time west really was?).

Asks Exhibitors to Decide

HUMBLE, TEXAS.—To the Editor: I note in your Christmas issue a letter concerning the Film Board at Dallas. I had a little controversy with Associated First National and laid the matter before the board in Dallas. I will outline my difficulty and would like to find out whether in the opinion of the readers of your paper I was correct. If, as Mr. Miller says, the Board reads these letters, possibly they will give me a reply. The only acknowledgment of the two claims I presented was to the effect they had been acted upon and turned over to our State President, who in turn advised me they had rejected the claims but he was again presenting them.

Mr. Welsh, roadman for First National, called upon me to buy some of his product. He wished me to put up a blanket deposit. I was not willing to do this but would put up an individual deposit on his pictures. The reason I would not put up a blanket deposit was that the manager of First National, Mr. Leslie Wilkes, was formerly manager of Paramount and in that capacity had confiscated my blanket deposit of $100 on account of a misunderstanding. After he left Paramount and went with First National, the difficulty with Paramount was removed very easily and my deposit reinstated. For that reason I was afraid to put up another deposit with this man, as another difficulty might arise before the contract was completed and we would again lose our deposit. However, Mr. Welsh would not take such an individual deposit and left town without a contract. He later returned and said the difficulty had been removed and the contract with individual deposits would be satisfactory. Therefore, I signed such contract and put up the money. As dates were set in accordance with the Film Board's ruling, I figured on playing the pictures. A month elapsed and Mr. Welsh called me on the phone and advised me they could

not accept a contract unless the deposit was a "blanket." As the time then was getting close to play dates I advised him to make it any way he wanted and he advised me everything now would be O.K. The first play date was then only two weeks off. I ordered advertising and expected to play the pictures, but play dates rolled around and no film arrived. I was without anything to run. I called Dallas on the phone, but they refused to pay for the call. I paid for it. They advised me the reason they did not ship was because the contract had not yet been approved, but they would ship the picture anyway for the second day, as it was a two-day picture. They also advised me by letter the next day they would furnish one other picture that was close to hand but they would not fill any of the other dates.

I received the picture for the second day with full amount of C. O. D. for two-day run. I immediately took the matter up with First National and advised them I would file claim for the loss on account of being without a picture, also on account of loss on the balance of contract, as the dates were then so close I would have a hard time filling them with satisfactory service.

Mr. Wilkes countered by advising they would not entertain any claim and would not furnish the second picture, which they promised to do. However, the picture evidently got out of the house before the letter was written, as it arrived the day ahead of his letter.

I filed claim against the company for $171.23. The Film Board did not acknowledge receipt of the claim and, as I advised you, made no acknowledgment whatever until I wrote them, and then only to the effect the claim had been passed upon and papers sent to our president.

The point I wish to bring out is this I held the dates in good faith. If I had filled them elsewhere and then had received a confirmation from First National, they would have expected me to pay for the pictures. I did not make the contract until I was sure it would be approved, as their roadman had to make two trips to close the deal. The papers laid in First National's office for thirty days until the roadman could call on me again and get my consent to change the contract, too late for me to refuse. They let play dates come around without a word. They let me buy the advertising matter. They did actually furnish me two pictures on the contract, which I think put the contract into effect. Mr. Sydney Cohen, to whom I sent copies of the claim, wrote a letter to the New York office stating my case, to which New York paid no attention. First National finally refunded my deposit and advised me the acceptance of the check would end the matter as far as any damages were concerned.

I would like to know if, in the opinion of the other exhibitors, such action by an exchange and the evident approval of the Film Board is the square thing. Also, why did not the Board at Dallas advise me when the case would come up, so I could have gone there and presented the matter before them? And why, when such a case is decided, don't they give the particulars as to how the vote stood and who participated in the hearing?

Thanking you for your assistance in airing this matter.—E. N. Collins, Star theatre, Humble, Tex.

Home Talent "Movie" Draws

CRESCO, IOWA—To the Editor: Well, we've boosted the box office record once again. (That's been boosted by about every exhibitor in the United States—but I mean our own box office this time.) When "The Old Nest" shattered all previous attendance records we thought we had reached the maximum. Then when "Way Down East" beat that we were ready to stake our S. R. O. sign (haven't had much use for it) that we'd pulled all the people it was possible to pull into the theatre with a single attraction; but we were wrong—for now the attendance record of that sterling attraction has been relegated to the "usta was" department. And by a picture called "Two Troublesome Tramps?"

Never heard of it? Neither had we, until recently. Since we are not nearly as good at working up suspense as Mr. Griffith we'll not attempt it. "Two Troublesome Tramps" is a one and one-half reel comedy made right in Cresco, with a cast composed entirely of Cresco people. Not a new idea? No, not by a long shot—but one which hasn't been very generally tried because of the expense, particularly in the smaller towns. "Hang the expense when you're out for a time"—and we want to tell you that we had about as much fun watching our movie in the making as we did gathering in the reluctant admissions—and that means a lot because we like to see them come. And how they come—how they came!

Expense? No, you don't have to take a chance at all. We discovered a gentleman—rather he discovered us—who made it on percentage.

As for the comedy itself, it is the best one of its kind that we have ever seen So much for that. Arouse community interest through the schools (and nothing has aroused them any more around here). Then to create advance interest to the point of a near riot, stage an "auto-smash" on the streets at a time when they are crowded. I have never seen so big a crowd on the streets of Cresco as there was the day we staged the auto "wreck"—and there had not been a word of advance publicity—just some local fellows in makeup and a movie camera.

All the home talents in the world will never pull as a home talent movie does. We put the finished product on just before Christmas and it made every previous attendance record look like a small house. I hesitate to predict what it would have don during an acknowledged good week.—Ferd Hinds, Cresco Theatre, Cresco, Iowa.

New Slogan for M. P. T. O.

JERVELL, IA.—To The Editor: I read with great interest the Hilda H. Angell, Park Theatre, Wappingers Falls, N. Y., item. She certainly has a just holler against Fox's methods of doing business, and I for one would not run a Fox picture in my house, until he changes his system, and from what I learn of several other hick exhibitors they think the same way.

Another item that amuses me greatly are statements in your weekly: "If the exhibitor will give the public the right sort of pictures, pictures that they want, the exhibitor would not be as close to the sheriff." Now, how in —— are we going to give them what we want?

I checked over a string of pictures that I feel certain will make me money, and sure that they will please in his particular community, but that is all I do; just pick them out. Oh, yes, I buy them, but also am forced to buy along with them pictures that I am absolutely sure will not pay their rentals.

Just as soon as every one connected with the picture business gets down to straight business methods, just that soon will the industry be solid, and not before. There may be a few less producers and salesmen, but all the better. Then the exhibitor will rise or fall on his ability to please his patrons. If he has not that ability he will soon close up and a real show man take his place. A good motto for the M. P. T. O. should adopt and stick up in their box offices is "Let us Buy What We Want When We Want It."—C. H. Dunsmoor, Lyric Theatre, Jervell, Iowa.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

L. L. Putnam, who has been advertising manager of the Santa Rosa, Cal. *Republican* has been made publicity director for the Reavis theatre in that city.

*

George Howarth of Fremont has purchased the Amuzu theatre at Scottsville, Michigan.

*

Gerry Meyer, former press representative of the Boston Braves and recently affiliated with Universal's Pittsburgh Exchange, is the manager of the new Ritz theatre in Pittsburgh, one of a chain owned by Harry Davis, which opened Christmas week. Meyer is well known in Eastern and Middle Western film circles, having been associated with the industry for many years in various executive capacities. He takes over the management of the handsome playhouse to the accompaniment of a chorus of good wishes from his many friends within and without the industry.

*

There has been a change in the direction of the publicity at the State theatre in Schenectady, N. Y. **John H. Goetz** has resigned and has been succeeded by "Cliff" Lewis, formerly associated with Famous-Players and well known over New York state.

*

Walter A. Phillips, 612 Ohio Street, Terre Haute, Ind., is having plans drawn for the construction of a motion picture theatre near Thirteenth street and Maple avenue in that city which will cost approximately $50,000. The building will be of brick and will embody all that is modern in motion picture theatre construction. The site has been purchased.

*

Two important changes in policy were announced during the past week in Albany and Schenectady. Harmanus Bleecker Hall, located in Albany, N. Y., and the largest theatre in the city, will show pictures the first three days each week and run burlesque the last three days. An admission of 20 cents will be charged for the pictures which will include a feature, a comedy and a newsreel. The "Shepherd King" will be the first of the features to be shown. For two years, stock held forth at the Hall, burlesque starting in this fall. The theatre is equipped with one of the finest organs in this section of the state and although the house is located some distance from the business center of the city, it is expected that it will operate successfuly with pictures. In Schenectady, the Albany theatre, which has been owned and operated by the Farash Theatre Corporation, as a straight picture house, was leased to Michael Friedman, who plans to run pictures the first four days of the week, Schenectady having Sunday shows, with vaudeville holding forth the last three days. There was also a rumor during the past week, to the effect that the Capitol, in Albany, may also run pictures from time to time.

William O'Connell has become advertising and exploitation man for R. V. Erk, of Ilion, N. Y.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address: "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Associated Exhibitors

Going Up, with Douglas MacLean.—Honest, folks, you have to laugh at this one. They did here. The last two reels are packed with good solid action. Had fair attendance.—G. W. Gould, Majestic theatre, Dallas, Ore.—General patronage.

Why Worry? with Harold Lloyd.—Some comedy. This has them all beat. Book it. Six reels.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

Why Worry? with Harold Lloyd.—General opinion is that it is not as good as "Safety Last" or "Grandma's Boy." And it failed to come anywhere near doing the business. Second day flopped badly, and lost money. Six reels.—Raymond Gear, Mayflower theatre, Florance, Kan.—General patronage.

Why Worry? with Harold Lloyd.—For us the best thing Harold Lloyd has made. Best three days' business this year at ten and thirty cents. Pathe sold it to us at a fair price and we made money. Regular advertising. Play up the giant strong. He is 8 feet 9¼ inches tall and is the center of attraction. Six reels.—Harry I. Montgomery, Rex theatre, Montezuma, Ind.—Small town patronage.

Grandma's Boy, with Harold Lloyd.—This is the best comic picture we have ever had here. Book it. You will like it. Five reels.—Fred Boeselager, Opera House, Hilbert, Wis.—General patronage.

Grandma's Boy, with Harold Lloyd.—We gave our patrons a good laugh fest on this one. Enjoyed by everyone. Our crowd was not as large as expected, due to playing this Christmas week. Five reels.—Amsberry & Leuzinger, Carthage theatre, Carthage, S. Dak.—General patronage.

Grandma's Boy, with Harold Lloyd.—The younger people were enthusiastic, but some of the older ones thought it silly. However, it drew good. Five reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Women Who Wait, with a special cast.—A good drama that pleased them all. Not a kick registered, but many favorable comments. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

F. B. O.

The Mailman, with Ralph Lewis.—With a title that sounds like government propaganda, it must be tough on those who have to play it as the feature attraction. I played it on my vaudeville program and it registered a hundred per cent, for it is a fine picture from every angle. Big business. Seven reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Daytime Wives, with a special cast.—Big business, due to heavy exploitation and teasing title, but many were disappointed, expecting something unusual. Without the title the picture is hardly more than a program. Know your patrons and advertise accordingly. The picture is good, but don't let them expect too much. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Daytime Wives, with a special cast.—Not a special, and a very good program picture. Seven reels. Attendance fair two days.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Miracle Baby, with Harry Carey.—Used December 25tn. The best Carey picture I have had from F. B. O. and the only one the print was in good shape. He doesn't draw for me. Six reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

The Miracle Baby, with Harry Carey.—A regular Carey, that't all. 5½ reels. Attendance fair (holidays).—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Desert Driven, with Harry Carey.—Can't say so much for this one. Nothing to brag about. Entirely too slow in places. One feels like he wants to get up on the screen and help them out. You may get by with it, but I have my doubts. Plenty room for improvement. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Human Wreckage, with Mrs. Wallace Reid.—Played two days to excellent business. A wonderful picture with a lesson that impresses everyone. Every character is a star and their work seems flawless. Eight reels.—P. E. Doe, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

Human Wreckage, with Mrs. Wallace Reid.—This film has a drawing power of its own, but on a whole do not think it pleased as well as lighter drama would. It is too heavy drama for small towns, and will not stand a boost on admission for children. We ran it at ten and thirty cents and am glad we did not ask more. It is too gruesome. Seven reels.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Here is a picture that should be run in every community, not for the great money maker, but for the good lesson it teaches. F. B. O., though, is robbing exhibitors on rentals for this picture. It is not a picture to be rated for amusement. It carries a big lesson on the dope, but that is all. We made but very little money on it after paying expenses. Advertised big, too. Enough said. Eight reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

Human Wreckage, with Mrs. Wallace Reid.—Used December 21st and 22nd. The biggest drawing card I have ever had and it sure is a remarkable picture of its kind. Every theatre should run it. It is not like most educational pictures, dry and no story, but carries your interest all the way through and has as many thrills as lots of specials. I put it on at regular prices, ten and twenty-five cents, including tax, and would advise all small towns that are not in the habit of raising their admissions not to do so. Not that the picture is not worth it, but you will get more kick on tihs style of picture at advanced prices than on one of the type of Vitagraph's "Pioneer Trails," and "Pioneer Trails" can be bought for less money. Eight reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Westbound Limited, with Ralph Lewis.—A good picture that would have been 100 per cent better with a "good looker" in place of Ella Hall. She would never be an actress in a thousand years, in our opinion. All the other characters are fine. Seven reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Westbound Limited, with Ralph Lewis.—Great picture. Had S. R. O. for two days. Fine drawing card. Had tent show opposition second night, but did me no harm. Fellows, get it. You can't go wrong. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Third Alarm, with Ralph Lewis.—Great box offive bet and well liked. Fifteen and thirty-five cents. Made money on this one.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Colleen of the Pines, with Jane Novak.—A good story. Print not very plain; very dark. If you get this out of St. Louis, look out. Some of it is missing. Otherwise it pleased my patrons, as it was an outdoor picture and that is what they want here.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

In the Name of the Law, with Ralph Lewis.—A very good picture. Pleased 80 per cent. The only trouble with this F. B. O. stuff is that they always show the same actors, same kind of a story, and after three or four of these, people want to see something else. Stars do not mean anything to

Find First Film Facts In Reports

Despite holiday pressure upon showman and box office, the trade continues to find first demonstrated film valuations in exhibitor reports to this department.

Among the new pictures reported in this issue are:

Cupid's Fireman
Mailman, The
Man From Brodney's, The
To the Ladies
Unknown Purple, The
Unseeing Eyes
Wild Bill Hickock
Women Men Marry

For date of first report on these and other attractions, see "Available Attractions" department next week.

"ME TOO!"

One of the first enthusiastic endorsements of the new type style in which EXHIBITORS HERALD is now presenting its "What the Picture Did For Me" department comes from an eastern publication, which is attempting to imitate the department.

That publication also is now attempting to imitate the type style.

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

ADAMS, ROY W., Pastime theatre, Mason, Mich.
ALLEN, CLYDE, Casino, Antwerp, N. Y.
ALGUIRE, MRS. C. C., Coloma, Coloma, Mich.
ANDERSON, ROBERT L., Olympic, Forks, Wash.
ARMENTROUT, RUSSELL, K. P., Pittsfield, Ill.
ARMISTEAD, E. A., Lyric, Easley, S. C.
BABIN, M. J., Fairyland, White Castle, La.
BARBER, CHARLES E., Electric, Tilden, Ill.
BARTLETT & SON, C. W., Majestic, Artesia, N. M.
BELL, MRS. LOLA, Queen, Lonoke, Ark.
BERGER, S. A., Star, Jasper, Ind.
BIERWIRTH, H. C., New Liberty, Varina, Ia.
BILLS, C. H., Opera House, Lenora, Kan.
BOLLMAN, V. G., Castalia, Castalia, Ia.
BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.
BROWN, C. L., Paramount, Elizabeth, La.
BROWNE, FRANK L., Liberty, Long Beach, Cal.
BYERLY, C. M., Rainbow, St. Paris, O.
BYERLY, S. L., Ideal, DeGraff, O.
CAIRNS, JACK, Brooklyn, Detroit, Mich.
CARTER, MRS. LINNIE M., Court, Huntington, Tenn.
CAUSEY, HUNTER, Pastime, Gloster, Miss.
COLLINS, E. H., Star, Humble, Tex.
CREAL, W. H., Suburban, Omaha, Neb.
CRONKHITE, C. C., Lyric, Fairview, Okla.
CROSBY & SCHWIERSKE, Rex, Colby, Wis.
DASPIT, HAROLD, Atherton, Kentwood, La.
DeBAGGIO, HARRY, Retired.
DeMORDANT, PAUL, Rialto, Blackfoot, Idaho.
DINSMORE & SONS, Majestic, Weiner, Ark.
DOWLING, ROY L., Ozark, Ozark, Ala.
ELLIOTT, E. H., Palace, Lynn, Ind.
ESTEE, P. G., Fad, Brookings, S. D.
EULER, J. R., Opera House, South English, Ia.
FOSTER, M. P., Orpheum, Harrisburg, Ill.
FOX, Mr. and Mrs. E., Princess, Obion, Tenn.
GAILEY, E. E., Crystal, Wayne, Neb.
GAUDING, HENRY W., Lincoln, Pittsburgh, Pa.
GUERIN, W. R., Grand, Paulding, O.
HARRIS, F. N., Amuse, Hart, Mich.
HELD, P. G., Sterling, Fairmont, Neb.
HESS, LESTER S., Opera House, Chapin, Ill.
HICKMAN, R. W., Lyric, Greenville, Ill.
HILTON, O. A. B., Park, Sioux City, Ia.
HINDS, FRED C., Cresco, Cresco, Ia.
HORN & MORGAN, Star, Hay Springs, Neb.
HORNUNG, ADAM, Victor, Victor, Mont.
IHDE, S. G., Photoplay, Ashland, Kan.
JENKINS, J. C., Auditorium, Neligh, Neb.
JESSE, Mr. and Mrs. T. R., Idle Hour, Humphreys, Mo.
JOHNSON, O. W., Roberts, Roberts, Idaho.
KHATTAR, GEORGE, Khattar's, Sydney, N. S., Can.
KOOKER, D. A., Happy Hour, Ewen, Mich.
KUDLACEK, J. J., Swan, Swanton, Neb.
LANGACHER, CLARENCE, W., New Glarus, New Glarus, Wis.
LOWELL, BERT S., Rex, Tripoli, Wis.
LUNA, E. D., Cozy, Lincoln, Ark.
LYNCH, C. H., Gem, Peoria, Ill.
MARTIN, HUGH G., American, Columbus, Ga.
McCORMICK, B. P., Liberty, Florence, Colo.
MENDENHALL, C. A., Star, Oregon, Ill.
MEYER, FRED, Palace, Hamilton, Ohio.
MILES, A. N., Eminence, Eminence, Ky.
MILLER, C. R., Gem, Spur, Tex.
MILLWARD, VICK, Harris, Bancroft, Idaho.
MOORE, L. R., Roma, Columbus Grove, O.
MOORE, MRS. J. W., Lyric, St. Charles, Mo.
MOULTON, C. H., Bijou, Beach, N. D.
MUSSON, WALTER H., Queens, Hespeler, Ont., Can.
O'HARA, F. J., Community, Elgin, Neb.
PARKS, O. E., Strand, Perry, Ga.
PATRICK, W. D., Strand, Florala, Ala.
PILLIOD, L. A., Photo Play, Grand Rapids, O.
PORTELL, JOSEPH G., Delray, Detroit, Mich.
POWERS, C. H., Strand, Dunsmuir, Cal.
RAND, PHILIP, Rex, Salmon, Idaho.
REA, GEORGE, Colonial, Washington C. H., O.
REDISKE, G. F., Star, Ryegate, Mont.
REYNOLDS, E. J., Liberty, Pasco, Wash.
RILEY, R. ROSS, Wigwam, Oberlin, Kan.
RITTER, G. J., Regent, Bogota, N. J.
RIVA, C. A., Pastime, Tilton, N. H.
RYAN, CHARLES H., Milford, Chicago, Ill.
SABIN, F. E., Majestic, Eureka, Mont.
SAMPLE, F. R., Schaghticoke Am. Assn., Schaghticoke, N. Y.
SCHMIDT, J. W., Grand, Breese, Ill.
SPAINHOUR, C. A., Twilight, Greensburg, Kan.
STANTON, MILLER, Pictureland, Cohocton, N. Y.
STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.
STEEL, ALEX, Princess, Strand, Farmington, Ill.
STETTMUND, H. G., Odeon, Chandler, Okla.
SUSZYCKI, A. A., Majestic, Mauston, Wis.
SWARTHOUT, E. W., Palace, Aurora, Ind.
THOMPSON, H. P., Liberty, Pardeeville, Wis.
TILLER, JACK, Temple, McCook, Neb.
TROYER, O., Lyric, Rugby, N. D.
VAN NOY, HARRY, Riviera, Starland, Anderson, Ind.
VAUGHAN, GEORGE, Grand, Dunnville, Ont., Can.
VEATCH, A. L., Princess, Morganfield, Ky.
WHARTON, E. L., Orpheum, Glasgow, Mont.
WHITE, D. A., Cozy, Checotah, Okla.
WILLIAMS, JOHN M., Park, Glen Rose, Tex.
WINTERBOTTOM, WM., Electric, Brady, Neb.

Membership application blank on opposite page.

you either. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

White Hands, with Hobart Bosworth.—A very poor offering of the impossible and imaginary. Six reels, good condition.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

What Do Men Want? with Claire Windsor.—A splendid picture of small town life. One that men and women and all the young folks complimented and pronounced great. If you have not run it we advise you to get it. It's O. K. Seven reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

First National

Anna Christie, a Thomas H. Ince production.—You will never play a tenser drama. The characters were so near perfect that you could imagine you were right on the location. Geo. Marion is a hit, Blanche Sweet better than ever, Bill Russell and Eugenie Besserer very good also. I think all were satisfied that were present, excepting one woman (that cannot be helped, for some people are too shallow). Picture should please anywhere. Attendance light. Eight reels.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Patronage, farmers and retired farmers.

The Fighting Blade, with Richard Barthelmess.—Went over good during the holidays, playing to good crowds and pleasing patrons.—Lee Balsley, Liberty theatre, Kansas City, Mo.

The Huntress, with Colleen Moore.—A dandy picture and different from anything I ever saw. Also pleases the audience.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Her Reputation, with May McAvoy.—It's good. Of the melodrama type, but seems to be liked these days. The work of the cast excellent. We find all of Ince's productions consistently good.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Her Reputation, with May McAvoy.—I want to rate this as first-class entertainment and May McAvoy and Lloyd Hughes never appeared to better advantage than they do here. The picture sustains interest and is handled in a fine way that holds suspense but not too much. The production of this picture is 100 per cent and Thomas H. Ince is to be congratulated upon this, his latest effort. Attendance only fair three days. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—(**Note:** Through error, this report appeared in the December 15 issue over the signature of S. L. Byerly, Rainbow theatre No. 3, DeGraff, O.)

The Brass Bottle, with a special cast.—The one that made this nightmare and called it a picture ought to be hung. If you have it bought, pay for it and don't play it and you will be money ahead. You would be stung if they paid you to play it.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

The Brass Bottle, with a special cast.—While Tourneur was trying to make a short picture out of this, why didn't he present his cast individually instead of collectively? As to the picture, it's like one critic said of it, "It all deepnds on their sense of humor." Some didn't like it, while others did.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.

The Eternal Flame, with Norma Talmadge.—Highly dramatic. Consider it a little far fetched. Still, they come to see Norma.—G. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

Circus Days, with Jackie Coogan.—Jackie is a real drawing card and this picture is his kind, but a little too high priced.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Penrod and Sam, with Ben Alexander.—I call this very common program picture. It's nothing but a kid picture and didn't even draw them. Poorest drawing card ever ran for First National. Cost nothing to make and asked a big price.—A. P. Crandall, Liberty theatre, Alva, Okla.—General patronage.

Penrod and Sam, with Ben Alexander.—A great true-to-life picture that has laughs, tears and everything that pleases, and the price about right.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

The Wanters, with Marie Prevost.—Good,

but would have been better had they introduced the comedy relief in the last reel instead of the first. I paid too much. Don't let them hold you up for a big price. It's better than program, but not a big special. Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

The Wanters, with a special cast.—Glory be to Stahl-Mayer! They gave us "Child Thou Gavest Me" and "Dangerous Age," and now they have come forward with "The Wanters." **Had I looked the entire film market over I couldn't have made a better selection for our Christmas picture.** It is perfect from every angle; that was the voice of my patrons. It is one of those society dramas where the men and women wear fine clothes. Well, I can't tell you so much about it, for all my time was taken up selling tickets. **"The Wanters"—the people wanted to see it, I wanted 'em to see it and I didn't go wanting for the jack, for I got that and a heap more, too, than I ever expected.** By all means, book this one and advertise it big, for it certainly will please. Our admission ten and thirty cents, matinee and night. Print a brand new one. Seven reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Within the Law, with Norma Talmadge.—The best picture Norma has ever made. People here liked it better than "Smilin' Through." Get behind this and boost it big. It will stand all of the boosting you give it. Eight reels.—C. L. Browne, Paramount theatre, Elizabeth, La.—Small town patronage.

The Scarlet Lily, with Katherine MacDonald.—This star don't get me anything, and always lose money on her pictures, but this picture is a little better than her average picture.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Wandering Daughters, with a special cast.—Something every mother and father should see, as well as their daughters and sons. A picture well balanced and true to life. All ministers should see it.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Daddy, with Jackie Coogan.—Here's a real one. If you haven't played it, take a tip from me and do so. Played to the largest Christmas business in the history of the theatre. It pleased all. Drew many favorable comments.—E. H. Elliott, Palace theatre, Lynn, Ind.

The Isle of Lost Ships, with Milton Sills.—One mighty fine picture. Everybody still talking about it. Don't seem possible that the same director made it and the "Brass Bottle." Wasn't the "Brass Bottle" about the worst yet? Eight reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

The Isle of Lost Ships, with Milton Sills.—The most novel picture we have had the pleasure of seeing in some time. Advertising appeals strong through unusual plot of stories. Was well liked by patrons.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

The Isle of Lost Ships, with Milton Sills.—This was a good novelty story. Different from the rest of the sea stories. Pleased all of my patrons. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Money, Money, Money, with Katherine MacDonald.—One of the best from this star. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Woman's Side, with Katherine MacDonald.—A good program.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Rosary, with Lewis Stone.—Just a fair program picture but did not come up to expectations. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Scars of Jealousy, with Marguerite de la Motte.—This picture opens up with some story of Louis XV of France and everybody began to get disgusted, as we are all fed up on France, but after a few hundred feet the scene shifted to Alabama, and from there on it was a dandy good picture with plenty of excitement and great heart interest. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Sonny, with Richard Barthelmess.—Good program picture that pleased Barthelmess fans.—W. T. Waugh, Princess theatre, Reinbeck, Iowa.—Small town patronage.

Sonny, with Richard Barthelmess.—Mighty fine. Had poor print, though, so spoiled it for some of my patrons. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Fury, with Richard Barthelmess.—Very good picture. Lots of action, pathos, and a current of humor that always takes well. Gish especially good. Film fair. Lots of patches.—Nine reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Bond Boy, with Richard Barthelmess.—Splendid acting and a good audience picture. Just a fair crowd. Didn't draw well. Seven reels.—Welty & Son, Mid-Way theatre, Hill City, Kan.—Small town patronage.

The Crossroads of New York, a Mack Sennett production.—This is just about the best small town picture I have played in two weeks, and this just a fair program picture. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

What a Wife Learned, a Thomas H. Ince production.—A most interesting domestic

Steel Movement Endorsed; Club Gains Three Members

You may enroll me in your "Herald Only" Club, as this is the only paper I have the time to read, it giving more "dope" than all the rest anyway.

E. H. COLLINS,
Star theatre, Humble, Texas.

I guess I have been sitting back listening to the other fellow long enough. Phil Rand and Old Man Jenkins are taking up too much valuable space. Why don't they sit down once and give some of us good looking guys a chance?

I guess I don't belong to the "Dana Only" Club, but say, I have had a "Herald Only" Club all of my own for a long time now. I have tried one or two other papers in the past, but to my notion the "Herald' is the only one that seems to care a Darn about the Exhibitor. I have had more good advice and pointers from the columns of the "Herald" than all the rest of the others I have ever seen.

This may not be any place for confessions, but I will confess right now that I have not done my duty in the columns of "What the Picture Did For Me". This, to my mind, is highly important. I have been getting the benefit of what the other fellows have done, and have not done my part in return. I am going to act upon the good suggestion of Brother Steel of Farmington, Ill., and send my reports in regularly hereafter.

Put my name down in the "Herald Only" Club list. I want the rest of the fellows to know about it.

VICK MILLWARD,
Harris theatre, Bancroft, Idaho.

I want you to place me on your list of members to the "Herald Only" Club, as I want to do what I can to help the other fellow.

C. W. BARTLETT,
Majestic theatre, Artesia, N. M.

NOTE: Mr. Bartlett's letter in full appears upon a subsequent page. Wm. H. Creal nominates Louize Fazenda for the "Herald Only" Club stellar contest this week. See second page following.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.
Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

"Let Not Man Put Asunder"

Likes "Herald" Best After Fifteen Years in Business

I have just spent a very pleasant and instructive hour reading the articles in the "Herald" (Holiday Number) under the heading, "Exhibitors Grand Jury Passes Judgment on Industry". If every producer, star and director would read these articles and let them soak in, perhaps some of the troubles of all concerned might be lessened.

The writer has been in the exhibition end of the business for fifteen years, at Fairbury, Neb., Belleville, Kan., and now at Artesia, N. M., and at this writing I do not find that there has been any decided improvement in the matter of buying pictures. It is true that we are able to make a better selection of subjects to please our patrons, but one must use good judgment and know that he is getting the right kind. Your reports on "What the Picture Did For Me" is one of the best things that ever happened to benefit the exhibitor, providing, of course, he has the good common sense to read it. I turn to its pages every week and it has proved very valuable to me. I hope you will always continue it, and if you do, I say long live the "Exhibitors Herald." I consider the "Herald" the best weekly published and would hardly know what to do without it.

I want you to place me on your list of members to the "Herald Only" Club, as I want to do what I can to help the other fellow.

Just a word or two about service for exchanges. We exhibitors are inclined to consider the manager, bookers, shippers and others connected with the exchanges that are furnishing us with service as our worst enemies, and a few years ago it seemed as though this might be true. I want to say for myself that I have found them ready and willing to play the game fifty-fifty if they are made to feel that the exhibitor is holding up his end.

I am getting most of my service from Vitagraph, Paramount and Pathe at Denver, and while I have not had the pleasure of personally meeting the good people of these exchanges, I want to say that it would be hard to find a better bunch to do business with. Why not say a good word once in a while for the fellows who, I feel quite sure, are doing their very best to see that we get the best possible service?

Rentals are high, so is everything else, and we are finding it mighty hard to make both ends meet in this troublesome business of ours. Let us hope and pray that producers will see the light and do things that will give the exhibitor some chance to live.

C. W. BARTLETT,
Majestic theatre, Artesia, N. M.

drama. Parts well taken and gave general satisfaction. Should go well in any kind of a show.—Ben L. Morris, Elk Grand theatre, Bellaire, Ohio.—General patronage.

Hurricane's Gal, with Dorothy Phillips—A corking good sea picture. Pleased 90 per cent. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Hurricane's Gal, with Dorothy Phillips.—Pleased my people immensely. A real picture in every sense of the word. Good direction, good acting, and lots of action.—E. H. Elliott, Palace theatre, Lynn, Ind.

Mighty Lak' a Rose, with a special cast. A mighty fine picture from every angle and drew a mighty fine business, considering the week before Christmas. If you have not played this one you should, for it certainly is a wonder. Print in good condition. Has a fine moral tone and will do to run in any church. Eight reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Mighty Lak' a Rose, with a special cast—One of the best used to date. Types chosen and direction very good. Fine story with moral. Eight reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—General patronage.

Refuge, with Katherine MacDonald.—Had noticed several adverse remarks on this one, so was the least bit skeptical. After witnessing this one, will say it is good entertainment. Will please the better class. Print in perfect condition. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Skin Deep, with Milton Sills.—This would have been a good picture, but half of it was cut away. However, it pleased those who saw it. First National won't give you a good print on a picture when it gets old. Wonder why? Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Kindred of the Dust, with Marion Cooper—This is a good heavy drama picture. Film in very poor condition. Eight reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kan.—General patronage.

The Deuce of Spades, with Charles Ray.—Nothing extra, but did good with it. Good attendance. Five reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

East Is West, with Constance Talmadge.—Personally I did not like this one. Too much Chinese business for me, but the ladies all said it was grand. Well, it got the money, and that's what we want.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

The Woman Conquers, with Katherine MacDonald.—Good picture. Beautiful snow scenes.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Brawn of the North, with Strongheart.—Old man lemon—the week before Christmas—did not increase the popularity or the attendance of this picture. We played it to very good business in spite of the dates. Rental was decent. Here is an answer to the producers who think they have to wear Henry VIII duds to go over. Didn't cost much to make this, but how it drew!—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Omar the Tentmaker, with Guy Bates Post.—Should have been "Rainmaker." With rain and faith healer in opposition, did nothing with this. Not a box office picture anyway. One of the ten First National pictures that will not please small town patronage. Admission ten and twenty-five cents. Eight reels.—Harry I. Montgomery, Rex theatre, Montezuma, Ind.—Small town patronage.

The Hottentot, a Thomas H. Ince production.—As one exhibitor has said, "Hot Dawg"! This is some wonderful picture. It is simply in a class by itself. Better than "Grandma's Boy." A truly great big 100 per cent comedy feature. For a small town this will please better than "Six Days," "Flaming Youth" or any of the big new much-talked-about pictures of the present time. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

The Hottentot, a Thomas H. Ince production.—Played this with Our Gang in "Big Show" and made a 100 per cent program special. Didn't take in enough to pay for advertising, but not fault of picture. Medicine show and short course at schoolhouse got the business, and I the satisfaction of showing one peach of a show to empty seats mostly. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Hottentot, a Thomas H. Ince production.—Here is a real exciting comedy-drama. It is sure to please at advanced admission. The steeplechase race is worth the price of admission. Book it. Seven reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kan.—General patronage.

The Hottentot, a Thomas H. Ince production.—A scream. One of the best we have had in many moons.—W. T. Waugh, Princess theatre, Reinbeck, Iowa.—Small town patronage.

The Hottentot, a Thomas H. Ince production.—I must say this, boys, if you have not played this one write First National for dates. We ran this with "The Balloonatic" (Keaton) and Christie comedy, "A Perfect 36." Boy, what a program! 6½ reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

One Clear Call, with a special cast.—Business off on this one, perhaps due to title. Splendid in every respect.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Smilin' Through, with Norma Talmadge.—Truly a wonder picture. With ordinary advertising packed them in on Thanksgiving. Singer sang "Smilin' Through." Had special music. All satisfied at forty and twenty cents. Don't pass this up. Eight reels.—Welty & Son, Mid-Way theatre, Hill City, Kan.—Small town patronage.

A Question of Honor, with Anita Stewart.—As good an Anita Stewart picture as I have seen for some time. Seven reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

"Let Not Man Put Asunder"

Fox

Cupid's Fireman, with Charles Jones.—A wonderful picture. It's a fireman's story with Jones at his best. Played to a big Saturday crowd and pleased 100 per cent. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Cupid's Fireman, with Charles Jones.—Jones pulled more on this, outside of his Westerns, than any of his pictures I have used and I have run all. More admissions on this than I had on "If Winter Comes." Good program picture. Small towns, get behind this and boost it. Fifteen and twenty cents admission. Five reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small mining town patronage.

No Mother to Guide Her, with a special cast.—Undoubtedly one of the finest pictures I've run this year. Will please 100 per cent. Fox programs and specials all A1 except "If Winter Comes." Lay off of it. Seven reels. L. W. McGuan, Kozy theatre, Dresden, Tenn.—General patronage.

If Winter Comes, with Percy Marmont.—Used this Christmas night. While I consider this a good picture, twelve reels are too much. Those who saw it said it was good, but for this town, which is a mining town, as a box office attraction it fell short. Could not pull them in. Fox will be surprised when he sees my report on admissions. Twelve reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small mining town patronage.

If Winter Comes, with Percy Marmont.—"If Winter comes—will Spring be far behind?" That's in error, and if you are a small towner and run it, "will the sheriff be far behind?" will be your opinion. Started the show with sixty paid admissions, wound up with the theatre personnel and a few stragglers, they all looked "groggy." Sorry I can't say more for it. Twelve reels.—L. W. McCuan, Kozy theatre, Dresden, Tenn.—General patronage.

Exiles, with John Gilbert.—Not the kind of a story for Gilbert—at least my people didn't care for it.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Exiles, with John Gilbert.—Good picture but star does not draw. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y. General patronage.

Exiles, with John Gilbert.—A fine picture with a good star. Can always make money with Fox program. Five reels.—Peck's theatre, La Salle, Ill.—General patronage.

St. Elmo, with John Gilbert.—A picture you can call a special. Six reels. Attendance good first day, fair second day.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Grail, with Dustin Farnum.—A satisfactory Western program picture. Six reels.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Alias the Night Wind, with William Russell.—A pretty good crook drama that gets over on a daily change. Pleased the regulars but caused no excitement.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Alias the Night Wind, with William Russell.—Just a fair program picture and will go over all right as such. Five reels.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Times Have Changed, with William Russell.—Very good picture for mother-in-laws to see. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Snowdrift, with Charles Jones.—This was a very good Northern story but nothing to rave over. Had good business, and ran this on Saturday night. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Mixed Faces, with William Russell.—A good program picture and well acted. Seemed to please here. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Buster, with Dustin Farnum.—A good little Western, that's all. Always good business on his pictures. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Crusader, with William Russell.—Picture went over fine. Through pouring rain, and patrons doing Christmas shopping, had a nice house. Played Aesop cartoons. Fox News reel. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

Skid Proof, with Charles Jones.—A dandy. Not one of the best Jones has made but the best he has ever appeared in to date. Full of action, lots of good clean comedy, and in all a complete knockout. We played it two days to good business. Couldn't be improved upon. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Skid Proof, with Charles Jones.—A fine picture. Better than most of the so-called specials. Satisfied them all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Madness of Youth, with John Gilbert.—An extra good picture. L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Madness of Youth, with John Gilbert.—Fairly good. In places just a little weak, but will not be noticed so much. Will please, however, if you can get them in. Gilbert not much of a drawing card with us. Print in poor condition. Room for improvement. Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

A California Romance, with John Gilbert.—A good program picture. This star does not draw for me. C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Second Hand Love, with Charles Jones.—Awful. Unless Jones gets better stories and direction, he will be a dead one soon.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—Small town patronage.

Second Hand Love, with Charles Jones.—This is anything but a Jones picture. Our patrons want to see Jones as "Buck" and not Charles or Percy. Many more like this one and Jones will be killed in Halstead. However, it's Fox's old trick in killing stars. This picture should be run with a good comedy. Be careful in advertising this picture and do not go too heavy. You'll profit with a poor house. Five reels.—Earl Bookwalter, The Ideal theatre, Halstead, Kan.—General patronage.

Boss of Camp 4, with Charles Jones.—If you want a picture full of pep, thrills, action and some comedy, book this one. A dandy one and some good compliments. Ran "Leather Pushers" with it and, believe me, the patrons got to see enough real action, and that's what they want here. Five reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

Boss of Camp 4, with Charles Jones.—A good action picture. Where Jones is popular it will go over all right. It pleased my fans and they are getting hard to please because they are seeing some real pictures.—E. H. Elliott, Palace theatre, Lynn, Ind.

Stepping Fast, with Tom Mix.—"Stepping Fast" is right. Lots of action in this. While not as good as "Three Jumps Ahead" and some others, it will surely please all the Mix fans. Had a full house at starting

Fazenda Is Creal's Entry In Favorite Star Contest

If there is going to be a Favorite Star Contest, please enter Louise Fazenda at the head of your list, who is as fair as the Lily of the Valley, which is plenty fair.

If any of you exhibitors haven't taken notice of her beauty, it must be because you haven't seen her in her Sunday clothes.

WM. H. CREAL,
Suburban theatre,
Omaha, Neb.

NOTE: As Miss Fazenda is the first star to be definitely nominated in the "Herald Only" Club Favorite Star Contest, her name will be carried at the head of the list of players entered by members. Names of other entries will be added in the order of nomination.

When nominations are closed, a special ballot will be provided and the winner determined by count of votes cast.

In the interests of order, members who have named various stars in previous communications not definitely nominating them for the contest are requested to again submit their selections.

LOUISE FAZENDA, whose performance in Warner Brothers' "The Gold Diggers" is an important contribution to the success of that production, is W. H. Creal's entry in the "Herald Only" Club Favorite Star Contest.

EXHIBITORS HERALD,
Chicago, Ill.

Favorite Star Editor:

I nominate

.....

for the "Herald Only" Club Favorite Star Contest.

(Signed) .....

.....

.....

Go after New Currency

Half-A-Dollar Bill

time.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.

The Fast Mail, with Charles Jones.—A real thriller from Fox. Never have any complaints on Fox pictures.—M. Oppenheimer, Lafayette theatre, New Orleans, La. —Transient patronage.

The Yosemite Trail, with Dustin Farnum. —A Western melodrama with the accent on the "mellow." A very ordinary program picture with no high spots to praise except the scenery, and the director was not responsible for that. Dustin Farnum is a pleasing actor but he's sure out of luck on the stories that are wished on him. Drew a fair crowd of holiday amusement seekers. Five reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Three Jumps Ahead, with Tom Mix.—Played this subject two days to fine business. Pleased the Mix fans very much, for it has the usual thrills and laughs, plenty of pep and speed, and last but not least that star of all "hosses," Tony. Five reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Good-Bye, Girls, with William Russell.—A dandy little program picture with lots and lots of good comedy, but failed to draw. If you can get them in, will most assuredly please. Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The New Teacher, with Shirley Mason.—Just a program bet and nothing to get het up over. Will do for one day change. Five reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Without Compromise, with William Farnum.—A very good Western that seemed to please Farnum's admirers, but I must report he doesn't have nearly as many admirers as he once had. This star has been killed off by a flock of as poor stories as ever fell to the lot of any player on the screen. Two-day run to very ordinary business. Five reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Catch My Smoke, with Tom Mix.—Good picture. As good as the rest of the Mix pictures. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Catch My Smoke, with Tom Mix.—Used December 22nd. The usual Mix picture. He never fails to get them in for me. Five reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

Pawn Ticket 210, with Shirley Mason.—A fair program picture. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Pawn Ticket 210, with Shirley Mason.—**Miss Mason, you sure looked good in this picture. In fact, you are the sweetest looking thing I ever saw and, believe me, the picture is good, too, for my patrons told me so. Why don't the people come out to see you? All of your pictures are good. Maybe if you would pay us a visit in person, this would help. Anyhow, keep up the good work and we are willing to take the chances.** Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Pawn Ticket 210, with Shirley Mason.—Mason is favorite here. Had fine attendance. Audience well pleased. Five reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

A Great Night, with William Russell.—Regular advertising brought full house. This is a fine policeman's story. It is a comedy mystery drama that will keep you guessing until the end. I heard a certain film salesman say if he was an exhibitor he would book only from three companies—Fox, Universal and Pathe. Maybe he's right. Five reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

A Great Night, with William Russell.—Did not see this picture personally, so cannot report on grade of entertainment it afforded. I note, however, from the box office report, the usual light receipts on the average William Russell picture. I guess the flappers have transferred their fickle affections elsewhere, for Bill once drew fair business.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Shirley of the Circus, with Shirley Mason.—As good a picture as Shirley ever made, but she has never been a drawing card in this town. Picture seemed to please all who came to see it. Five reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Xmas Issue A Gem, Says Fred Meyer

Your Christmas edition is a gem and one you may well feel proud of. I extend to you all the cordial good wishes and hope that with each succeeding year the "Herald" will grow bigger, since it can't get any better.

Wishing each and every one of you compliments of the season,

FRED S. MEYER,
Palace theatre,
Hamilton, O.

Goldwyn Cosmopolitan

Three Wise Fools, with a special cast.—Very, very fine. A picture of extremes, youth and old age, but so cleverly blended that it makes a wonderful evening's entertainment. Direction, cast and photography is not surpassed by anyone. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—Small town patronage.

Three Wise Fools, with a special cast.—Give us this kind of pictures and business will be great. We can't fool the pubic like we used to; they know the good ones. This is one. Fine picture. Seven reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn. —General patronage.

Three Wise Fools, with a special cast.—A real one that is clean, has action, good story and real acting. Will please anywhere.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Green Goddess, with George Arliss. —A very high class production that pleased only 50 per cent. A little too highbrow for the smaller towns where Arliss is not known. Poor business. Nine reels.—Jos. C. Staak, Royal and Strand theatres, Carroll, Iowa.—General patronage.

The Green Goddess, with George Arliss. —A swell production, but no drawing power and only pleases the highbrows.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Six Days, with Corinne Griffith.—This one sure drew them in just before Christmas (the showman's bugaboo), and it gave complete satisfaction. A dandy attraction. Eight reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Six Days, with Corinne Griffith.—Business good. Some liked it and some didn't. It got a little draggy. As a whole, a good picture. Too long. Nine reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

The Love Piker, with Anita Stewart.—Made a very satisfactory impression here. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Love Piker, with Anita Stewart.—

"Let Not Man Put Asunder"

Just fair. If bought at the right price will net a little profit. Played it to a poor business on account of holidays.—Mrs. M. Danese, Rome theatre, Leeds, Iowa.—Neighborhood patronage.

Enemies of Women, with Lionel Barrymore.—Did a fine business on this, but was too long. If cut to seven reels it would be an improvement. Ten reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

Enemies of Women, with Lionel Barrymore. This is a wonderful picture, but did not draw as good as it should. Book it if you can get it at a reasonable price. Eleven reels.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

Red Lights, with a special cast.—Pleased the kids and some of the grownups. Business good, but my patrons were disappointed. As a whole, good picture. Seven reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

The Ragged Edge, with Alfred Lunt.—A good regular program picture. Held interest to the end. Well staged. Good cast. Film in good shape. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Back Bone, with a special cast.—Can't say much for this. Looks like a lot of junk to me, with some very disagreeable scenes in it and only pleased the rough necks.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Back Bone, with a special cast.—Fair picture. Some parts fairly entertaining. Draggy. Seven reels.—M. W. A. theatre, Soldier, Kan.—Small town patronage.

Vanity Fair, with Mabel Ballin.—I bought this against better judgment because I liked Brandt of the Goldwyn office in Cleveland, but "he didn't do right by our Nell." It simply is not worth running at any price.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Vanity Fair, with Mabel Ballin.—Eight reels of mistakes. A mistake to the producer, the same to the distributor and a mistake to the exhibitor. Just a waste of time. No action, photography below average, and not a benefit to the business.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Mad Love, with Pola Negri.—Pleased some, others said not. Photography fine and print in good condition. Would not say that it is not a good picture, but some way it did not satisfy a majority. Personally we thought it fine. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Stranger's Banquet, a Marshall Neilan production.—Another case of a darn good picture that flopped on account of the title. They must have thought it was a restaurant picture. No matter how heavy you advertise, a picture has just naturally got to have a snappy title. Weather bad, business awful. Same kind of weather on "Daytime Wives" (F. B. O.), but we did big business, despite cold wave one night and rain the next. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Brothers Under the Skin, with Helene Chadwick.—A real good comedy-drama, if it had all been there. Half of it cut away. However, pleased nearly all. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Brothers Under the Skin, with Helene Chadwick.—A dandy little comedy-drama. Business just fair. Six reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kan.—General patronage.

The Christian, with Richard Dix.—Very high class picture which went over fairly good to a sensible audience. Paid a little too much. Not for small towns. Sad ending. Nine reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

The Sin Flood, with Helene Chadwick.—Several exhibitors gave this picture a black eye in "What the Picture Did for Me," but I must say it gave perfect satisfaction. Have had many good compliments on it.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

When Romance Rides, with a special cast.—Pleased and is a good buy at program prices. A good small town picture.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Gimme, Look Your Best, with special casts.—These were two good comedy-dramas that pleased 90 per cent. Film in good condition. Six reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

Beating the Game, with Tom Moore.—I liked the picture very well myself but my patrons did not. They razzed me about such a picture. There were a lot of shorts in it and a good lot of it very dark. I played Dec. 27th, a very nice night, but no big crowd. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

For Those We Love, with Betty Compson.—Not very good. Had no comments on same. Did not draw usual crowd. Six reels.—Horace Emmick, O. K. theatre, Lewisport, Ky.—General patronage.

Yellow Men and Gold, with a special cast.—Good program picture. Pleased average crowd. Film O. K. but rainy. Plenty of action and some comedy. Used it on Sunday, but would have been a better Saturday picture. Six reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Poverty of Riches, with a special cast.—The picture was splendid in setting, but such stories are not suitable for a small town. A little bit too plain in some things for children. It seems Goldwyn has a fine line of pictures, but they are more suitable for large cities than little towns. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

No Clime, Nor Time For Rhyme

THE FLIRT (Universal) with a special cast.—A most satisfying entertainment. Good story, good photography, excellent direction and a cast that is away yonder above the average. Eileen Percy was excellent in the leading role and Helen Jerome Eddy did as fine a bit of acting as it has been my pleasure to witness in many a day. Why don't we hear more of her. Better get "The Flirt" and play it, promising your audience a rare treat, and they won't be disappointed.

Splendid business the first night, but was hit by the worst blizzard in years the second and receipts were light on that account.

NOTE: The next morning when I was shovelling the drifts from in front of the theatre a lady stopped and said, "How do you like this, Colonel?" And I replied, "On occasions of this kind, like my friend Phil Rand, I am prone to break forth in poetry," and she replied, "Shoot, I'm game."

So I stuck the shovel in a drift, struck a Ben Turpin attitude, and broke loose with the following:

Oh the snow, the snow, the beautiful snow,
It covers up everything here below,
It blows down our back from our head to our toe,
And sifts up our pant legs wherever we go.

The snow, the snow, it comes with a blow,
To worry us mortals who live here below,
It's a helluva job, as all of us know,
To shovel the drifts of this beautiful snow.

The lady gave me a very sweet smile as she replied, "Outside of your beautiful poetry, Colonel, you have expressed my sentiments exactly."—J. C. JENKINS, Auditorium theatre, Neligh, Neb.

Hodkinson

The Drivin' Fool, with Wally Van.—A dandy good comedy-drama that was well received by Christmas day audience. Not big but good entertainment. Six reels.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Michael O'Halloran, with a special cast.—Good. More favorable comments on this one than a great many of the so-called specials.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—Small town patronage.

Journey's End, with a special cast.—Good. Will do for Sunday night or church program. I used for the latter. Everybody pleased. Six reels, fair condition.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

The Man of the Forest, with a special cast.—This is another good Zane Grey story with plenty of action. The name Zane Grey draws them in for me. Had good business and pleased all. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Lavender and Old Lace, with Marguerite Snow.—A picture with fair drawing power. An old-fashioned love story with quite a bit of comedy in spots. Six reels.—Robert L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Desert Gold, with a special cast.—Zane Grey story. Rough stuff. Splendid for Saturday night. Six reels, good condition.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

The Code of the Yukon, with a special cast.—It's in five reels and about four of the reels are taken in a saloon. If your patrons like that kind of stuff you might get by, but I think it's the bunk these days. There are thousands of others that are more pleasing. Fair attendance. Five reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Down to the Sea in Ships, with a special cast.—Started advertising a month ahead. Big business during two days of bad weather after Christmas. Pleased about 80 per cent, as it is different from the ordinary run of specials. Film looked old on screen, due to numerous scratches. Nine reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Mysterious Rider, with a special cast.—An extra good Zane Grey story that we used on Sunday night. Everybody seemed to like it. Six reels, good condition.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

Metro

Unseeing Eyes, with Lionel Barrymore.—An exceptionally fine production, well produced and played by a splendid cast. The kind of picture that keeps 'em awake. Business very good. Eight reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Eagle's Feather, with Mary Alden.—One of the most satisfactory and different Westerns I ever played. Really pleases the ladies more than the men. Poor title. Fair

"Let Not Man Put Asunder"

Alkali Ike Runs Amuck on Follywood Hot Dawg Ranch

Jumping criminy; I'm a-going to back-trail to Idaho, the land of Short Horns, where a man can sink his teeth into a hunk of beef and be absolutely sartin it is beef.

Why, down here along these sand papered trails called Bullyvards they have heaps of sign posts scattered along saying "Barbycue." So the tother day, thinking I could have a right good feed, I pulled up my Pinto and started inside that little corrall where one of them Barbycues be.

On one side of this corrall there wuz a little shack with a sign over the door saying "Cat and Dog Hospital."

Gosh, I thought that was kind o' queer. Then I entered that hash joint and sat down and then the waiter gave me a round roll with a sawsage tucked in it. Thinking that wuz jest an opening number like, I ate a few bites and waited; then I nibbled some more on that sawsage and finally asked that black dago when that barbycued ox was a coming on.

He looked hard at me and said, "Hot Dawgs is all you get today, and you've just ate 'em."

"Hot Dawgs?" I yelled.

"Yep," he said, "Skin and all."

I thought of that sign outside and I reached for my gun, but durn it, I'd left it at my boarding house, so I just roped that furrin son of a gun and drug him out and pitched him through the winder of that 'ere Dog and Cat Hospital.

These Californy birds may like Hot Dawgs and Stewed Cats but Gosh, it made me feel kind o sick, and Sufferin Snakes, I hope I don't get them durned Rabbys I've hern tell of, whar yer go around barking!

Nope, ain't seen Rosey yet, but I'm on the track of that "Fast Male."

Later:

Today I wuz a ridin along, dreaming of Raw Hide Rosey and Troutvill, when blamed if my hoss didn't shy at one of them infarnal wind-wagons cavortin close to the roofs of the houses, and I guess that blamed old fool of a Pinto thought that bears had sprouted wings and wuz arter him, for durned if he didn't start in a snorting and a bucking like Deacon White's home brew, (the time the Ladies Aid wuz a callin on him).

When I got my eyes open after that sudden spill, blamed if I wuzn't staring plumb into the photys of my old pals, Ma Pettingill and Old Sour Dough, and then when I diskivered that they wuz to be in the pictur play (Ruggles of Red Gap they called it) I went in, and shore enuf, there wuz Ma and Sour Dough same as I knowed 'em when they ust to ride up to my shack and roll pills and paralize my good licker.

By gum, I laffed at that ere play till I wuz jest nacherally wore out, and I shore let out a whoop when that Ruggles cuss asked that Bosting Dood if it wuz Wednesday and he said it wuz Wednesday and Ruggels knocked him off the range.

But Mr. Editur, I caint see why them high-toned Yankees made such an uproar over them English Dooks. Ain't we as good as they be? Gosh! If yur got to wear a pane o glass in one eye and wear white collars around yur ankels to git into sasassity, by thunder I'm a going to stay out.

Then when Curnal Ruggels asked evrybodey to jine in giving "three rousin cheers," you bet I jumped up and let er go, and a littul blond gal side a me bust out a laffing and everybody got to laffing so I joined in too, though I don't know what in thunderation it wuz all about, but Jumping Jimminy, it made me feel good to have every one so sociable, so I low I'm going to like Follywood just fine.

Alkali Ike

P. S. Tell all the boys to be shore and git this play, and tell 'em to unlace their shirt collars so they won't choke to death when they git to holloring.

business. Seven reels.—Jos. C. Staak, Royal and Strand theatres, Carroll, Iowa.—General patronage.

The Eternal Struggle, with a special cast. —This is surely a wonderful picture. It has everything to please. Metro has an ideal program for 1924 and they are splendid people to deal with. More pictures like this will cause patronage to increase. Book it. Eight reels.—J. I. Saad, Weddington theatre, Pikesville, Ky.—General patronage.

The Eternal Struggle, with a special cast. —Picture very good but title poor. It pleased, but think business would have been better with same title as book. Good. Seven reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

Long Live the King, with Jackie Coogan. —Little Coogan is a wonderful boy. May he live long. The picture is very artistic and very pleasing to those who like pictures of this type, but here the majority do not like this type of production. Therefore I had a very bad business on it. Ten reels.—J. I. Saad, Weddington theatre, Pikeville, Ky.—General patronage.

Long Live the King, with Jackie Coogan. —Cannot put over kid pictures here and this was the worst flop of all Coogans. Picture well made and star does good work. Where Coogan draws this should be a winner. Too long. Ten reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

Long Live the King, with Jackie Coogan. —A truly great picture with young Jackie in the greatest role of his career. The story could have been told in seven reels instead of nine, but one can never tire watching this greatest of all screen performers. Long live Jackie.—Frank L. Browne, Liberty theatre, Long Beach, Cal.

Strangers of the Night, with a special cast.—Here is a sure audience picture. Had several come back the second night. Did nice business and it satisfied. Eight reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

The Soul of the Beast, a Thomas H. Ince production.—Plenty of laughs and thrills in this one. Pleased all. Haven't run a bad one from Metro yet. Five reels.—Peck's theatre, La Salle, Ill.—General patronage.

The French Doll, with Mae Murray.—Oh, Mae, why spoil all the pretty settings and gowns and everything with such sillly acting? Another one like this and even the operator won't come to see it. Too long and silly. Eight reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

Where the Pavement Ends, a Rex Ingram production.—Above the average but not a special. Ran Sunday and Monday. First day S. R. O. Monday about 25 per cent above average for that day, so guess it pleased them. Regular advertising. Admission ten and twenty-five cents. Seven reels. —Harry I. Montgomery, Rex theatre, Montezuma, Ind.—Small town patronage.

Youth to Youth, with Billie Dove.—Only a fair program picture. Five reels. Fair attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Trailing African Wild Animals, a Martin Johnson production.—Good of its kind, but long drawn out. We are glad we played it, but would not wish any more.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Trailing African Wild Animals, a Martin Johnson production.—Wonderful scenic and education. Played to 107 adults and 44 children at twenty-two and ten cents, so I did not need any sideboards on the cash drawer. Patrons vote: 19 excellent, 10 good, 1 fair, 4 poor. Seven reels.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Rural and small town patronage.

A Noise in Newboro, with Viola Dana. —This is a good little comedy-drama which pleased all who saw it. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

A Noise in Newboro, with Viola Dana.—Very good. This star always puts on good acting. Played it to good business. Priced right and a good bet for any house where comedy-dramas are liked.—Mrs. M. Danese, Rome theatre, Leeds, Iowa.—Neighborhood patronage.

A Noise in Newboro, with Viola Dana—Very good light entertainment. Miss Dana is a very good drawing card here, but business was light on account of Christmas activities.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

Her Fatal Millions, with Viola Dana.—As usual, I am pleased to report that here is another sure fire production from standpoint of happy entertainment and Viola Dana pleases in her usual fine way. While she does some pretty clownish stuff, my folks like it and everyone goes out happy. Viola, keep it up, you are filling a desirable niche in film entertainment. Six reels. —W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

All the Brothers Were Valiant, with a special cast.—Very good program picture. 6½ reels. Fair attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

All the Brothers Were Valiant, with a special cast.—Not as good as expected after reading all the report, but much better than the average picture. Photography, acting and directing almost flawless, and surely plenty of action. A great fight that actually looked like the real thing. A love story mingled in with a lesson in it. Seven reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Your Friend and Mine, with a special

"Let Not Man Put Asunder"

Pathéserial
and
Pathépicture

THE WAY OF A MAN

BY EMERSON HOUGH

(Author of "The Covered Wagon," "North of 36," etc. etc.)

Presenting for the first time in the business

TWO VERSIONS

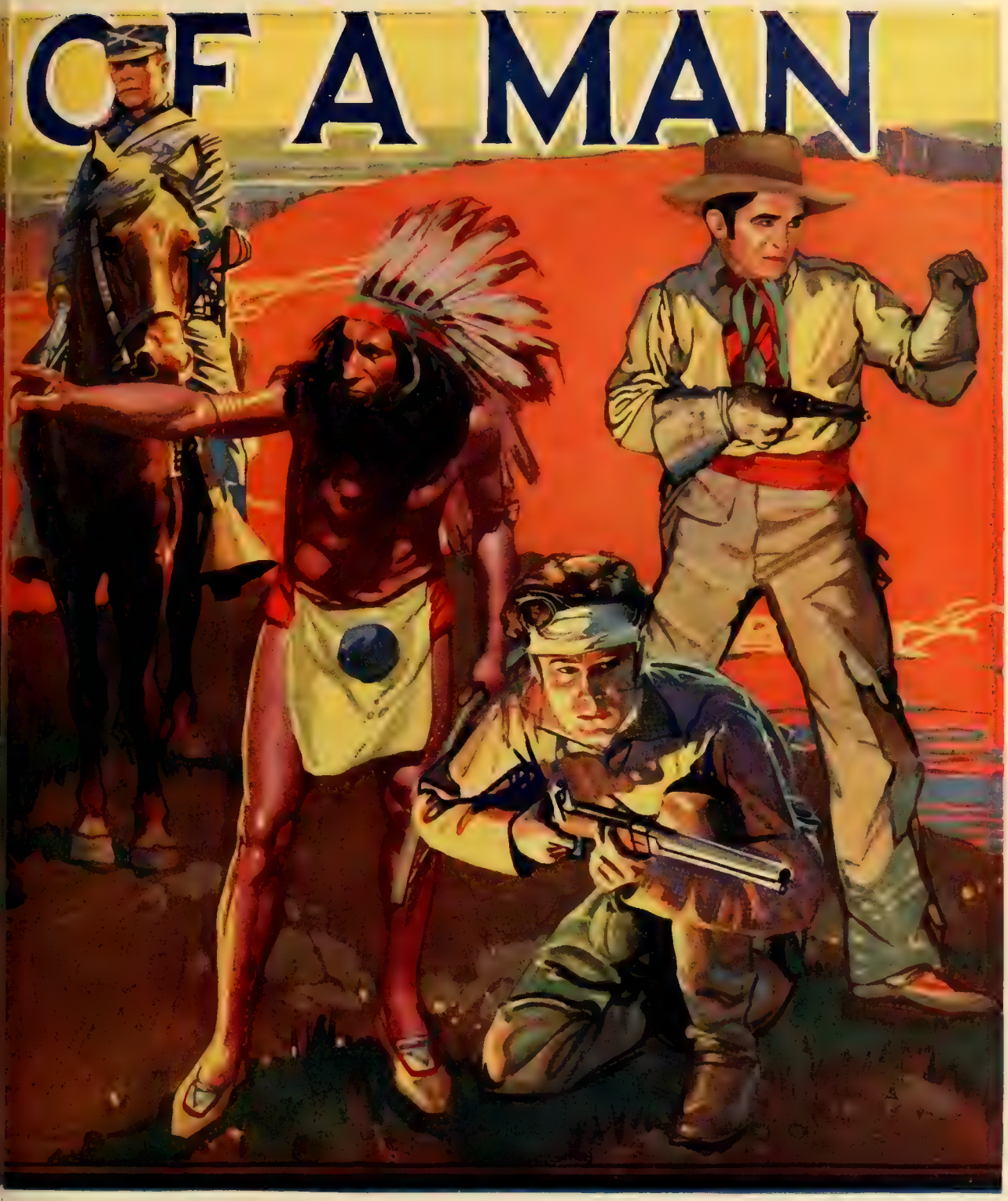
a feature that must be seen to be appreciated at its full remarkable worth, and a ten week continued story.

THE WAY

It shocks the attention in the very first chapter like a thunderclap out of a clear sky. From then to the very finish there is no let-up to the enthralling series of exciting adventures, the delightful romance, the happy blending of the vivid and the picturesque.

Pathéserial

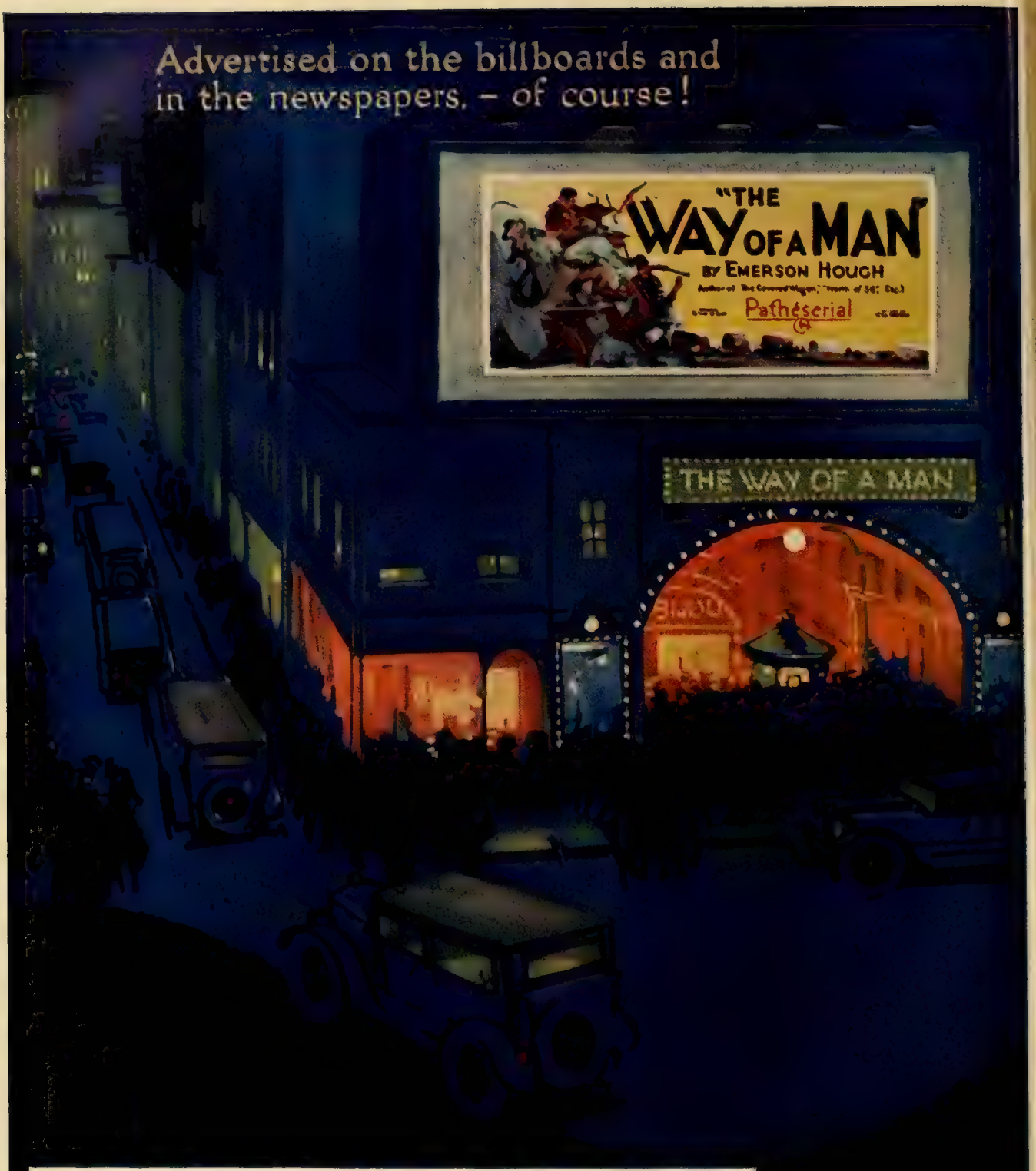
TRADE MARK



A super-feature in chapter form. A truly mammoth production, with crowds of Indians and soldiers, and a splendidly efficient cast headed by Allene Ray, Harold Miller, Bud Osborne, Whitehorse and others.

Pathépicture

TRADE MARK



The day of the bigger and better serial has arrived.

From a story fully equal to any the great Emerson Hough ever wrote, has been produced a picture **that in everything but length** is the full equivalent of any big feature of the day.

In proof of the above we confidently offer the **feature** version of "The Way of a Man," produced simultaneously with the serial, to the big first run houses of the nation, as an attraction not of the better but the **best** type of modern feature.

Pathéserial
and
Pathépicture

Wants More From Pen of Idaho Phil

"IDAHO PHIL"

Our own Philip Rand, in language grand,
Has told us of his ride;
Like Paul Revere, in an early year,
He saved the nation's pride.

He hit the trail, 'cross hill and dale,
And e'en the wettest river;
'Mid clouds of dust, for Movieland or bust,
He drove his covered flivver.

When Philip Rand reached the promised land,
He halted at that wayside station ;
Everyone turned out with a mighty shout,
Which caused loud reverberation.

He ceased to ride and went inside
To greet his Dana Only;
Now J. C. will groan, and also moan,
For he is feeling lonely.

Phil walked up and down and viewed the town,
He had read of in the papers;
Some stars did pose, so the story goes,
While others cut comic capers.

He has relieved our fears, had for years,
About that very wicked (?) city;
The oft-told tale of tears and wails,
Which greatly aroused our pity.

The skies are blue and hearts are true,
'Tis truly much like Heaven;
The folks are mostly good in Hollywood,
And they are all in bed by seven.

Our Idaho Phil gems of thought did spill,
His words are very clever;
I wish he'd write, both day and night,
Yes, forever and forever.

WM. H. CREAL,
Suburban theatre,
Omaha, Neb.

cast.—Only a fair program picture. 5½ reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Your Friend and Mine, with a special cast. —Another satisfactory program picture. Gets by nicely. Pleases, but nothing big. —Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Peg O' My Heart, with Laurette Taylor.—This is some comedy-drama. Showed to a fair house Christmas night and weather bad. Very interesting, laughable and pleasing. Laurette Taylor is better than Mabel Normand and acts her parts fine. Also the rest of cast. Book it. You won't be disappointed. Eight reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Love in the Dark, with Viola Dana.—Very satisfactory program picture and pleased.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Five Dollar Baby, with Viola Dana. —Got a poor print. Subtitles short. Scenes very jumpy. Look out, boys. Good attendance. 5,700 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Five Dollar Baby, with Viola Dana.—Was not home, but those that saw it said it was good. Six reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Quincy Adams Sawyer, with a special cast.—Here is a real good small town feature. Plenty of comedy to make your patrons laugh, and thrills aplenty. If you have this picture booked get out and advertise it big. It will make you some money. Yes, it pleased 100 per cent. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Paramount

Wild Bill Hicock, with William S. Hart.—A typical Hart picture but with more impossible situations than any of his other productions. Sorry to say, as a come back for a star with his years of experience in the motion picture industry, it is not very praiseful. One more of these impossible pictures and Hart can take another lay off for five or six years and never be missed.—C. C. Dooley, Garden theatre, Paterson, N. J.—General patronage.

To the Last Man, with Richard Dix.—A lurid feud melodrama with Richard Dix and Lois Wilson in a glorious shoot-'em-up story which is literally to the last man in the story. It pleased for three days and over doubled the business of "Ruggles." Zane Grey's name and the prevailing taste for action picture makes this a very satisfactory show from the box office. Of its kind it is about as good as they make them. The characters all popular stars who know their bit. The scenery is wonderful.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Stephen Steps Out, with Douglas Fairbanks, Jr.—A picture that means absolutely nothing. Can be used as a second feature only. Keep away from it as long as possible.—C. C. Dooley, Garden theatre, Paterson, N. J.—General patronage.

Lawful Larceny, with a special cast.—This picture pleased better than "Bluebeard's Eighth Wife." Fine cast, fine photography and well presented. Seven reels.—J. I. Saad, Weddington theatre, Pikeville, Ky.—General patronage.

Lawful Larceny, with a special cast.—Very good show but the censors failed to see this one, or maybe they are getting hard boiled. I have shown about 1,600 pictures here and viewed every one, but none would equal this one for suggestiveness. If about 400 feet of hootchie-kootchie were clipped out you could not want a better program It's too bad those rank scenes are put in. It kills patronage. Seven reels.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Patronage, farmers and retired farmers.

The Spanish Dancer, with Pola Negri.—Much better than either "Bella Donna" or "The Cheat" and pleased a big majority.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

To the Ladies, a James Cruze production. —My report on "Stephen Steps Out" fits this picture also. Not a feature for first run theatres alone. All right if doubled.—C. C. Dooley, Garden theatre, Paterson, N. J. —General patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—Have played practically all the Swanson pictures and will rate this the best of them all. Drew very good for two days and pleased them all—or at least I failed to hear a single complaint, something I cannot truthfully say of several other Swanson subjects I have run. The feminine con-

"Let Not Man Put Asunder"

Go after New Currency

Half-A-Dollar Bill

Go after New Currency

Half-A-Dollar Bill

tingent always admire Gloria's glorious raiment and they get the usual eyefull in this one. Seven reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—Very good Swanson picture. Many comments from lady patrons to the good. Some comical shots here and there. Characterization very good. Six reels.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Patronage, farmers and retired farmers.

Racing Hearts, with Agnes Ayres.—Good picture. The race in this picture is worth the price we paid for the films. Six reels. —Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Ruggles of Red Gap, a James Cruze production.—Personally I enjoyed this immensely, and so did the more discriminating. It did not appeal to the crowd, however, and they did not come very strong for it. This story is well told all the way and Ernest Torrence does a part that sure does stand out. Poor business three days in holiday season.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Ruggles of Red Gap, a James Cruze production.—This is a good feature. One that will please nearly everyone. Paramount have some good pictures this year and, as usual, they are not giving them away. Seven reels.—S. C. Andrews, Gem theatre, Olathe, Kan.—General patronage.

Ruggles of Red Gap, a James Cruze production.—Opened a new house with this subject to big business. Have seldom had a picture that appeared to please all classes and ages so well. Would class it about as near 100 per cent entertainment as any subject on the market today. Plenty of comedy, good story and a cast that can truly be called "all star."—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Ruggles of Red Gap, a James Cruze production.—A very good picture but failed to draw. Used extra advertising and boosted it as a big picture. As good a picture as any exhibitor could wish for. Eight reels. —Earl Bookwalter, The Ideal theatre, Halstead, Kan.—General patronage.

You Can't Fool Your Wife, with Leatrice Joy.—You can't fool your wife, but the producers fooled the whole family when they released this. As a program hardly fair, as a special terrible. Too long and poor. Seven reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

Grumpy, with Theodore Roberts.—Very satisfactory picture. Work of star excellent. You can't go wrong on this one, as it has a universal appeal. Business poor on account of Christmas shopping, but no fault of picture. Seven reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Woman Proof, with Thomas Meighan.—This combination of Meighan and George Ade is really hard to beat for pure entertainment and enjoyment. Had an excellent two-day run on this subject, despite very bad weather conditions. Can mark Tom's report card 95 per cent on this one. Seven reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Homeward Bound, with Thomas Meighan. —This is the best work this star has done in a long time and my patrons told me so. Not a rough sea story but a clean one. Pleased all. Why say more? Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Cheat, with Pola Negri.—This picture pleased. Seven reels.—J. I. Saad, Weddington theatre, Pikeville, Ky.—General patronage.

The Cheat, with Pola Negri.—A great picture. Raised admission, but failed to draw. Pleased about 90 per cent of those that came. Great cast, direction, etc. Not a picture for children. However, there is nothing objectionable. Eight reels.—Earl Bookwalter, The Ideal theatre, Halstead, Kan.—General patronage.

Prodigal Daughters, with Gloria Swanson. —Ran this on Christmas, which made an ideal show. Good picture at any time, as there is hardly any Christmas stuff in it. Six reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

Prodigal Daughters, with Gloria Swanson. —The best picture we have ever shown featuring Miss Swanson. You can't go wrong on this one, and is a picture which will stand heavy newspaper advertising. Eight reels.—Earl Bookwalter, Ideal theatre, Halstead, Kan.—General patronage.

Missing Millions, with Alice Brady.—Very good entertaining picture that pleased and drew good. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Exciters, with Bebe Daniels.—I should have had a good crowd on this as I advertised it pretty big, but rain held back the crowd I expected on this picture. Well liked. Pleased every one who saw it. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Exciters, with Bebe Daniels.—Good story, good cast, but one of those pictures too big for program picture and not enough for a special and no profit for the house after playing them unless you buy them right. I did not.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The White Flower, with Betty Compson. —Good picture. Pleased our audience 100 per cent. However, we fell down on this one at our box office. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Adam and Eva, with Marion Davies.—This is terrible. If it was put in two reels it would still be slow. Several walked out on this and I fell asleep. Seven reels too long. Eight reels.—J. L. Hasbrouck, Grand theatre, Graceville, Minn.—General patronage.

The Go-Getter, with a special cast.—Just a program picture. Eight reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

The Ne'er-Do-Well, with Thomas Meighan.

Finds Much Of Merit in Xmas Issue

Accept my congratulations on the Christmas Number of the "Herald", which is a fine tribute to your genius. I haven't had time to read it all through yet, but have read Philip Rand's account of his travels, also the article by the "G. O. M.", of which I approve most heartily. What that old boy doesn't know about this picture game isn't worth putting in the dictionary.

Which reminds me that I had read my old dictionary through, so my folks gave me a new one for Christmas.

WM. H. CREAL,
Suburban theatre,
Omaha, Neb.

"Let Not Man Put Asunder"

—Good picture. All who came out were pleased. However, business was bad. Seven reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Sixty Cents an Hour, with Walter Hiers. —Walter, it simply cannot be done. As support you are fine, but your personality is not the kind that will hold an audience. No matter what your billing reads, you are not a star. Two reels of this is O. K.—the rest will bore any audience—and the two reels are not due to your activity. They are due to the plot of the story, which, for the most part, is very weak.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Singed Wings, with Bebe Daniels.—A rather interesting picture which might be classed with the 'jazz type" of subjects that most of the producers appear to think is the correct pabulum for picture fans these days. Business fell down on this, due to very rainy weather. Seven reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

The Law of the Lawless, with Dorothy Dalton.—This story of gypsy and Tartar life is novel and different. Charles De Roche may be the new Valentina, but if he is I'm Will Hays. At that, he's a much better actor than the contract jumper, but he'll never make the feminine heart flutter like Rudy. Well, Pola Negri, Charles De Roche—who's next for you and us to lose money, on, Paramount? Seven reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

Anna Ascends, with Alice Brady.—This was a good little program picture. Had many favorable comments. Picture a little old, but good prints always on Paramount pictures. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Anna Ascends, with Alice Brady.—Showed this during the holiday shopping rush on a very rainy night, so Alice never had a gambler's chance to get business. The picture pleased a small audience very much and brought quite a number of favorable comments. Six reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Mr. Billings Spends Dime, with Walter Hiers.—A pleasing comedy subject that moderately amused a good holiday crowd. Nobody raved! nobody hollered. Six reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patonage.

The Good Provider, with a special cast.—**We could not have picked a more suitable picture for Christmas night.** The favorable comments were many and we played to three full houses. A very good picture. Eight reels.—Amsberry & Leuzinger, Carthage theatre, Carthage, S. Dak.—General patronage.

The Face in the Fog, with a special cast. —Four reels of story, three of filler. Interesting. Pleased the twenty-one that came. Well put up—a program picture and sold as such. Film fine. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Valley of Silent Men, with Alma Rubens.—Good scenic but poorly produced. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Kick In, with Bert Lytell.—This picture never had a chance to get business during my two-day run, but was classed by those who came as an unusually good picture. Several stated one of the best they had seen. It has an interesting story that rings true and is played by a cast that could hardly be excelled. Seven reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

A Daughter of Luxury, with Agnes Ayres. Program picture. Fair entertainment. Attendance poor. Film O. K.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Thirty Days, with Wallace Reid.—Fair picture. Five reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Making a Man, with Jack Holt.—This star's pictures are all good, but do not draw well for me. This one is a little different from the kind he usually plays in, as he starts out as a snob, but of course ends all right.—C. A. Mendendall, Star theatre, Oregon, Ill.—General patronage.

The Old Homestead, with Theodore Roberts.—Return engagement made up our loss on original run last spring. If we hadn't brought it back the old mortgage would still be on the old homestead. Eight reels. —Fred Hinds, Cresco theatre, Cresco, Iowa. —Neighborhood patronage.

Brown Tells Lowdown on Philip Rand

To Rand's Jealous Friends:

Boys, don't feel bad. You know, Rand is my neighbor. I am following him with interest but would like to say to the rest of the gang, specially J. C. Jenkins, not to feel bad about Phil making such a hit with Viola.

Just let her accept that invitation to Salmon and he is a goner sure, for do you know, Boys, nothing but the big dog Salmon ever get past the rapids and up as far as Salmon.

I, for one, don't think she will fall for his "fish stories."

GUS N. BROWN,
American theatre.
Mackay, Idaho.

Manslaughter, with Thomas Meighan.—Fellows, here is the best picture made in 1922 of its kind. Pleased 100 per cent to a large crowd. If you haven't played it, get busy and book it, but get it at a reasonable price. Rental entirely too high for a town of this size. Ten reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—Very good story and well acted picture. It has a universal appeal and should go big in any house. Drew good. Eight reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—Boys, here is a real picture. One that will pease all classes, and they were not slow about telling me how much they liked it. Eight reels.—Majestic theatre, Mauston, Wis.—General patronage.

Drums of Fate, with Mary Miles Minter.—This picture is much better than the "1915 model" title would lead you to believe. It is a very worthy offering. Don't Mary make a very attractive young lady, now that she has grown up? Six reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

The Pride of Palomar, with a special cast. —Another good Peter B. Kyne story which pleased all. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Pride of Palomar, with a special cast. —Very good picture with exciting horse race that got them all pepped up. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Man from Home, with James Kirkwood.—Played it on Sunday to a fair business. A very good picture. Scenery beautiful.—Mrs. M. Danese, Rome theatre, Leeds, Iowa.—Neighborhood patronage.

The Gilded Lily, with Mae Murray.—Well, it was a very good program. I played on Saturday night. Had a fair attendance. Also played a two reel Mack Sennett comedy. It pleased the children. Well, I have played better features than this one, but some worse ones also. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Our Leading Citizen, with Thomas Meighan.—A picture that pleased a full house. Meighan popular here, but please give Lois Wilson some credit for making this picture a success. She is so refreshingly natural and the women thought her a dear. Seven reels.—M. W. A. theatre, Soldier, Kan.—Small town patronage.

The Restless Sex, with Marion Davies.—Good entertaining picture that is well acted and lavish. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Ladies Must Live, with Betty Compson. —Although this is not one of the new ones, I consider it one of the best I ever ran. Have noticed some objections to this on account of its being a "society" picture, but I consider it an A1 picture. Contains some of the most beautiful and touching scenes ever filmed. Eight reels.—P. E. Doe, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

Under the Lash, with Gloria Swanson.—Good picture. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The World's Applause, with Bebe Daniels. —Another one of those pictures best not used in small towns. This eternal triangle stuff gets pretty monotonous. Well produced. Good acting, holds interest well, but not a good picture. If we have to have so much sameness, why not on the "Bachelor Daddy," "Back Home and Broke" order? Film fine. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Civilian Clothes, with Thomas Meighan. —A splendid picture. Well liked as far as I know. No kicks heard. Had a good Tuesday night crowd. Old Tom is well liked by my people. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Pathe

The Call of the Wild, with Buck, the dog. —This story follows the book admirably well and has more dog than the two previous big dog pictures. Fine for the family. Average attendance.—G. W. Gould, Majestic theatre, Dallas, Ore.—General patronage.

Safety Last, with Harold Lloyd.—Used December 25th and 26th. Here is absolutely the best feature comedy I have ever seen or run. Also had to pay biggest price I ever paid. Played it at ten and twenty-five cents. Broke even. Helps your house out but don't enlarge your pocketbook. Seven reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Safety Last, with Harold Lloyd.—Saved this eight months to play Christmas and paid enough to buy Harold a nice present, but at that, with strong opposition, I didn't lose. This is a 100 per cent audience picture in any town. Seven reels.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—General patronage.

Dr. Jack, with Harold Lloyd.—Although Pathe sent us a rotten print, we had a fine crowd. All seemed to like what there was of it. Five reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

Playgoers

Stormy Seas, with Helen Holmes.—The old time railroad star is just as good in a sea drama. This one has thrills and action and makes a very interesting one day picture. Drew extra business on a big flash front.—Ben. L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Stormy Seas, with Helen Holmes.—Fine

"Let Not Man Put Asunder"

picture. Best one that has been here in some time. Film reached here in bad condition. I think exchanges have cut out inspecting. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

A Clouded Name, with a special cast.—Just a picture.—G. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

Preferred

The Broken Wing, with Kenneth Harlan.—Nice picture. Pleased everyone.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—Small town patronage.

Are You a Failure?, with a special cast.—This picture has plenty of comedy in it, but I didn't hear any good comments on it. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Hero, with Gaston Glass.—It misses fire, possibly because of direction. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Poor Men's Wives, with a special cast.—This was a good story with very good acting, but I have ran nearly all of Preferred pictures and they won't draw for me. Business was punk on this. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Rich Men's Wives, with House Peters.—Good picture, but could stand cutting before being shown in a small town. Several objectionable scenes. Well produced, entertaining and pleased an average crowd. Film only fair. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Thorns and Orange Blossoms, with Kenneth Harlan.—Didn't take here. Pleased a majority of the women, but men will not care for it. Quite slow and draggy. Not an audience feature. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

Shadows, with Lon Chaney.—A very good picture. Pleased very much. Received a good print. Good attendance. Star's acting fine. Support very fine indeed. Good moral. Seven reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Shadows, with Lon Chaney.—Wonderful acting by Chaney as the Chinaman, but my patrons didn't care for it. Did not please over 50 per cent. Too long and no action. Other exhibitors have reported favorably on it but it didn't go here. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

United Artists

Rosita, with Mary Pickford.—Wonderful. Costume, yes, but it's different. Mary, for one thing, makes it different. **Mary is still the world's sweetheart as far as this town, theatre and exhibitor are concerned.** Don't see how any one will ever take her place. It's a cinch she has no rival. "Rosita" is Mary's latest and by far greatest triumph. "Rosita" stands out as one of the worth while achievements of the year. Immense business at twenty and forty cents. Ten reels.—Geo. Rea, Colonial theatre, Washington, C. H., Ohio.—General patronage.

One Exciting Night, a D. W. Griffith production.—Here is a good picture but could have been better. Griffith overdid the ghosts a little. Picture entirely too long. Pleased about fifty-fifty. Had good business on this picture. Nine reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Mark of Zorro, with Douglas Fairbanks.—There is no question as to the value of this fine picture for entertainment purposes, and in some ways the thing is better than "Robin Hood," but of course it is absurd to say it is better. However, if you have not used "Mark of Zorro" you certainly will make no mistake in booking it. We used it first half of Christmas week to very satisfactory business. It has been said before, and I say it again that Doug is an honest-to-goodness box office bet. Eight reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Iron Trail, with a special cast.—An Alaskan railroad melodrama from Rex Beach's "The Iron Trail." And it's a very good program picture. Seven reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The Birth of a Nation, a D. W. Griffith production.—Played three days at fifteen and thirty-five cents and made nice profit after paying United Artists an exhorbitant price. Get the Klan with you on this picture and you will need no advertising. As for entertainment value, it's there from beginning to end. Twelve reels.—Harry I. Montgomery, Rex theatre, Montezuma, Ind.—Small town patronage.

Selznick

Good Men and Bad, with a special cast.—A very good action drama with a lot of South American desperadoes trying to do an American cowboy. The picture is wretchedly photographed. Too many dark scenes. Really no excuse for putting such a print on the market.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Silk Stockings, with Constance Talmadge.—A reissue. A good comedy drama that pleased. Five reels, fair condition.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

Me and My Gal, with Betty Balfour.—While I haven't had much luck with the big English dramatic pictures, the above comedy pleased them and they all said it was good. Fifteen and thirty cents. Satisfactory business. Five reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Channing of the Northwest, with Eugene O'Brien.—Very good picture to very good business. Five reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Queen of the Moulin Rouge, with Martha Mansfield.—Here is a good one. Good cast, good photography, and print good. Pleased a small crowd Sunday. Has some wonderful dancing and story is well told. Think it will please any exhibitor. We want more like this one. Seven reels.—Bricker and Green, Gem theatre, Green River, Utah.—General patronage.

Royal Divorce, with a special cast.—Not good for small town. Too heavy and, while the picture is pretty well done, it only seemed to please the old country people. Fifteen and thirty cents. Eight reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Grub Stake, with a special cast.—Got by all right. Picture lacks direction and not nearly as good as other Shipman pictures we have played.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

My Old Kentucky Home, with a special cast.—A very good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Quicksands, with a special cast.—Good of the shoot 'em up kind. A little rough and print only fair.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Universal

The Darling of New York, with Baby Peggy.—Very good. Pleased good crowd.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—Small town patronage.

The Near Lady, with Gladys Walton.—Just a fair picture. Not to be compared with some of Miss Walton's previous features. Five reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

The Wild Party, with Gladys Walton.—Excellent program picture. Five reels.—C. H. Smith, Electric theatre, Morning Sun, Iowa.—General patronage.

The Thrill Chaser, with Hoot Gibson.—Our patrons do not care to see Gibson in this kind of picture. Want him in Western. Very good business but would not stay for finish. House dark at ten o'clock. 5½ reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

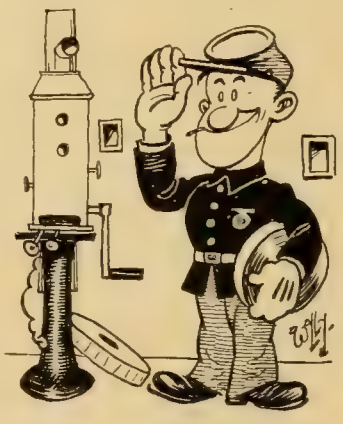
A Million to Burn, with Herbert Rawlinson.—This is what I would call another poor Universal offering. Always used to be able to bank on a Universal, but lately they have put out several what I would call very uninteresting pictures. Hokum that picture fans don't care to see. Five

Oscar Salutes "The Old Fool"

By Oscar the Operator

I been running the old projector for three years and don't go far astray when I tell the friends about town that theys a good picture on.

"The Old Fool" was a film that hit me right around the heart and my advice to all friends, relatives and fellow exhibitors the world over is to book this Hodkinson hit and play it across the box-office boards as a winner.



It's one of them human characters that they take right out of your native town and put on the screen. Them slick-haired heroes can't touch this old Civil War veteran who has won more medals than some of these slick boys has hairs on their lips.

The only trouble with this old hero is that he is still fighting the war fifty years after it is fini and the folks around home tell him to pull stakes for the west, or somewheres in the open spaces.

That is gratitude for the war vet. It puts the old fighting blood running again and he knocks a few birds for a row of cactus plants down in Texas.

I aint no dumbell picking out the pictures that fill the old sugar sack the boss has with coin of the realm. My advice to fellow exhibs is book "The Old Fool" and GET THE MONEY.

DISTRIBUTED BY

W. W. HODKINSON CORPN.

reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

The Ramblin' Kid, with Hoot Gibson.—Good picture. Think this the best this fellow ever made. The ladies enjoyed this one. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Where Is This West? with Jack Hoxie.—This Western went over big here. Lots of good comedy. Five reels.—C. H. Smith, Electric theatre, Morning Sun, Iowa.—General patronage.

The Shock, with Lon Chaney.—Good picture. Star does wonderful work in this one, but business was very poor. Seven reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

What Wives Want, with a special cast.—Very good. Pleased all who saw it. Five reels.—C. H. Smith, Electric theatre, Morning Sun, Iowa.—General patronage.

Men in the Raw, with Jack Hoxie.—This wild take-off on a Western melodrama went over immense. Got the lovers of action dramas raving and on the day before Christmas drew a bigger business than on Christmas day with a new one. It looks as though Jack may develop into a box office winner if they handle him right.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Double Dealing, with Hoot Gibson.—Played this the second time to good business. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Double Dealing, with Hoot Gibson.—A fair Hoot, nothing out of the ordinary, but will get by where Hoot is liked.—E. H. Elliott, Palace theatre, Lynn, Ind.

The Flame of Life, with Priscilla Dean.—A good picture. Gave satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Fools and Riches, with Herbert Rawlinson.—Good picture worth showing. Can be bought right. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Blinky, with Hoot Gibson.—If you like to see a dumbbell walk around and do nothing but look silly, get this. Not a special, but you bet the price is very special. I bought all of them and if the rest are like this I am all through. Not a bit of action until the last five minutes, and not much then. If you want to feel like a fish, advertise and boost it big like I did. Be sure and hide while the crowd goes out if you do. Why do they make 'em like this?—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

The Love Letter, with Gladys Walton.—A very good program picture well liked by every one who saw it. They like this star in this town. Five reels.—Peck's theatre, La Salle, Ill.

Railroaded, with Herbert Rawlinson.—Herbert didn't seem to make much of a hit in this and drew the smallest crowd in three weeks. They call it a melodrama and it is very meller indeed. Five reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Railroaded, with Herbert Rawlinson.—Only a fair picture, if you can say that much for it. Star very good, but story weak. Five reels.—Peck's theatre, La Salle, Ill.—General patronage.

Out of Luck, with Hoot Gibson.—A very good picture. Book it. It's a comic all the way through. Film in good shape. Six reels.—F. Boeselager, Opera House, Hilbert, Wis.—General patronage.

Out of Luck, with Hoot Gibson.—This picture is way above the average and sure got the people in and pleased them, also, for everybody went out with a smile, some saying that it sure was a good show, and others that they didn't know when they had laughed so much. Six reels.—N. Calbeck, Auditorium theatre, Nappanee, Ind Neighborhood patronage.

Out of Luck, with Hoot Gibson.—A very good comedy-drama with a star who is forging ahead rapidly. Played one day only, and a rainy day at that, but to very good business. Six reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

The Town Scandal, with Gladys Walton.—The best program picture I ever ran. Pleased 100 per cent.—Kenney Loyd, Spad theatre, Dierks, Ark.—General patronage.

The Town Scandal, with Gladys Walton.—A good little small town picture. Exposes the hypocrisy found among leading citizens of average city. May do good to invite your mayor to see this. I did. Five reels.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—General patronage.

The Flirt (Pathe), Dippy Doo Dads.—Great. Couldn't be beat. No humans appear in these comedies, just animals and barn yard fowls, and they sure please the kids and grown ups, too. One reel.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

The Flirt, with a special cast.—Good. Played it Christmas two days to a fair house.—Mrs. M. Danese, Rome theatre, Leeds, Iowa.—General patronage.

The Flirt, with a special cast.—Just a fairly good program picture. I raised admission but was sorry I did it. Eight reels, good condition.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

The Victor, with Herbert Rawlinson.—This picture was highly appreciated by all who saw it and it was well attended. Could recommend it to any one. Five reels.—N. Calbeck, Auditorium theatre, Nappanee, Ind.—Neighborhood patronage.

The Victor, with Herbert Rawlinson.—This picture was highly appreciated by all who saw it and it was well attended. Could recommend it to anyone. Five reels.—N. Calbeck, Auditorium theatre, Nappanee, Ind.—Neighborhood patronage.

The Victor, with Herbert Rawlinson.—Good as a special. Patrons pleased. Boxing is just wonderful. Beats "Leather Pushers" and "Fighting Blood."—Mrs. M. Danese, Rome theatre, Leeds, Iowa.—Neighborhood patronage.

The Victor, with Herbert Rawlinson.—Drew one of the best Saturday crowds I ever had, and it sure pleased. Universal's got the pictures.—Kenney Loyd, Spad theatre, Dierks, Ark.—General patronage.

A Dangerous Game, with Gladys Walton.—A very light offering. One is better off not to run this kind of pictures. Five reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—Small town patronage.

Trifling with Honor, with a special cast.—A very fine baseball picture that pleased my patrons. Seven reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Nobody's Bride, with Herbert Rawlinson.—Good. Five reeds.—C. H. Smith, Electric theatre, Morning Sun, Iowa.—General patronage.

Nobody's Bride, with Herbert Rawlinson.—Just a very ordinary program. Neither good or bad comments. Five reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

The Scarlet Car, with Herbert Rawlinson.—A very pleasing program picture with lots of pep. I haven't reported for a long time, as my time is taken up continually, but shall try to squeeze in a few reports. Five reels.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Vitagraph

The Man from Brodney's, with J. Warren Kerrigan.—A special that can honestly be called special. The best balanced all star cast I ever had in a feature. I have never played a feature that received the rousing hand this picture did. Here is a clean cut, honest-to-goodness feature that you can book and boost to the limit. Vitagraph have sure gave us some doodles.—Dr. F. M. Childs, Cozy theatre, Villisca, Iowa.—Neighborhood patronage.

On the Banks of the Wabash, with Mary

"Let Not Man Put Asunder"

Go after New Currency

Half-A-Dollar Bill

Go after New Currency

Half-A-Dollar Bill

Carr.—**Perhaps the fact that I played this picture in the Wabash theatre, on the banks of the Wabash, the locale of the story, and near the home of the writer of the song, had something to do with it, but this subject went over with a bang to big business two days.** It's an excellent picture and pleased all classes. Never heard a knock. Can give it a recommend unreservedly for any house anywhere. Seven reels.—J. B. Stine, Wabash theatre, Clinton, Ind.—General patronage.

Pioneer Trails, with a special cast.—One of very best pictures of the early West ever offered the American audience. In many respects greater than "The Covered Wagon." Capacity business for four days, which is very good for this town. Watch out for Landis and Alice Calhoun. They're there. Seven reels.—M. Merriwether, Ideal theatre, Winston-Salem, N. C.—General patronage.

Pioneer Trails, with a special cast.—A good thriller, imitating "The Covered Wagon," but good just the same. Educational from the fact that nobody here knew that they had such wonderful macadam roads back in 1849. "It is to laugh." Seven reels.—Clarks & Edwards, Palace theatre, Ashland, Ohio.—Small town patronage.

Pioneer Trails, with a special cast.—Very good picture that drew a full house. All small towns should play this if the price is right. They got a fortune from me and it lost money, even though I charged thirty and fifty cents, so at that it doesn't mean anything.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

Pioneer Trails, with a special cast.—I was one of the first in Kansas to run this feature so did not have a report to go by but went after it strong. Used some of the "Covered Wagon" dope. We got them in and, what is more, they were pleased. For the small town we know it can't be beat. Seven reels.—S. C. Andrews, Gem theatre, Olathe, Kans.—General patronage.

Pioneer Trails, with a special cast.—I sure packed them in on "Pioneer Trails." Held up big for three nights and pleased more than any picture of this style I ever had. You won't go wrong on "Pioneer Trails." It has the pep, kick and stars to put it over. Big; grab it.—Dr. F. M. Childs, Cozy theatre, Villisca, Iowa.—Neighborhood patronage.

The Midnight Alarm, with a special cast.—Didn't do much with this one, but most of those who came liked the picture all right.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Midnight Alarm, with a special cast.—A well fitted picture for Christmas night. A 100 per cent entertainer and got the business. The paper and the title is O. K. Another good Vitagraph picture well worth booking for any house. Seven reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Loyal Lives, with Mary Carr.—Very good program picture, but not a special. Seven reels.—C. H. Smith, Electric theatre, Morning Sun, Iowa.—General patronage.

Masters of Men, with a special cast.—Can only add to all the good things that have been said about this picture, that Vitagraph gives you real treatment and real prices.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Masters of Men, with a special cast.—Used Dec. 18 and 19. Here is one that can't be beat. Some remarked that it was the best they had ever seen. Nothing but praise from everybody. Will add prestige to any house that has not played it. Seven reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

Masters of Men, with a special cast.—A picture full of action and a good entertainer. Shows the whole U. S. Navy in action. Some picture. Book it and advertise it strong. You won't be sorry. Seven reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Ninety and Nine, with Colleen Moore.—**I used this on the strength of what I saw in "What the Picture Did For Me." It received 100 per cent boosting and I decided it was good, so I booked it, and much to my pleasure and that of my patrons, ran it on a Saturday night and it pulled the business.** If you have not yet booked it, don't wait. Six reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Ninety and Nine, with Colleen Moore.—Personally was disappointed in this picture. However, it went over big and caused a lot of favorable comment, which just goes to show that you can't go by your own personal preference.—E. H. Elliott, Palace theatre, Lynn, Ind.

The Ninety and Nine, with Colleen Moore.—In last week's Herald, December 20th, I see where W. J. Van Stratt of the Rex theatre, Salmon, Idaho, said he could not see where this picture was much. He said there was no story and that the print was in bad shape. I played this picture on Tuesday, December 25, and will say that it was a very good feature and the print was in good shape. I have always received good prints from Vitagraph. It is a special feature and will say that it was the best feature I have ever played on my picture screen in the two years that I have been in the theatre game. I would like to know what Van Stratt calls a good feature. Friend Exhibitors, if a picture is good say so, and that's what they all say for "The Ninety and Nine," for it is a good special.—A. E. Berlin, Lyric theatre, Rock Falls, Ill.

The Ninety and Nine, with Colleen Moore.—You can't make any mistake on this. Lots of excitement and some fire at the finish!—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Moral Fibre, with Corinne Griffith.—Not much of a picture. Still, did not have any complaints.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

A Rogue's Romance, with Earle Williams.—Good picture. Pleased 90 per cent.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

A Rogue's Romance, with Earle Williams.—Great program picture. Did good business on it. Six reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Prodigal Judge, with a special cast.—Liked by many, but not all. Should be bought as a program picture, not as a special.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Warner Brothers

The Gold Diggers, with Hope Hampton.—Would consider it an A-1 picture. The kind that ought to go, but did not do much on it. Maybe too near Christmas—Dec. 12 and 13. They tighten up.—G. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

The Printer's Devil, with Wesley Barry.—This was sold to me as a special, but is far from one. Wesley Barry getting too old for kid parts. This company have been putting out good features, but fell down on this. Why will a producer sell a feature for a special when they know it is only a third rate picture? Six reels.—S. C. Andrews, Gem theatre, Olathe, Kans.—General patronage.

Little Johnny Jones, with Johnny Hines.—Quite good. Of course it's full of the old hokum, but they fall for it and enjoy it.—G. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

Where the North Begins, with Rin-Tin-Tin.—We have run about all the dog pictures, but will say this is the greatest picture we have ever seen of its kind. Everyone went away pleased. Don't be afraid of this. Tell the world about it. Six reels.—S. C. Andrews, Gem theatre, Olathe, Kans.—General patronage.

Where the North Begins, with Rin-Tin-Tin.—Very fine picture. Every one complimented us on it. Dog best I ever saw. Business fair. Six reels.—A. P. Crandall, Liberty theatre, Alva, Okla.—General patronage.

Rags to Riches, with Wesley Barry.—One of the greatest audience pictures ever shown. Get it and advertise it to the skies. The picture is there. Price ten and thirty cents.—Welty & Son, Mid-Way theatre, Hill City, Kans.—Small town patronage.

Heroes of the Street, with Wesley Barry.—My first Warner Bros. picture, and say, Boy, if they are all as good as this I am going to be a strong booster for them. A little high priced considering hard times.

Gee whizz— what a series—

OH BOY—Wait till you see chapter 1 of this new series.

The biggest genuine KNOCKOUT series for 1924—Bigger than "Fighting Blood"—By H. C. Witwer the same author who wrote the "Fighting Blood" Stories.

Beautiful Alberta Vaughn in the lead and practically the entire original "Fighting Blood" cast and directed by MAL ST. CLAIR who directed "Fighting Blood"—Don't let your competitor grab "The Telephone Girl" stories from you—Take our tip—Book and boost this marvellous new series to the very limit.

The Telephone Girl

RIGHT HOT OFF THE PAN
From Cosmopolitan
Magazine To Your Screen

12—Two Reels Knockouts—12

Distributed Throughout the World by **FILM BOOKING OFFICES**

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EXCHANGES EVERYWHERE
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LONDON, W. 1, ENGLAND

but certainly a dandy picture. Never heard anyone knock it. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Main Street, with Monte Blue While not the best picture we have run, is well produced, fine acting, and will please. A good bet for small towns. Three day run. S. R. O. two days at ten and thirty cents. Advertising, six sheet, window cards, four one-sheets and photos. Use lamp posts with sign "Main Street" on them, furnished by exchange. Nine reels.—Harry I. Montgomery, Rex theatre, Montezuma, Ind.—Small town patronage.

A Dangerous Adventure, with a special cast—From Crescent Film Exchange in Kansas City. "Good joke;" we never received the films. How is that to disappoint a Christmas crowd? Seven reels.—M. W. A. theatre, Soldier, Kans.—Small town patronage.

State Rights

The Unknown Purple (Truart), with a special cast. — Opened to tremendous crowds. Everyone acclaimed it a great picture. Plenty of thrills and mystery. It opens a little slow but gradually works up to a great climax. Very good entertainment.—Frank L. Stannard, Liberty theatre, Long Beach, Cal.

Temporary Marriage (Principal), with a special cast.—A good drawing card, which played to good attendance all week.—Lee Balsley, Liberty theatre, Kansas City, Mo.

Has the World Gone Mad? (Equity), with a special cast.—I can't see anything to this picture. Too much of everything. Title drew them in, but everyone disappointed. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Has the World Gone Mad? (Equity), with a special cast.—Seemed to be all right except that I got a poor print and reel seven all shot with three short readings, and a lot of kicks in consequence.—G. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

Only a Shop Girl (C. B. C.), with a special cast.—Extra good. Had I known how good the story was, would have added an Our Gang comedy and raised the admission. Six reels, fair condition.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

Only a Shop Girl (C. B. C.), with a special cast.—Good picture that pleased everybody and drew good. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Honeymoon Ranch (Lubin), with a special cast.—Good Western. Five reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—General patronage.

The Country Flapper (Prod. Sec.), with Dorothy Gish.—This is not a special; in fact it's very thin entertainment for such a star. My fans like Miss Gish and laughed at her antics as a flapper, but they were disappointed.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Temptation (C. B. C.), with Eva Novak. —You can't go wrong on this one. We raised our price on it and not a single "kick." Seven reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The Devil's Bowl (Pinnacle), with Neal Hart.—Average Western. Had a few too many "D——s" and "H ——s" in title to suit a number of the better class, but didn't hear any serious complaints. Five reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Woman He Chose (Bio.), with a special cast.—Lay off this one. A long drawn out uninteresting story. Might go over if most of your patrons are Swedish. Six reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The End of the Rope (Aywon), with Big Boy Williams.—Ordinary Western with Williams doing all in his power to make it a good one. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Gun Shy (Goldstone), with Franklin Farnum.—Not much to it. Can't remember pictures like this the next day. No comments.—Welty & Son, Mid-Way theatre, Hill City, Kans.—Small town patronage.

Table Top Ranch (Steiner), with Neal Hart.—A very good Western that pleased all who like that type of picture. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Wolf Tracks (Sunset), with Jack Hoxie. —A good Western. Five reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—General patronage.

Ten Nights In a Barroom (Arrow), with a special cast.—This drew a big crowd but only pleased about half, as it is too sad.—Horace Emmick, O. K. theatre, Lewisport, Ky.—General patronage.

Luck (Burr), with Johnny Hines.—A good light comedy. Six reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans. —General patronage.

Women Men Marry (Truart), with a special cast.—Real good picture, but oh, what a misleading title. You expect vampy stuff and get a real clean story. Some people must spell Santa Claus with an "e" on the end. Takes brains to make films.—G. J. Ritter. Regent theatre, Bogota, N. J. General patronage.

The Cub Reporter (Goldstone), with Richard Talmadge.—I didn't get to run this picture, as the picture was torn up. It wouldn't even go through my machines. When is Enterprise Distributing going to give us good prints, does any one know? Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Luck (Burr), with Johnny Hines.—A pleasing comedy. Played it Saturday, good business. Six reels.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

Across the Border (Aywon), with Big Boy Williams.—This sure went over the top and was well liked by all. Great scenery and a fine picture.—N. Calbeck, Auditorium theatre, Nappanee, Ind.—Neighborhood patronage.

Environment, or Chicago Sal (Principal), with a special cast.—Failed to land. Patrons suspicious of "stripped" advertising. Sounds like the pirate days of the 10-20-30 road shows. Using two titles is bad.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Through the Flames (Renown), with Richard Talmage.—A good program picture. This is the first Talmadge I have run and was disappointed, as I expected the fans to appreciate his style of pictures. Have heard no comments or had no inquiries so far. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

They're Off (Graphic), with Peggy O'Day.—Oh, boys, some horse race picture. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Spider and the Rose (Principal), with a special cast.—Failed to arouse any enthusiasm.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Shooting Gambler (Tri.), with William S. Hart.—Lay off of this picture. Had more kicks on this than any Hart I ever ran. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Serials

Haunted Valley (Pathe), with Ruth Roland.—Well, boys, I will report again on Ruth Roland in "Haunted Valley." We played Chapter 4 Friday and it is just fine. Played Leo Maloney in "Steel Shod Evidence," which was fine. I sure like this program.—G. L. Glasangame, Halls theatre, Halls, Tenn.—General patronage.

Timber Queen (Pathe), with Ruth Roland.—Talk about action. Oh, boy, getting better on every episode. Believe it a good drawing card.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage

Short Subjects

Century Comedies (Universal) Have found these comedies, so far, good They consist of a variety, consequently your patrons don't get tired of them. Two reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

Century Comedies (Universal).—The Buddy Messinger and Baby Peggy's are fine, but those Gorham Follies Girls—well, they're absolutely no good. Two reels.—Peck's theatre, La Salle, Ill.—General patronage.

Fighting Blood (Aywon), with Snowy Baker.—Very good program picture. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N Y.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Just played Round One of the second series. Many liked this better than the "Leather Pushers." Business good. If you have not played them, book it. A good bet.—Mrs. M. Danese, Rome theatre, Leeds, Iowa.—Neighborhood patronage.

The Gumps (Universal), with Joe Murphy and Fay Tincher.—The best comedy we've run in a long time. They're money getters. Book them and advertise them big and sit back and hear the till jingle Two reels.—Peck's theatre, La Salle, Ill.—General patronage.

Pathe Single Reelers.—They're all good comedies, but rental too high.—Peck's theatre, La Salle, Ill.—General patronage.

Back Fire (Educational), with Lige Conley.—Another Lige Conley laugh maker. Jack White always makes good comedies Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

Back Fire (Educational), with Lige Conley.—Some comedy. Kept the audience laughing all the time. The Mermaid comedies are O. K. Two reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Back To Earth (Universal), a Century comedy.—Good comedy. Was enjoyed very much by our audience. This big fellow named Earl is coming to the front as a comedian. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Balloonatic (First National), with Buster Keaton.—Very good comedy. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

The Big Show (Pathe), with Our Gang.—A "whole show." If your people don't "eat it up," they aren't there. Ran it with "The Hottentot" and had a riot. Attendance poor. Two reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Border Law (Pathe), Range Rider Series, with Leo Maloney.—As good as the rest of this series. Fair.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—Transient patronage.

Bringing Up Buddy (Universal), with Buddy Messinger.—The best Buddy Messinger comedy I have used. It sure got the laughs, and comments, too. Two reels. —Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Bucking the Line (Universal), with Buddy Messinger.—A very good football comedy. Good action and clean comedy. Two reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

The Busy Body (Hodkinson), with Charles Murray.—The first reel of this one just the least bit slow, but nevertheless the last one more than offsets this. All in all, a good comedy and will please. Print good. Two reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Carmen, Jr. (Universal), with Baby Peggy.—The Baby is all there as a drawing card and a favorite with the crowd, but this picture did not suit her. Some one will get her right some of these days and she will be a world beater.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Columbus (Pathe). Both grade and high schools dismissed at 3:30 for matinee and showed Harold Lloyd in "Now Or Never." Charged ten cents to all. Four reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—Small town patronage.

Cupid's Elephant (Fox), a Sunshine comedy.—A very good comedy with a new angle, that of the elephant Pleased the

The whole world will hail this magnificent picture —

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Chester Bennett's Super Production Presenting JANE NOVAK in Her Greatest Work

FILM BOOKING OFFICES of America, Inc., takes pleasure in announcing Chester Bennett's super special production as the greatest motion picture that F. B. O. has handled since the inception of this Company.

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Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

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majority. Two reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Day Dreams (First National), with Buster Keaton.—Good picture. Not as good as some of his other ones, but will get by. Three reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Derby Day (Pathe), an Aesop Fable.—. Now if anyone using shorts of this nature will use this I'll guarantee they will please to the limit. It is only ½ reel, but will entertain better than some eight or ten reelers. Better advertise it.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Patronage, farmers and retired farmers.

Dogs of War (Pathe), with Our Gang.—Pleased all and is about as good a comedy as you can buy.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

An Eastern Westerner (Pathe), with Harold Lloyd.—An average Lloyd, so do not be afraid of it. Two reels.—Robert L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

The Fatal Photo (Hodkinson), with Charles Murray.—Murray still getting the money for us, and not only this, but pleasing the crowd as well. His comedies are sure fire and I haven't seen a bad one yet. Two reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Felix Minds the Kid (Sullivan), a cat cartoon.—One of the best yet. Felix cartoons all good. Kids cheer when the title comes on the screen. One reel.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Felix Wakes Up (Sullivan), a cat cartoon.—Sold as 1,000 feet reel. Contained about 750 feet. Film in bad shape. This is my first Felix and if it's a fair sample of the twenty-five to follow I'm stung. Can't begin to compare with the poorest Fable. I'll try one or two more.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Four Orphans (Hodkinson), with Charles Murray.—'Tis a settled fact that Charles Murray means money in the box office. His comedies are all good and we have played about seven of them. This one in particular is a knockout and kept the audience in an uproar. Two reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Handy Man (Pathe), with Stan Laurel.—Here is a regular dumbbell of a comedy and is good for a lot of laughs. The fat girl should be seen again, I think she has the ability to please in comedies. As a matter of fact, I should say she deserves as much credit in this one as Stan Laurel. Two reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

High Flyers (C. B. C.), with the Hall Room Boys.—A fair comedy. The whole affair is somewhat like the building climbing stunt in Lloyd's "Safety Last." Fair crowd. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Jungle Pals (Fox), a Sunshine comedy.—Best Sunshine comedy we ever used. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Little Miss Hollywood (Universal), with Baby Peggy.—First reel very good. Second reel they seemed to run out of anything of interest and ended up poorly. Two reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Nip and Tuck (First National), a Mack Sennett comedy.—Another of those "silent" dramas sold as comedies. Two reels.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—General patronage.

The Noon Whistle (Pathe), with Paul Parrott.—As good a single reel comedy as we ever played. One reel.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Oh Promise Me (Educational).—It's a crime to send a comedy out in the shape this was in. All Educational prints are bad. About 1½ reels.—W. T. Waugh, Princess theatre, Reinbeck, Iowa.—Small town patronage.

The Optimist (Educational), with Lloyd Hamilton.—Old Ham is about as good as usual and this comedy pleased, but Ham insists on higher rentals than others and cannot get more laughs than the others that are wanting the exhibitor to live as well as themselves. I'll soon be done with Ham unless his rentals come down to earth. We have small chance to use comedies since features are so long. Two reels.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Patronage, farmers and retired farmers.

Paging Love (C. B. C.), with Monty Banks.—A good two reel comedy. Will please a good percentage of any audience. Two reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Pardon My Glove (Educational), a Christie comedy, with Bobby Vernon.—Dandy comedy. Got our audience laughing and kept them going until the finish. "Too bad this wasn't a five reeler," one man said as he left. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

A Perfect 36 (Educational), a Christie comedy, with Bobby Vernon.—Good comedy. Two reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Pop Tuttle's Lost Control (F. B. O.), with Dan Mason.—My second Plum Center comedy. This comedy is good. The last part is very good. Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Pop Tuttle's Movie Queen (F. B. O.), with Dan Mason.—Pleased all real "fans," but some of those who don't attend very much couldn't see so much to it. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

A Quiet Street (Pathe), with Our Gang.—The cream of the comedy market. Played this one the second time and it pleased, too. Two reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Rainstorm (Fox).—Kids thought it great. One continuous howl of fast and funny action. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

A Sailor Made Man (A. E.), with Harold Lloyd.—Ran this with "Tents of Allah" and advertised as "Big Double Bill." Result—S. R. O. for three performances.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—Transient patronage.

Snowed Under (Metro), with Bull Montana.—One of the best that we have had Bull in, but he has no drawing power here. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Something for Nothing (Universal), with Reginald Denny.—This is one ordinary "Leather Pusher" out of a flock of knockouts. They can't all ring the bell. Don't pass them up. They're business builders. Two reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Spooks (Educational).—Might have been all right if it was all there, but when they send in a two reel comedy on one reel the people begin to wonder what's it all about. Some wanted to know if it was a trailer for a coming attraction.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

The Two Johns (Fox), an Imperial comedy.—Not as funny as "The Rainstorm," but a pretty good comedy nevertheless. Two reels.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

The Uncovered Wagon (Pathe), with Paul Parrot.—Oh, boy, it's a scream. Book it. The price will be right. One reel.—R. K. Lang, Lyric theatre, Cobb, Wis.—General patronage.

Wet and Weary (Fox), with Clyde Cook.—One of the best comedies Clyde Cook has made. Two reels.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Where There's A Will (Fox).—My first Sunshine comedy, but if they are all as good as this, I'm satisfied. Two reels.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

The producer's care is justified; the audience is pleased—when the print is on

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Look for "Eastman" and "Kodak"—stenciled in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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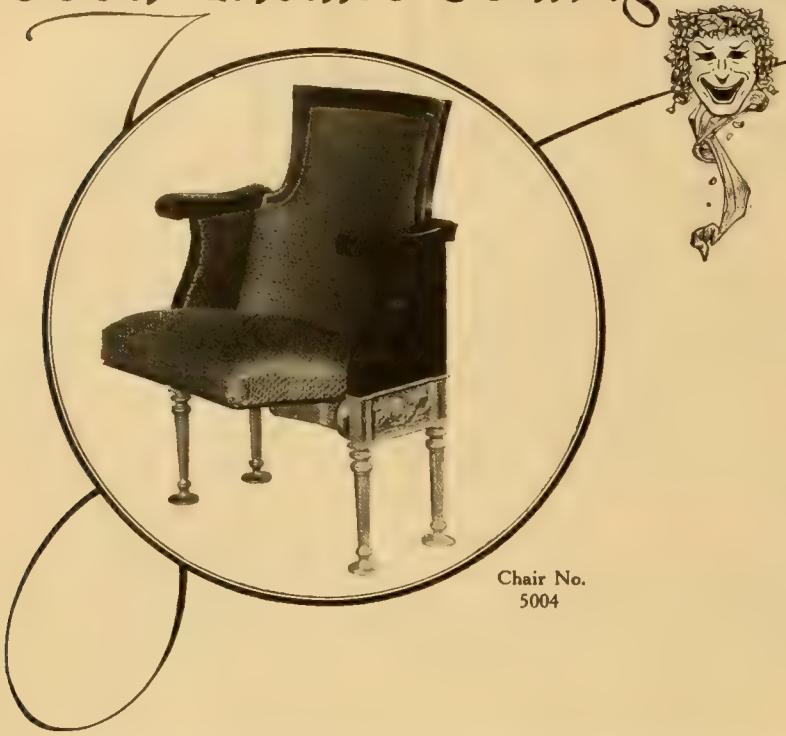
Good Theatre Seating Essential to Success



Chair No. 5004

A complete compilation of valuable information and interesting illustrations of Theatre, Auditorium and Assembly Seating has been completed. This book will be sent on request, if made on your business or official stationery.

Some Pertinent Questions on Theatre Seating

IF representative sample chairs from all the various theatres in your neighborhood or city were assembled together in a sort of local Theatre-Chair Exhibit, and representative theatre patrons were asked to come in to select naturally the one most attractive and inviting to them, would yours be the first selected?

Isn't this unconscious selection of comfortable, inviting, seating what actually goes on in the minds of your theatre patrons?

Isn't it a fact that the most successful and largest theatres in the country demand the best in seating that they can command and will have no other? If their seating is becoming antiquated, is uncomfortable, is poorly arranged, out it must go to give place to new.

Wouldn't it be worth while on your part to look your seating equipment "full in the face" and carefully without prejudice, weigh its merits with those of your competitors, and judge where it would stand? Put yourself in your patrons' place and see if your own choice would fall on your own chair.

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THEATRE CONSTRUCTION AND EQUIPMENT

Milton Starr Buys Nashville Theatre

Milton Starr, manager of the Bijou Amusement Company of Nashville, Tenn., also President T. O. B. A. Circuit, has purchased the Star theatre on Cedar street, run for colored people, which several weeks ago was purchased by manager Theo. Mousson, manager of the Knickerbocker theater, also of Nashville.

Manager Starr also controls the Lincoln theatre, another theatre run for the exclusive use of the colored population of Nashville. The Bijou, this being one of the largest colored motion picture and vaudeville houses in Nashville, still retains its popularity.

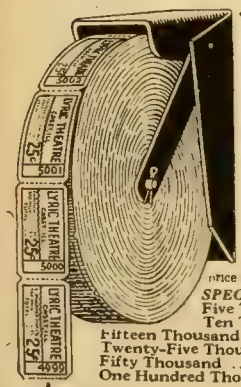
Will Remodel Theatre

E. D. Luna of Lincoln, Ark., has bought the Rialto theatre at Siloam Springs, Ark., from Robert Gentry and will take charge of same at once. Mr. Luna is going to remodel and put in an up-to-date front also new equipment and a new player piano. Mr. Luna is also owner of the Cozy theatre at Lincoln and the Lyric theatre at Prairie Grove, Ark.

Enters Equipment Field

The Cinema Specialty Manufacturing Company, Inc., Gary, Ind., has been incorporated with the secretary of state to deal in appliances for motion picture apparatus. They have a capital of $20,000. John, Ida and Joseph Cvitkovich, all of Gary, Ind., are the incorporators.

Gerald E. Akers, who will have booking supervision over the Universal picture, "The Hunchback of Notre Dame," in Missouri, Iowa, Kansas, Nebraska, Oklahoma and Colorado, is in Kansas City this week outlining his program.



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated All tickets must conform to Government regulation and bear established price uof admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand.....$3.00
Ten Thousand..... 5.00
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Twenty-Five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand 18.00

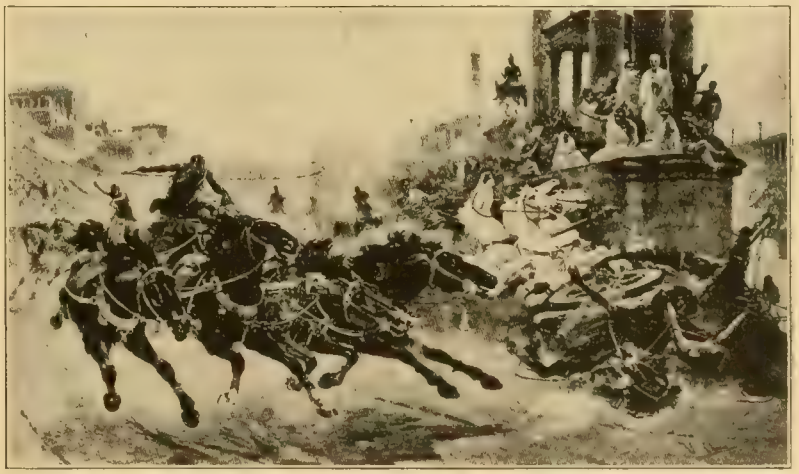
National Ticket Co. *Shamokin, Pa.*

Tells Public Inside Facts About Theatre Operations

FRED S. MEYER, Palace theatre, Hamilton, O., who is writing a series of articles on the motion picture industry for a local paper, the Hamilton Journal, at the request of an interested reader devotes one of his articles to an account of theatre operation. Mr. Meyer's article is published following:

A reader of the Journal, signing herself Mrs. M., writes: 'I've enjoyed reading your articles about the motion picture industry. Why not say something about the theatre itself?"—Glad to, Mrs. M. We had this in mind for one of our future stories, so may as well cover it now. About 15 years ago, a "picture show" (store-room of course) completely renovated, repainted, overhauled, equipped with chairs—such as they were, machine, front, all complete cost the magnificent sum of $1,600.00. Now this is not guesswork, but the exact and actual investment in one of the first theatres installed in Pittsburgh, typical of every other city in the country. In the early days, even a piano was not known. Ventilation existed as something in the directory only. Camp chairs and boards across barrels or soap boxes furnished the seats. And for $2,000.00 you could open a "picture show" that was the pride of any town. Understand, this included the machine and all. Later on, in the years that followed a cheap piano—mostly a self-player, was installed. In a few remote and very rare instances, electric fans were added, and, still later, an electric sign installed. All of these wonderful appliances cost less than $2,500.00.

The interior of the theatre was of secondary consideration. Admission prices were 5c, one "jit". One reel of film was shown. The entire show lasted 10 minutes, (at that rate, the admission price today—without any thought of cost of equipment—should be 60c per show), and old timers will recall days when they took in as high as $400.00 on a good day, in theatres seating 100 or less at admission prices of 5c. Did they make money in those days?—Figure it out for yourself. 10 minutes to a show. $25.00 or $30.00 for the entire week's film service. Cost of operation: One operator (some boy) at about $6.00 per week. No advertising expense and little of any other. And today?—The equipment installed in the Projection room of the Palace theatre represents an outlay of $4,500 and that of the Rialto almost as much. Electric signs, canopy, attraction boards, and frames used for display purposes only



An interesting view illustrating one of Frank Cambria's recent articles on "The History of the Theatre" which are running serially in "Better Theatres" each month.

Checa's conception of "Ben Hur's Chariot Race" described in General Lew Wallace's novel: "Ben Hur was seen to lean forward over his Arabs and give them the reins . . . . Out flew the many-folded lash in his hand, and over the backs of the startled steeds it writhed and hissed . . . . They responded with a leap that landed them alongside the Roman's car . . . . A crash was heard loud enough to send a thrill through the circus . . . . Down on its right side toppled the bed of the chariot of Messala."

Photograph from Taber Prang Art Company

cost enough to buy a chain of 20 theatres at the old time prices. The cost and equipment necessary for the operation of cooling and ventilating systems would seem fabulous. The very chair that you sit in costs almost as much as an entire week's film service used to amount to. In brief, the equipment of a theatre, the very essence of your personal comfort, is all taken for granted without thought or regard of its cost.

When you used to go to the movies in former days, you walked in, stayed a few minutes, saw a show and walked right out again. Nowadays you make practically an entire evening of your visit to the theatre. When you buy a ticket, you're primarily attracted by the feature; its star, or plot or general qualities of appeal. Has it ever occurred to you that the actual presentation has a great deal to do with the enjoyment you derive out of the show? Even if the admission price were only 5 or 10c, the majority of theatre-goers, that is the discriminating ones, would never be seen in theatres lacking proper ventilation; adequate lighting facilities; the ultimate in sanitation, etc.

The theatre in a big city has no greater investment proportionately figuring, than will be found right here in Hamilton. Few if any cities in the country will be found where the actual projection of pictures is better than here in Hamilton. The Chief Projectionist of the modern theatre is a man who makes a study of his occupation. It IS an occupation with him, not a job; he works incessantly to the end of rendering to the public the very best that's in him. He has the best equipment that money can buy. Instead of having to crank an old dilapidated machine, his entire outfit is equipped electrically. His projection room is as large as half a theatre used to be in the former days, and the Projectionist is appreciative of this fact and utilizes every inch of space.

The Projectionist it is who may truly be termed the "Man behind the gun". You never see him; yet it is HE who not only is indirectly responsible for the enjoyment that you get out of your visit to the theatre. He also safe-guards your health and absolute safety by watching carefully and in minute detail every little thing pertaining to your welfare. He is entrusted with a $45,000.00 equipment and guards it with all his energy and endeavor.

Another improvement absolutely unknown and unheard-of in former years is the organ. From none at all, to cheap player-piano music, it finally came to the piano, then a drummer was added, and occasionally, but seldom, one or two string instruments. In later years we first became acquainted with the pipe organ and its various attachments suitable for theatre use. Here in Hamilton the cheapest organ in our first class theatres cost in excess of $10,000.00 and from that on up to $75,000.00 in the larger cities in the country. In the matter of the organ, it may well be compared with the automobile, because as a general rule it's not "The cost, but the upkeep" that counts.

If somebody told you that either the Palace or Rialto theatre represented an investment of more than $150,000.00 exclusive of ground rental or value, you wouldn't believe it, would you? Well, them's facts, not figures, and these figures DO NOT LIE. In other words, the cost of equipment has gone up from $1,500.00 (which used to be a very liberal average) to $150,000.00, which today is but an ordinary minimum. The cost of admission prices have advanced from 5c to 40c, which today is the general average. Draw your own conclusions from these figures. And the next time you visit a theatre, just compare the interior with your own home. You know how much everything cost you. Then try and figure out in your own mind the investment of the interior of the modern theatre. You have an idea what your weekly laundry bill amounts to. Ever stop to figure what it costs to keep a theatre clean? Ever realize the enormous expense involved in just ordinary upkeep, the wear and tear on equipment?

I realize that this article is not as interesting as any of my former four, because it deals with the actual, rather than the imaginary; it covers assets, not anticipations. And the 30 or 40c you pay must cover all of the cost of equipment, maintenance and operation.

Next week I intend to tell you something that every theatre-goer is vitally interested in: "The cost of film rentals". Not production cost, not distribution cost, but the Dollar and Cents spent by the various theatres in Hamilton for the films you see. And if, after having read this next article, you feel that you're not getting enough for your money, that you're being overcharged or that the theatre-owners are guilty of "profiteering", prove your assertions and you can get a $10,000.00 a year job at any theater anywhere. But until then—if I'm wrong, correct me—I repeat my former statement: "Hamilton receives more for the money in the way of amusements than any other community that I know of". Please understand this right; the admission you pay takes in everything, not only the feature picture. And—as was the case only this week in the instance of Ben Turpin—when the feature fails to attract, all the added features, the music, the environments, the thrills and fancies, mean nothing, and the theatre takes a greater loss in three days than it can hope to recuperate from in three weeks. Them's facts—nothing else but.

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the opening of the Annex to our Philadelphia plant.

This new section triples the manufacturing space of this plant.

It was made necessary in order to maintain our standards of service and speed, and still meet the increasing demands for Globe Tickets.

Other plants at New York and Los Angeles.

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MIDDLE WEST EVENTS

LOWER RENTALS FOR HOUSES IN FLOOD DISTRICT

Kansas M. P. T. O. Would Aid Those Hit by Depression

(Special to Exhibitors Herald)

KANSAS CITY, KAN., Jan. 8.—At a meeting of the board of directors of the M. P. T. O. Kansas in Kansas City, January 15, the question of extending aid to exhibitors in the flood sections and oil fields of Kansas probably will be taken up. A request has been made through the Kansas organization to the Kansas City Film Board of Trade that lower film rental be extended to exhibitors in these sections during the temporary period of depression, as theatre owners in many instances are in strained circumstances, due to crop failures and depressed conditions in oil fields, which reflects in patronage of theatres.

* * *

The Kansas City Division of the M. P. T. O. A. last week established headquarters at 120 West Eighteenth street, Kansas City, in the new Educational building. An office manager and details of management have not yet been arranged.

* * *

The following changes in management and ownership of houses in the Kansas City territory were announced last week: Electric theatre, Caldwell, Kas., purchased by H. Watson from C. Marshall; Strand theatre, Osage City, Kas., purchased by W. L. Sloop from Harry McClure; Best theatre, Independence, Kas., purchased by W. D. Fite and brother from the Beldorf Amusement Company; Tourney theatre, McPherson, Kas., purchased by W. J. Gable.

* * *

It was a wild scene at the F. B. O. branch in Kansas City last week when word was received that the office had won the $1,000 prize in the sales contest that was conducted nationally. Roy Churchill, branch manager, still is walking up and down "movie row" shaking the hands of exhibitor friends, thanking them for their co-operation.

* * *

A novel one-reel film, "Home Sweet Home," was shown at the Liberty theatre, Kansas City, Monday night under the auspices of the Women's City Club. The picture, produced by the General Federation of Women's Clubs, features the last public appearance of the late President Harding in Washington when he dedicated the "Home Sweet Home" house. The structure was erected by club women in commemoration of the one hundredth anniversary of the writing of the song by John Howard Payne.

* * *

R. A. White, general salesmanager for Fox, spent last week in Kansas City, assisting in lining up a program for the new year and meeting Kansas City exhibitors.

Casanave Manager United Artists' Office

Another change in local managers occurred last Saturday, when E. J. Eichenlaub, manager of United Artists exchange, resigned to go into other business. He was succeeded by Charles L. Casanave, who has been sales manager for the past year. Mr. Eichenlaub has been interested in selling films for upwards of twenty years, and was the first to offer a picture on the state rights market. This was a film of prison life in Ohio State Prison. He followed this by other big films imported from Europe.

Mr. Casanave has been with United Artists for a year. He was formerly the manager of Robertson-Cole's office, Cincinnati, and previous to that manager of Mutual Film office, Pittsburgh, Pa. He came to the film business from the productiton source, having played in pictures for ten years with Essanay, Pathe and Lubin companies.

INDIANA TAX ON AMUSEMENTS IS $1,826,182.98

Patron Who Was Ejected from Theatre, Sues

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Jan. 8.—Indiana paid $1,826,182.98 in government admission tax to theatres and concerts between July 1, 1922, and July 1, 1923, according to figures compiled by the internal revenue department which have just been announced. A total admission tax of $69,340,585.82 was paid in the entire United States, New York state leading with $13,649,767.17, Illinois was next with approximately $7,500,000. Nevada is at the bottom of the list with $70,305.07. The total amount collected represents ten per cent of the amount paid in admission which means that Indiana paid $18,261,829.80 for entertainment during the twelve months.

* * *

Oscar Dye filed suit yesterday in Superior court, asking $10,000 damages from the F. J. Rembusch Enterprises. Dye alleges that he was ejected from the Manhattan theatre, Indianapolis operated by the defendant company, June 9, without cause. Daniel Barnett, an employe of the theatre, who ejected Dye, according to the complaint, is named a defendant.

* * *

It has been announced that Owen Pickens, 1300 Fletcher Savings & Trust Building, Indianapolis, has been appointed the state agent of the Pathe Exchange of New York.

* * *

Wallerstein Brothers of Michigan City, Ind., are opening a theatre in New Buffalo.

PICTURE WEEK SPONSORED BY BADGER CHIEF

Seegert of Wisconsin Predicts Real Benefit From Affair

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Jan. 8.—A movement for a national motion picture week, instead of a a national motion picture day, is on foot in Wisconsin.

"Such an observance is worthy of more than one day's efforts," declared Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, who is leading the move. "Exhibitors cannot get their messages across in one day. They could afford to devote a greater amount of time and money to a proposition of this sort, if it were extended over a period of a week.

There are real benefits to be derived from such observance, but to insure its success we must have the backing of the public. To get this support, exhibitors must enlist the aid of civic organizations and put on an enterprising campaign in which the public shall be sold on the progress the movies have made and the benefits resulting to all walks of life.

"National motion picture day was a good starter. It paved the way for bigger things."

* * *

Approximately 70,000 persons viewed "Little Old New York" during its three weeks' run at Ascher's Merrill theatre, Milwaukee, according to Roy C. MacMullen, manager. This figure is one-eighth of the total population of the city.

Made Office Manager For Supply Company

OMAHA, NEBR., Jan. 8.—D. B. Harmon has been made office manager for the Western Theatre Supply Co., Omaha. He has been on the road for the company until recently.

The Lyric Theatre, Presho, South Dakota, is sporting a full set of 200 new chairs, some new lobby photo cabinets, and a new generator.

The Iowa State University, Iowa City, has just installed a projector.

O. R. Bennett of the Ideal theatre at Auburn, Neb., has just put in a new projector and some other equipment.

Harry Melcher, known to most exhibitors in this territory, has taken a position with Fox and travels southern Nebraska territory.

Roger Thompson, branch manager of the Famous Players-Lasky, recently made a trip to Lexington, Ky., to visit his father who was ill there.

Westerns

Franklyn Farnum

in a

New Series of 8

Produced under the personal supervision of Jesse J. Goldburg.

We have just screened the first release

"Baffled"

It marks a new epoch in Western Productions.

A real story, replete with action, full of physical combat, cowboys, horses and western atmosphere.

Wire for them today.

"The Wildcat"

Adapted from the Saturday Evening Post story with Robert Gordon and Bud Osborne contains adventure, action and thrills.

Write for complete list of Westerns.

For Illinois and Indiana

Greiver Productions

831 So. Wabash Ave. Chicago Ill.

CHICAGO PERSONALITIES

By J. R. M.

IRVING MANDEL, of Security pictures, now located at 808 South Wabash ave. is now a member of the Chicago Film Board of Trade.

* * *

EDWARD GROSSMAN, of the Epic Film Attractions, announces as his first picture "After Six Days." Mr. Grossman has quite a line up of other subjects and recently the McVicker's theatre used "Scrooge" one of Mr. Grossman's short subjects, as a Christmas feature.

* * *

HARRY BIRCH, the Fox News cameraman, rounded up Moreau, the man of mystery a week ago and had him doing all sorts of stunts on the roof of the Fox exchange. Mordeau eats nails, chews electric light bulbs with a relish, gnaws on bricks and washes his hands in the flames of a blow torch. Some exhibition. It made Joe Lyon sick and Joe can eat most anything.

* * *

SID MEYER, manager of Fox exchange while in Peoria last week, took a run over to Pekin and saw the remains of the corn starch mill that blew up and killed thirty men.

* * *

RAY NOLAN, of Pathé exchange, still leads the country in the special two-reel comedy sales drive.

* * *

C. H. COLLINS left on Wednesday, Jan. 2 for New York where he will be connected with the Fox home office. Before he left the boys presented him with a beautiful silk dressing robe.

* * *

A fire in the Block exchange on South Wabash ave. destroyed a quantity of posters and wrecked the offices, last week.

* * *

NORMAN E. FIELD has a force of decorators, carpenters and artisans completely overhauling the interior of the Woods Theatre, which closed a successful run of "Scaramouche" last Saturday. The Charles Ray feature "Courtship of Miles Standish" opens at the Woods on Jan. 19, and an entirely new decorative scheme will greet the eye when Mr. Field and his arists get through.

* * *

AL SOBLER, First National's publicity and exploitation expert, returned from New York on Friday, all pepped up from the Bob Dexter dinner and other things. Al brought glad tidings from many old friends along Broadway.

* * *

JIMMY COSTON, who was operated on recently, is back on the job and rarin' to go.

* * *

Almost everybody who has use for a key pouch got one of Si Greiver's Christmas presents, and Si got a great mailing list.

* * *

NAT WOLF post-cards us from Houston, Texas, saying "struck real summer weather and some rain, learning golf." Some folks have all the luck, don't they?

* * *

JOSEPH J. DEITCH, representing Tristone Pictures, was a Chicago visitor, and also called on the trade in St. Louis Jan. 2.

* * *

Our old friend GEORGE WEST, now with Arrow, also buzzed around the circuit including St. Louis last week.

* * *

The Jefferson theatre has changed hands. JOHN KAFESJIAN is the new proprietor.

* * *

CHARLES H. RYAN, manager of Garfield theatre for several years and more recently manager of California theatre, has moved over to the Milford Theatre, Crawford and Milwaukee ave. The Milford was formerly operated by Max Gumbiner and is a modern house containing 1,188 seats on one floor. The offices of the Milford theatre will be at 34 East 8th st. right on Film Row.

* * *

SAM SILVERBERG, superintendent for the past eight years of American Film Company, Chicago, has resigned. He will announce his future connections in a day or two.

DES MOINES ARBITRATION BOARD MEETS—A group photo of the Board on the lawn of Ed Wegener's home. Left to right: B. VanDyke, manager Royal theatre; Harry Hiersteiner, manager Family theatre; Herman Stern, manager Universal exchange; Ed Wegener, chairman of board, manager of Lyric theatre; Dorothy Anderson, secretary of Board; C. S. Young, manager F. B. O. exchange and R. S. Ballantyne, Pathe manager.

INCREASE YOUR PATRONAGE WITH WURLITZER MUSIC

In America's Finest Theatres

Pictured above is an interior view of the new handsome Lafayette Theatre, Buffalo (one of America's finest), showing to advantage the Console of the Wurlitzer Unit Organ installed. This is just another instance of Wurlitzer Supremacy in the art of organ building. It has been our aim, from the beginning, to build an organ for those exhibitors who appreciate the value of good music as a power of attraction for the multitudes. The roster of exhibitors now using Wurlitzer music tells us how impressively we have succeeded, for it contains in remarkable number the names of men distinguished in the theatrical life of the nation. Wurlitzer music charms millions. It is not an extravagance, but an investment which pays large dividends in the form of volume of patronage. For music rules the universe, and wherever it is finest, there the human family congregates. Wurlitzer music attracts millions of patrons annually—and this spells economy for the exhibitor. It enables him to make the minimum charge for the finest music—the highest class of entertainment.

The WURLITZER Unit Organ

TRADE MARK REGISTERED

Exclusive HOPE-JONES Patents

where you can hear the Wurlitzer

WURTLITZER,
121 E. 4th St.,
Cincinnati, O.

Please send catalog of Wurlitzer Unit Organs and tell me nearest theatre in which I can hear one.

Name .

Theatre .

City ...

Despite the enviable reputation enjoyed by the WURLITZER UNIT ORGAN for its beautiful tonal quality and enduring construction—it is available at prices and terms which place it within easy reach of the smallest theatres demanding the best in music. A WURLITZER ORGAN in your theatre places it in the same class with the nation's best.

THE RUDOLPH WURLITZER CO.

Stores in All Principal Cities

NEW YORK
120 W. 42nd St.

CINCINNATI
121 E. 4th St.

CHICAGO
329 S. Wabash

SAN FRANCISCO
250 Stockton St.

Hal Roach presents

"Our Gang" Comedies

Two parts

They've brought you weekly, throughout the past year the best of gifts,—good business, happy patrons, thousands of laughs.

They will deliver to you during 1924 the same, but in even greater measure,—heaping full and running over.

The exhibitor who books "Our Gang" comedies is *sure* of a Happy New Year.

NOTICE
REWARD OF FIFTY DOLLARS

The Pathé Exchange, Inc., Pathé Studios, Inc., Pathé Comedy Corporation, Pathé Home Office, Pathé Exchange, Inc., Pathé Exchanges

urvey of Production on Both Coasts—Page 34

EXHIBITORS HERALD

The Independent Film Trade Paper

NAME The MAN!

see it—
that's all!

Goldwyn-Cosmo n

VICTOR SEASTROM
director
SIR HALL CAINE
author
With CONRAD NAGEL, MAE BUSCH, PATSY RUTH MILLER, HOBART BOSWORTH, AILEEN PRINGLE, CREIGHTON HALE.
Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director
A Goldwyn Picture

OL. XVIII, No. 5 Entered as second class matter, August 2, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly at 407 South Dearborn St., Chicago. Subscription $2.00 a year January 26, 1924

Are YOU ready for the

Shower of Gold ?

In Milwaukee—

Leo Landau is raking in his share of the Shower of Gold!

CARL LAEMMLE, Pres.,
Universal Pictures Corp.,
1600 Broadway, N. Y. C.

The Hunchback of Notre Dame opened at advanced prices dollar and one-half top, to new record for Alhambra Theatre, formerly held by Over The Hill. Have never heard such unanimous exaltation of a picture. Should break box office records everywhere and be a clean-up for exhibitors.

Congratulations!

LEO A. LANDAU

and we're going to celebrate it

RIGHT

at your box-office!

In honor of the event Carl Laemmle will advance to February the release dates of two of Universal's greatest Jewel productions

For release February 4th

"SPORTING YOUTH"

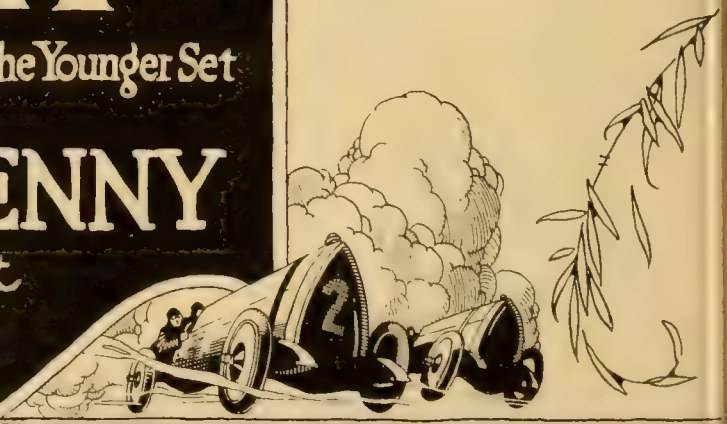
Byron Morgan's Dazzling Story of the Younger Set

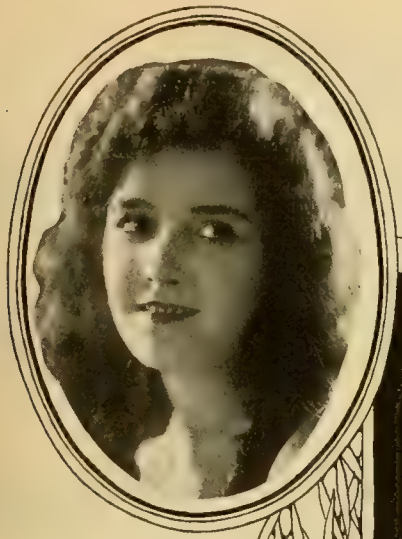
Starring

REGINALD DENNY

and a great cast

Directed by HARRY POLLARD





"FOOLS HIGHWAY"

from
Owen Kildare's Amazing Life Story, "My Mamie Rose"
Starring
MARY PHILBIN
Beautiful star of
"MERRY GO ROUND"
Directed by
IRVING CUMMINGS

For release
February
25th

UNIVERSAL IS DOING ITS SHARE TO MAKE Carl Laemmle Anniversary Month a smashing success at your theatre!

It has advanced release dates on two of the finest pictures it ever made, so that you get them both during the month of February.

Think of that! And what it means at YOUR box-office! Some celebration, we'll say!

Just wait until you see "Sporting Youth"! It's a dazzling romance of the speed-mad youth of today, with a roaring, thundering automobile race that will stand them on their feet cheering!

"Fools Highway" is destined to be as big a success as other memorable Jewels starring beautiful, talented Mary Philbin. "It is a triumph for Miss Philbin," declares a preview in the Chicago Daily News.

Make February, 1924, the biggest, most profitable, most never-to-be-forgotten month in the whole history of your house!

THAT'S THE KIND OF A CELEBRATION WE WANT!

Here is what Carl Laemmle Anniversary Month means to every Exhibitor

PLAY THESE JEWEL PRODUCTIONS FOR BIG BUSINESS IN FEBRUARY!

MERRY GO ROUND*
with
Mary Philbin and Norman Kerry

DRIFTING
starring
PRISCILLA DEAN

THUNDERING DAWN*
with J. Warren Kerrigan and
Anna Q. Nilsson

THE ACQUITTAL*
with
Claire Windsor and Norman Kerry

THE DARLING OF NEW YORK
with Baby Peggy and a great cast

WHITE TIGER
starring
PRISCILLA DEAN

A LADY OF QUALITY*
starring
VIRGINIA VALLI
with Milton Sills

SPORTING YOUTH
starring
REGINALD DENNY

FOOLS HIGHWAY
starring
MARY PHILBIN

*Universal Super Jewels

1st It means that a tremendous advertising campaign has been prepared to bring your public to your box office. This is a campaign that will provide you with special posters, poster-stickers, ad. cuts, publicity cuts, banners and lobby cards, exploitation and publicity aids—ALL FREE. Everything you need to make it a month of the biggest business you ever had.

2nd It means that the millions of fans all over the country who read Universal's national advertising in the Saturday Evening Post will be on the watch to patronize the theatres advertising special programs for Carl Laemmle Anniversary Month.

3rd It means that the alert showman—the live wire who takes immediate advantage of this great proposition is the man who will get this extra patronage—and extra money!

Universal's idea of an Anniversary Month is not only one that will be a tribute to a man who has done much for the motion picture industry, but also a month that will be one of bigger profits for every exhibitor. Book Universal Pictures for February—back them up with this tremendous, made-to-order advertising and exploitation campaign—and it will be a real Joy Month for your box office.

See Your UNIVERSAL Exchange!

LILLIAN
GISH
IN HENRY KING'S
WHITE
SISTER
A $ign of
$uccess!
—But all the candle-power in this immense sign over the Lyric Theatre, New York, couldn't hold a candle to the brilliance of "THE WHITE SISTER" as a beacon at your box office.
A Metro Picture
REG U S PAT OFF

INSPIRATION PICTURES Inc.
CHARLES H. DUELL, Jr. Pres. *Presents* The

LILLIAN GISH in

Filmed in Italy in the Actual Settings of

"The White Sister" Breaks Broadway Record

—Headline from New York Review

Five months on Broadway at two dollar prices—and cleaning up before the most sophisticated audiences in America!

You can't name two other pictures with a record even approaching this. Of course not. "THE WHITE SISTER" is in a class by itself, making its own records everywhere.

"THE WHITE SISTER" is a photoplay for all time—but *now* is *your* time to make the most of it! Your audiences are ready-made and waiting. Thousands read the book. Thousands saw the play. *Millions* are raving over the motion picture.

A Metro Picture

REG U.S. PAT OFF

HENRY KING *Production*

The WHITE SISTER

F. Marion Crawford's Famous Novel

—But Watch it Break Records on Main Street!

Vesuvius helped make "THE WHITE SISTER." Now an earthquake couldn't stop it!

Exhibitors know what Lillian Gish means at the box office. Here Miss Gish is supreme—the unrivaled Duse of the screen!

Besides a star of the first magnitude, "THE WHITE SISTER" gives you one of the most famous stories ever written, enacted by a superb cast containing Gail Kane and Ronald Colman, produced by a truly great director, Mr. Henry King, and filmed in the haunting beauty of Italy.

You bet it's a *silver*-sheet success—because it's *silver* on the credit side of your balance sheet!

A Metro Picture

REG. U.S. PAT. OFF.

Since September, 1922

10,000 Columns

And it's YOURS *free!*

For sixteen months - since Henry King's company sailed for Italy to film this production - newspapers and magazines everywhere have told millions of people about **THE WHITE SISTER** *Your public is already sold on this marvelous photoplay!*

'White Sister,' New Lillian Gish Picture, Is Real Art, Says Dal

"The White Sister" at 44th St. Thea

FORTY-FOURTH STREET THEATRE present Lillian Gish in production of "The

THE CAST

Angela Chiaromonte
Captain Giovanni Severi
Marchesa di Mola
Monsignor Saracchesca
Prince Chiaromonte
Mariane Bernardi
Professor Ugo Severi
Filmore Durand
Count del Ferice
Alfredo del Ferice
Mother Superior

By ALAN D

I AM jealous—horri jealous for the la stage, jealous for —to which they sa jours—and sur

Lillian G In Fine At Ma

By MARGARE

When a scientist study and sacrifice cess of his experime by the entire worl becomes a hallowed with painters, mus and others. These to them because service to their rac cion. To have se her latest film, to feel that sh ve lasting laure great service understand

GISH RES AGAIN IN "WHITE S

"The White Sist inspiration Pic Fourth Street The many and varied to praise, so man denied beauty truly remarkable only seemed fair as a movie but substantial ish is more than is so far in ad he others that exciting

Lillian Gish Exquis Italian Romanc

"The White Sister" opened Majestic Theatre last night ere of F. Marion Crowford which supplied the story, w that it is one of sentimenta and religiosity. It has be another remarkable into glorified by hon of Lilli be

COOLIDGE SENDS WISHES TO FI

For the first time in the film industry of the United S of the

The East Says—

"There is nothing on the stage this season, nor was there anything last season, to compare for one moment with 'THE WHITE SISTER.'"
—Alan Dale in N. Y. American

"One of the very best productions ever made."—*N. Y. Eve. Journal*

"A picture no one can afford to miss." *—Irene in N. Y. Daily News*

"Biggest and best motion picture Boston has seen in many, many years."
—Boston Telegram

"Never enjoyed a picture more in my life."—*Gladys Hall in Buffalo News*

"One of the few super spectacles worth making."
—Philadelphia Ledger

"Is a film which justifies motion pictures. The eruption of Mount Vesuvius and the breaking of a reservoir is a thrilling piece of work."—*Movie Weekly*

"THE WHITE SISTER" AT THE MAJESTIC

LILLIAN GISH IN "THE WHITE SISTER"

# of National Publicity for LILLIAN GISH in The WHITE SISTER

an Gish Scores
riumph in New
Picture

"The White Sister" Is Another Opportunity to See Miss Gish at Her Best

By Harriette Underhill

The West Says—

"One of the most exquisite photoplays ever screened."—*Chicago Tribune*

"Will grip you and hold your intense interest."—*Chicago Post*

The Trade Says—

"Entertainment, gripping. Production, splendid. Exploitation, unusual. Direction, splendid. Story, great theme wonderfully told. Photography, excellent. One of the biggest pictures of the year and will be pointed to for years to come. Tremendous."—*Reeland Reviews*

"Most poignantly beautiful picture yet produced. For scenic beauty not been equalled."
—*Harrison's Report*

"Entitled to place among masterpieces of screen. Will live long in motion picture annals."
—*Philadelphia Exhibitor*

"Henry King has directed magnificently. Finely executed spectacular scenes."—*Moving Picture World*

scinating Photoplay Made From
Marion Crawford's Widely
Read Novel

Real Eruption Snapped After
Weeks of Planning 'Fake'
It's All in 'The White Sis-
ter' to Be Seen in Fall

For once all the critics

LILLIAN GISH in The

"Possesses greater emotional force in her left eyebrow than all the fake thrills of the silent drama"
Robert Sherwood in "Life"

"Her left eye-brow is ten times as devastating as Vesuvius"
"Screenland"

INCOMPARABLE!

"The art of Miss Gish rises at times into the realm of magic."—
Richard Washburn Child

"Lillian Gish scores another personal triumph."—*Photoplay Magazine*

"It was a revelation to see the little girl who was with me only a few years ago reach the very highest point in action, charm and delightful expression."
—*David Belasco*

"Most imaginative actress on the screen today. Her latest work extraordinary, and has something of the ardent yet ethereal quality of Eleanora Duse."—
Theatre Magazine

"Gives the most gorgeous performance of her career."
—*Chicago Herald and Examiner*

"I remember seeing Duse many years ago, also Madame Bernhardt—but it is great fun and a great stimulant to see an American artist equal, if not surpass, the finest traditions of the theatre."—*John Barrymore*

"Inspiration, Lillian Gish, and Vesuvius have a race, and Miss Gish cops off the honors by virtue of perfect technique and the face of an angel."—
Picture Play Magazine

Henry King

A Metro Picture

REG U S PAT OFF

say the same thing!

WHITE SISTER

"Holds you in a vise-like grip"—
Moving Picture World
and
Motion Picture News.

Spectacle

The Volcano Vesuvius in actual eruption. Tons of lava pouring down the mountain side, destruction in its wake. (Scenes taken in Italy at the time of Vesuvius' eruption last year.)

Thrills

A great reservoir bursts, and an avalanche of water descends on a whole town. The most unusual thrill ever created for a motion picture.

Action

The fight on a desert with Arabs. Scores of camel riders. (Scenes taken on the Algerian desert near Tripoli, when actors' lives were endangered by the natives' war then in progress against the Italian government.)

Drama

A girl tricked out of her fortune and her own lover sought by her scheming half-sister.

Punch

The girl's lover, believed dead, returns to claim his sweetheart, and finds her wedded to—?

Beauty

Exquisite haunting scenes in Italy, where seven months were spent making the production in the actual settings of F. Marion Crawford's novel.

A Metro Picture

President Coolidge Endorses It!

Chief of the American Nation Signally Honors

HENRY KING'S PRODUCTION

for

INSPIRATION PICTURES Inc
CHARLES H. DUELL, Jr. Pres.

LILLIAN GISH

in

The WHITE SISTER

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	
NIGHT MESSAGE	BLUE
NIGHT LETTER	NITE
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

RECEIVED AT

NB 93 I5 GOVT

THE WHITE HOUSE WASHINGTON DC 5I05P

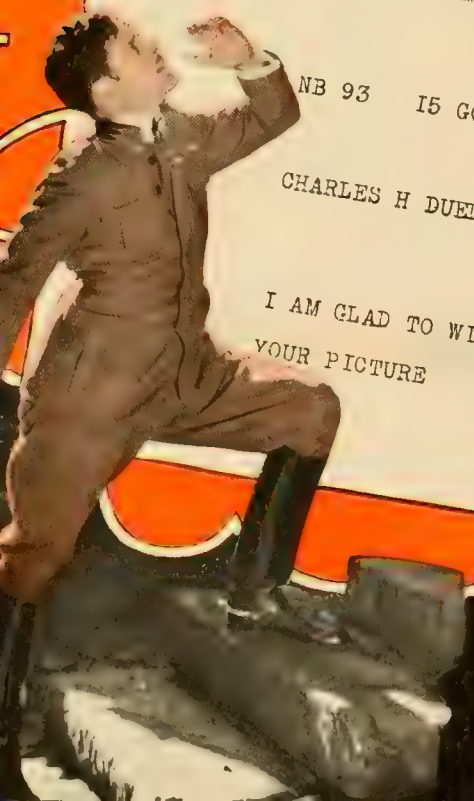
CHARLES H DUELL JR

565 FIFTH AVE NEW YORK NY

I AM GLAD TO WISH YOU EVERY SUCCESS IN THE PRODUCTION OF YOUR PICTURE

SIGNED

CALVIN COOLIDGE



No other Photoplay Gives you this Publicity

A Metro Picture

Good News for Everybody!

Thomas Meighan

in "PIED PIPER MALONE"

DIRECTED BY
ALFRED E. GREEN

ADAPTED BY
TOM GERAGHTY

BY BOOTH TARKINGTON

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

Will be released February 4, 1924

A Paramount Picture

Let Superlatives be Unconfined!

—and they'll mean just what they say

For if ever there was a picture that deserved a chorus of superlative praise, it's

GLORIA SWANSON

in

"The Humming Bird"

A Sidney Olcott Production

Report on "The Humming Bird"

Story value —100%

Star value —200%

Entertainment value —500%

Box-office value —1000%+

A love-melodrama of Paris in which Gloria far outstrips anything she has ever done before! By Maude Fulton. Adapted by Forrest Halsey. Presented by Adolph Zukor and Jesse L. Lasky.

A Paramount Picture

Produced by

To Exhibitors who book

"THE HERITAGE OF THE DESERT"

The Melodrama Magnificent:

"The Covered Wagon's" Only Rival!

SEE this picture as soon as you can. By all means see it before you play it.

—so that you can plan a campaign in keeping with this picture's tremendous value to you and its assured success with your public! "The Heritage of the Desert" tells a gripping melodramatic, human story. The action is legitimate, logical, thrilling. It is superbly acted by a great cast.

Filmed in the heart of the famous Painted Desert of Arizona, the scenery is marvelous, almost supernatural. Here is by long odds the most beautiful picture ever made!

But see the picture for yourself, and know! Know that you can throw your hat into the air and advertise and shout to the limit!

Millions have read the book by Zane Grey. They'll be fired to new heights of enthusiasm by the picture. And whether they've read the book or not, they'll praise "The Heritage of the Desert" as one of the finest Western photoplays ever made!

Adolph Zukor and Jesse L. Lasky present

Zane Grey's

"THE HERITAGE OF THE DESERT"

An Irvin Willat Production

with

Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes

Adapted by Albert S. Le Vino

One of the Big New

Paramount Pictures

Now Available

PRODUCED BY FAMOUS PLAYERS-LASKY CORP.

Photo by Joel Feder Studios

JEAN TALLY

Playing the lead in

"THE UNINVITED GUEST"

A SUBMARINE FILM
CORPORATION PRODUCTION

RELEASED THROUGH METRO

Mack Sennett presents

Mabel Normand

in The Extra Girl

Starts 'em coming!
Keeps 'em coming!!

Opened Los Angeles for a run of four weeks—was extended to five—six—seven—eight—and could have lasted two weeks longer, the manager wired

DIRECTED BY
F. RICHARD JONES

Encore Pictures

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE, INC.

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

Mabel Normand

Scenes of its triumph include:

Mission, Los Angeles
Olympic, Pittsburgh
Capitol, Dallas
Orpheum, Chicago
California, San Francisco

It has dramatic appeal—explosive comedy.

It's a better-than-ever "Mickey."

"Molly O" brought back with a smile and a tear.

in The Extra Girl

A Mack Sennett Production

I saw "The Extra Girl" in a projection room and liked it immensely. You'll see it to the accompaniment of organ peals and will, one feels safe to say, feel you've had your money's worth once —or maybe twice.—*Mae Tinee, Chicago Tribune.*

"The Extra Girl" is entertainment that is entertaining.—*Polly Wood, Chicago Herald Examiner.*

Just a few of the early bookings:

Asher's Merrill, Milwaukee

Rialto, Butte

Clemmer, Spokane

Columbia, Seattle

Princess, Denver

Fenway, Boston

Paramount Empress, Salt Lake City

Columbia, Portland, Ore.

New Grand Central, St. Louis

Palace, Washington

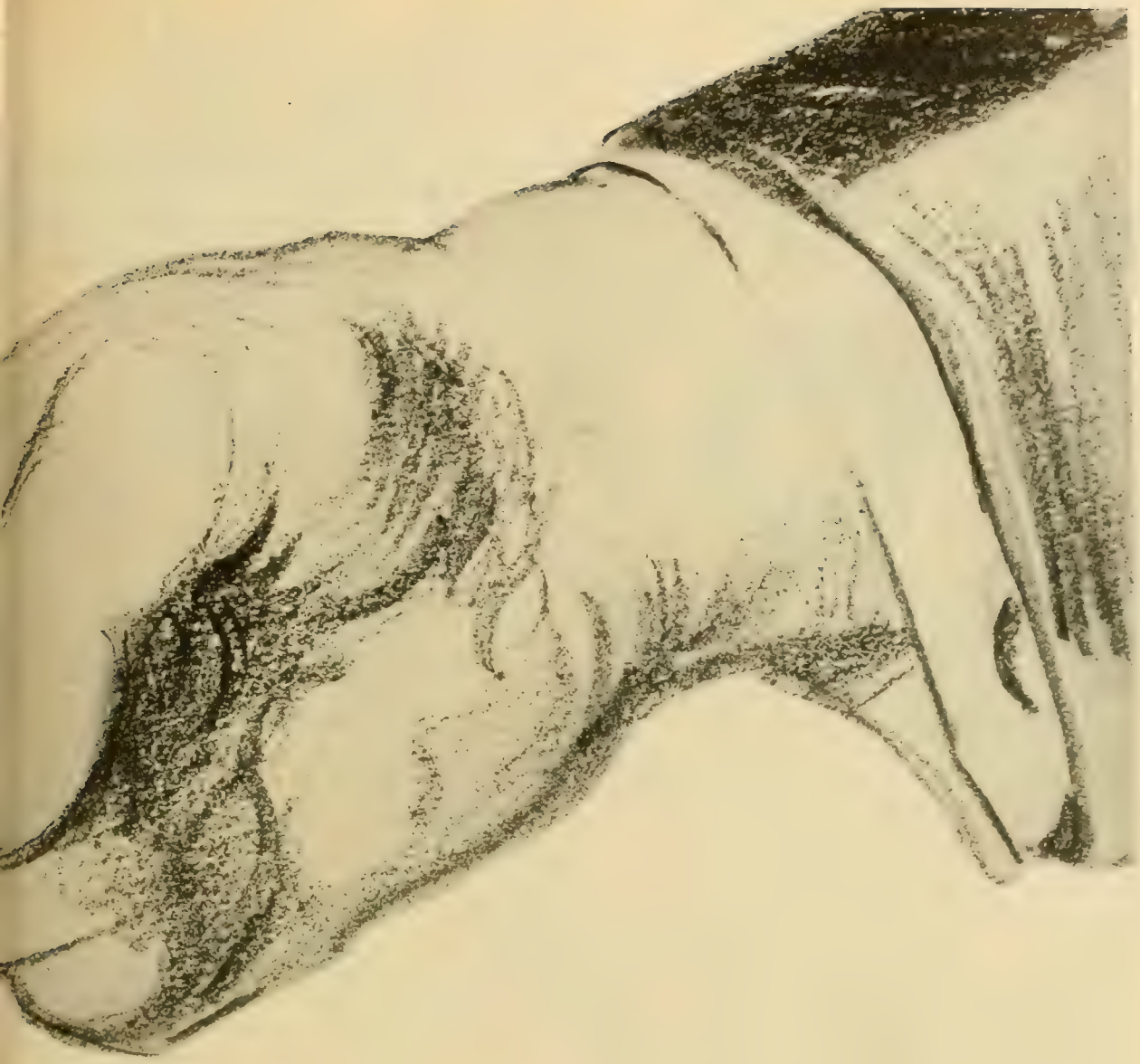
Mabel Normand

in The Extra Girl

Just 100 per cent. of what an audience picture should comprise—Pathos—Art—Romance—Human Interest—Comedy—Thrills—Suspense and the sweetest kind of a love story.

FOURTH ANNUAL
DINNER and BALL
of THEATRE OWNERS CHAMBER of COMMERCE
AL JOCKERS JAZZ ORCHESTRA
GOLD ROOM
HOTEL ASTOR
THURSDAY NIGHT,
JAN. 24TH
ADDED MUSIC
CALIFORNIA RAMBLERS
ADMISSION
$10.00
TICKETS AVAILABLE AT
T.O.C.C.
1540 B'WAY

name the man!



ee it—

that's all!

VICTOR SEASTROM
director

SIR HALL CAINE
author

With CONRAD NAGEL, MAE BUSCH, PATSY RUTH MILLER, HOBART BOSWORTH, AILEEN PRINGLE, CREIGHTON HALE.

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

A Goldwyn Picture

Goldwyn-Cosmo *n*

The most talked-about young star in America

GLENN HUNTER

in

GRIT

WITH
DORE DAVISON,
CLARA BOW,
& OSGOOD PERKINS
from the story by
F. Scott Fitzgerald
Directed by Frank Tuttle
Adapted by Ashmore Creelma
Photographed & Supervised by
Fred Waller Jr.
A FILM GUILD
PRODUCTION

DISTRIBUTED BY
HODKINSON

Lifts the lid from New York's underworl

Whitman Bennett

presents

"The HOOSIER SCHOOLMASTER"

The Great Mid-Western Classic
by Edward Eggleston

featuring

HENRY HULL & JANE THOMAS

Scenario by **Eve Stuyvesant**

Directed by **Oliver Sellers**

Praise for a Great Classic

"It brought many characters of the book back in vivid memory"

Mary Garrett Hay, *Vice Pres.*
THE INDIANA CLUB
New York

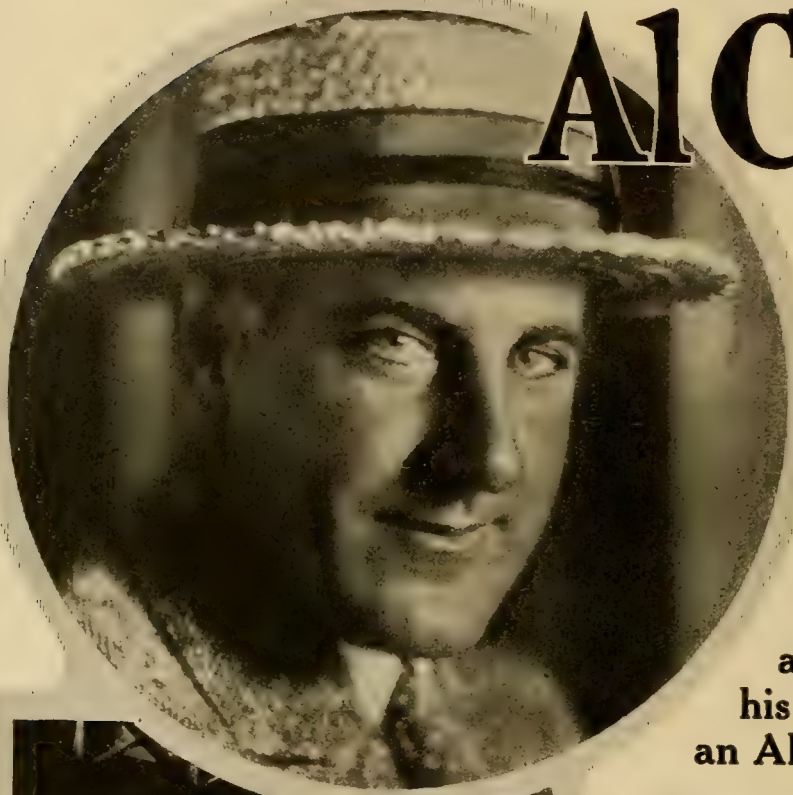
DISTRIBUTED BY
HODKINSON

INSURE

WITH A REAL TWO REEL

Al Christie Plus

A MASTER COMEDY PRODUCER



Many's the showman who has written an insurance policy on his show when he booked an Al Christie Comedy.

These short features have always been leaders in the comedy field.

Al Christie's name on a comedy is your guarantee of an attraction that will entertain the whole family.

It is the best show insurance you can buy.

Christie Comedies

YOUR SHOW

COMEDY ATTRACTION

Bobby Vernon

A CONSISTENT TWO-REEL STAR

Bobby Vernon is one of the very few recognized stars in two-reel comedies whose pictures are consistently good.

Regardless of its length and regardless of the feature which it accompanies, his newest comedy, "Ride 'Em Cowboy," will be the feature of many shows.

All his comedies are produced by Christie--which means the class of the two-reel field.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Announcing

2 Big Warner Bros.

Past Promises Fulfilled

For the year 1923-24, we promised to produce *Eighteen* Warner Bros. 'Classics of the Screen.' We are not merely fulfilling that promise—we are exceeding it. For the current year we are delivering a total of *Twenty* big pictures instead of the promised *Eighteen,* thereby keeping faith with our Exhibitor friends and public.

1924—1925

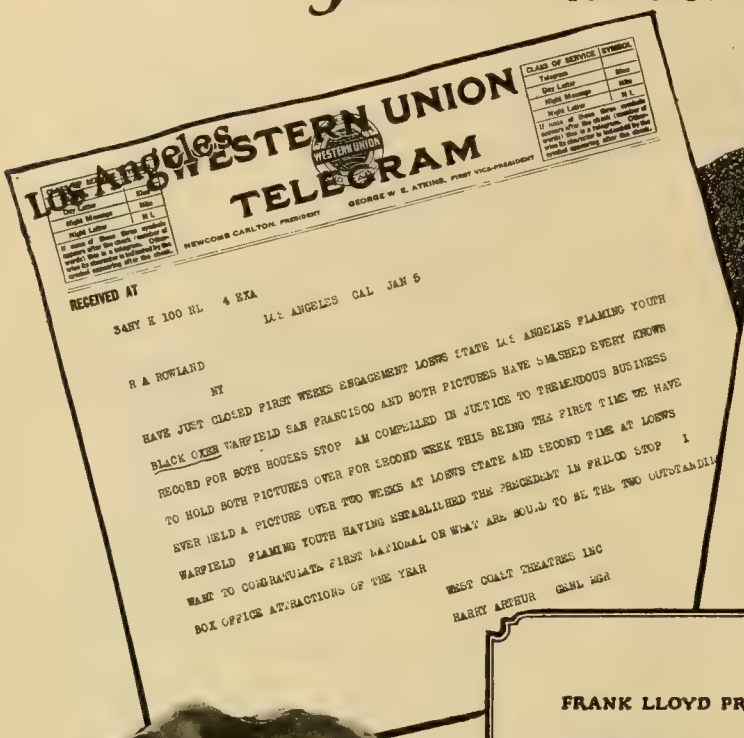
"Classics of the Screen"

A Promise for the Future

For the year 1924-25, Warner Bros. will produce a total of *Twenty* 'Classics of the Screen.' Just as we are delivering this year's product as promised, so shall we deliver the *Twenty* big pictures promised for next season. That's something you, Mr. Exhibitor may bank on for the year 1924-25.

'The Strand Theatre was packed yesterday afternoon and the line waiting for admittance reached around the corner—"

Harriet Underhill in New York Tribune


Los Angeles

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
Telegram | Blue
Day Letter | Blue
Night Message | N L
Night Letter | N L

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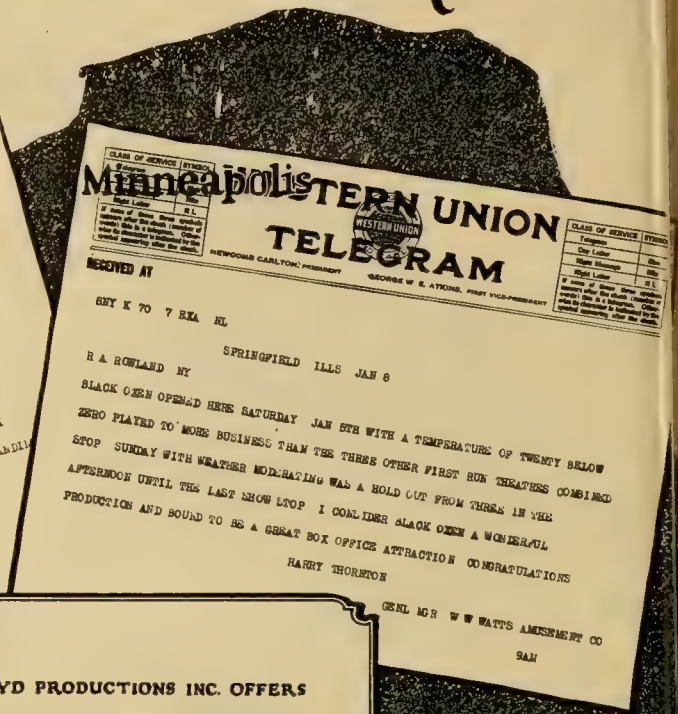
RECEIVED AT

3ANY K 100 NL 4 EXA LOS ANGELES CAL JAN 5

R A ROWLAND
NY

HAVE JUST CLOSED FIRST WEEKS ENGAGEMENT LOEWS STATE LOS ANGELES FLAMING YOUTH BLACK OXEN WARFIELD SAN FRANCISCO AND BOTH PICTURES HAVE SMASHED EVERY KNOWN RECORD FOR BOTH HOUSES STOP AM COMPELLED IN JUSTICE TO TREMENDOUS BUSINESS TO HOLD BOTH PICTURES OVER FOR SECOND WEEK THIS BEING THE FIRST TIME WE HAVE EVER HELD A PICTURE OVER TWO WEEKS AT LOEWS STATE AND SECOND TIME AT LOEWS WARFIELD FLAMING YOUTH HAVING ESTABLISHED THE PRECEDENT IN PRIDE STOP I WANT TO CONGRATULATE FIRST NATIONAL OR WHAT ARE SOUND TO BE THE TWO OUTSTANDING BOX OFFICE ATTRACTIONS OF THE YEAR

WEST COAST THEATRES INC
HARRY ARTHUR GENL MGR


Minneapolis

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RECEIVED AT

6NY K 70 7 EXA NL SPRINGFIELD ILLS JAN 8

R A ROWLAND NY

BLACK OXEN OPENED HERE SATURDAY JAN 5TH WITH A TEMPERATURE OF TWENTY BELOW ZERO PLAYED TO MORE BUSINESS THAN THE THREE OTHER FIRST RUN THEATRES COMBINED STOP SUNDAY WITH WEATHER MODERATING WAS A HOLD OUT FROM THREE IN THE AFTERNOON UNTIL THE LAST SHOW STOP I CONSIDER BLACK OXEN A WONDERFUL PRODUCTION AND BOUND TO BE A GREAT BOX OFFICE ATTRACTION CONGRATULATIONS

HARRY THORNTON
GENL MGR W W WATTS AMUSEMENT CO
9AM

FRANK LLOYD PRODUCTIONS INC. OFFERS

"BLACK OXEN"

by GERTRUDE ATHERTON

featuring

Corinne Griffith and Conway Tearle

Directed by

FRANK LLOYD

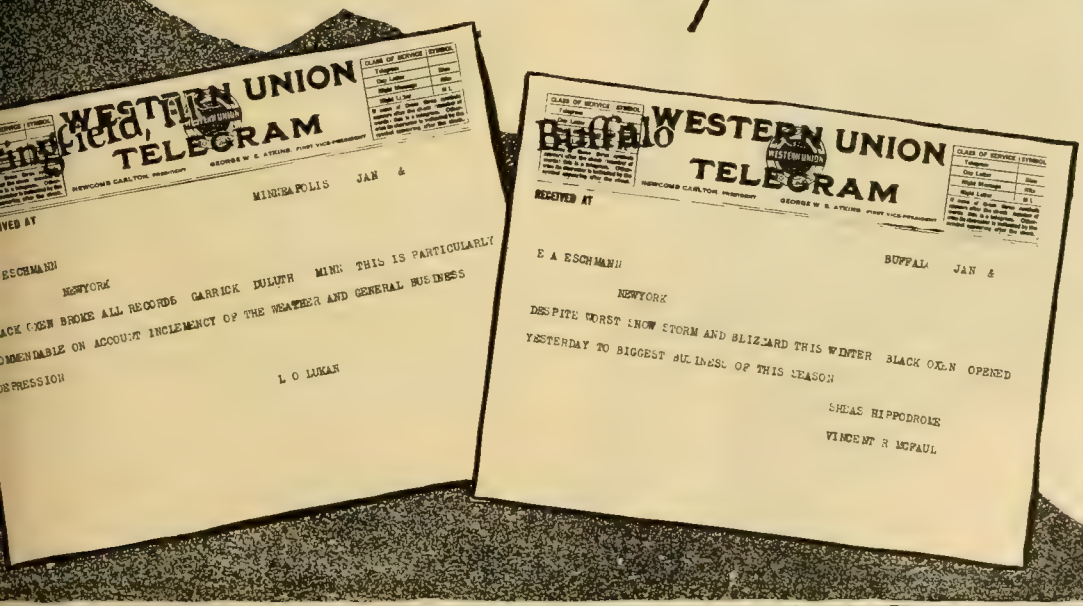
FIRST NATIONAL PICTURES

HIT NO. 7

Corinne Griffith will make good her pledge—

PACKED! PACKED! PACKED!

It's the battle-cry of the greatest money getter of the year. A guaranteed success in any theatre



New York
Boston
St. Louis
Minneapolis
Buffalo
San Francisco
Dallas, Tex.
Springfield, Ill.

records all went smash with this wonder

A First National Picture

The "Flaming Youth" Girl

COLLEEN MOORE

scores again in an entirely different type of picture ~ They'll like

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

EXHIBITORS HERALD

"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

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Vol. XVIII January 26, 1924 No. 5

Why Mix in Attack On Mabel Normand?

We hope to see no more of these ungentlemanly, unsportsmanlike and unfair statements to the press about the recent Mabel Normand incident from exhibitors or any others in the trade.

All of these have been uncalled for and have been a serious reflection upon the fairness and mental poise of those who have rushed into print.

The industry has a flimsy case in asking fair play from the public when it does not get fair play from some of its own people in matters of this kind.

It is to be expected that wild-eyed censor boards, searching for sensation and a chance to humiliate the industry, should rush statements to the newspapers about such an incident as a shooting affray which had two well-known picture players as witnesses.

It is to be expected that cheap opportunists in official offices should seek notoriety on such an occasion by starting a movement to keep the pictures in which these players appear out of their communities.

And the general run of newspapers, of course, may, at such a time, be depended to sling all the mud they can dig up.

* * *

But why should persons who look to the motion picture industry for a livelihood join with those forces which are seeking to injure and humiliate the industry?

Doubtlessly there are communities which do not want pictures which feature these players following the sensational incident in which they were involved. In such cases the exhibitor, regardless of what his personal inclinations may be, has no choice. He must eliminate these pictures from his program. He is the servant of his public and he must abide by the wishes of his public.

But why add fuel to the fire by rushing intolerant and rabid statements to the newspaper offices?

Why not, if the situation seems to require it, quietly pass the pictures by and refrain from seeking a cheap advantage in making the unfortunate incident worse by attracting additional attention to it?

* * *

Consider the facts of the Mabel Normand case:

Miss Normand for years has been a conspicuous figurante in pictures. Her work and her personality have been the means of attracting to theatres millions of dollars in admission receipts. Thousands of exhibitors can look back over their records and find that they made money with Mabel Normand pictures.

She suddenly becomes involved in a sensational incident—an incident which is of course bad publicity for her and bad publicity for the industry. However she is charged with no crime or offense. She has, perhaps, failed to maintain a desirable standard in personal conduct but that certainly does not call for persecution from those whom she had looked upon as friends.

Every exhibitor has an unquestionable right to reject her pictures or any other pictures that may be offered to him. But when he seeks to join in a movement to prosecute and punish this player he is treading on thin ice.

The least Miss Normand may properly expect from this industry with which she has long been identified is that every member of it minds his own business and leaves the work of persecution and mud-slinging to people outside the business.

* * *

Equipment Men Hold Constructive Session

The Association of Motion Picture Equipment Dealers, a capable and aggressive organization which represents an important branch of the industry, held a convention in Chicago last week. It was the type of convention that makes worth while the time and expense of being present. The committee arranged and carried through a constructive and informative program and the entire meeting was surrounded with a very encouraging business spirit.

This association represents an important phase of the industry. Its members are the leading firms engaged in supplying the physical needs of the modern theatre. The member firms comprise a clearing house for the products of manufacturers whose articles are essential in theatre operation.

This association is young but it has the vitality which should carry it through the accomplishment of much constructive work.

We are glad of this opportunity to extend our congratulations to the officers and members upon the successful convention just concluded and to assure them that it shall be the aim of this publication to extend every possible co-operation in the work they have decided upon.

by Martin J. Quigley

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Subzero Weather on Central West Hands Playhouses a Wallop

Cut in Wages Expected ad 1924

City Warns Against Fake Film Promoters

Griffith Film to Be Shown Feb. 11

Dr. Frances Holley Dies at Sanatorium

321 Concerns Are Chartered in N. Y. During Past Year

Loesse Fazendo Tops Favored Stil Ballot

If it's news the HERALD prints it first, best and complete. Trained newspaper men comprise the staff of the HERALD. That is one reason why the HERALD is the most readable and the most widely read trade paper in the field. The HERALD'S policy is to present complete facts in concise form for the busy exhibitor.

Herald's Own Spat Family Series 2

"There is only one thing the matter with EXHIBITORS HERALD. It is so interesting that my wife and I have a quarrel every week as to who reads it first.

"Yours very truly,
"E. H. Elliott,
"Palace theatre,
"Lynn, Ind."

Re-Takes

DON'T see anything in that Bok peace plan about disarmament in Hollywood.

* * *

One hundred thousand dollars seems like a lot of money to pay for a plan that everybody says won't work.

* * *

One feller says it's too nebulous. It seems outa 22,000 plans they could pick one that isn't that. And what are they going to do with the other 21,999? Can't make scenarios out of them, can they?

* * *

All Wrong Again

Brisbane says there were no dinosauri on board the ark. Noah didn't have accommodations for them and they were left at the gang plank, thus exploding another theory that there were two of all the animals. How does this fellow Brisbane get all the late news?

* * *

Same Lizard

I see the lounge lizard has been supplanted by the coupe cooer, but if one doesn't have a coupe, one can still use the sofa.

* * *

Times Have Changed

Buster Keaton says if you tear your pants on a barbed wire fence the Hollywood correspondence of the Fizz Bang gives you a page under an indecent exposure headline.

* * *

There's a Difference

Rear Admiral Sims says every drinker is a bootlegger. Every drinker doesn't make it pay quite as well as the regular bootleggers, however.

* * *

Need It Now

Just about this time o' year you wonder what became of that nice coat of tan on the back of the neck you picked up last summer.

* * *

Early Base Ball News

"Babe" Ruth has issued his annual announcement that he doesn't want any "passes" to first base during the coming season.

* * *

Awful Likker Too

New York is always imitating Chicago. Last week they laid off thirteen policemen for failing to put down liquor. Chicago put the "bee" on thirteen two weeks ago for the same thing.

* * *

Lotta Entertainment

You just can't satisfy some people. Up in Schenectady, N. Y., they demand twenty reels for a dime, and the exhibs are wondering where it'll end.

* * *

It takes sexperience to write for the screen these days.

J. R. M.

UNIVERSAL EXECUTIVES and exchange managers who attended the company's national sales convention held last week at the Drake hotel in Chicago. This meeting marked the eighteenth anniversary of President Carl Laemmle's entry into the motion picture industry.

Crosland-Compson Will Produce for Hodkinson

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—That the reorganized W. W. Hodkinson corporation is now in the market for good product is evidenced by the announcement of a contract signed with Director Alan Crosland for two productions starring Betty Compson. The new Crosland productions will be made at the Tilford Studios here and in Florida.

Rumors are current that a deal will be closed soon which will place Priscilla Dean at the head of her own company to make pictures for Hodkinson. Another rumor is that Thomas Ince at completion of his contract with First National which provides for two more pictures will transfer his distribution to the Hodkinson.

Vote on N. Y. Censor Bill Seen Next Month

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 15.—Although one bill calling for the repeal of the censorship law in New York state has already been introduced in the Assembly, and the companion bill is due to be introduced in the Senate almost any day now, the matter will probably not go to a vote much before February. It now looms up as one of the biggest fights of the entire session. Both sides are already predicting victory.

There are all sorts of rumors afloat in the Capitol these days. It is said that Will H. Hays and George Creel may both be present at the State Capitol when the measure goes to a vote.

Operators in De Luxe Houses Ask $94 Wage

In opening negotiations for a new wage scale operators in Chicago theatres ask an increase of 14 per cent, which would establish a minimum weekly wage of $59.85 for operators in neighborhood houses and $94.62 for operators in the so-called de luxe theatres.

Laemmle in Film Business 18 Years; Observe Anniversary

All of Universal's Exchange Men in United States And Canada, Attending Chicago Sales Meeting Honor President of Company

Universal Pictures Corporation held the biggest and most comprehensive convention since its inception in Chicago last week. Every exchange manager in the United States and four from Canada attended. The convention was held at the Drake hotel, Friday, Saturday and Sunday and was addressed by Carl Laemmle, president; Al Lichtman, general manager of exchanges; Julius Stern, president of Century Comedies and others.

The meeting was held for two purposes: To give Mr. Lichtman, newly appointed general manager, an opportunity to meet every exchange manager and district manager, and outline plans for the coming season, and to celebrate the opening of Laemmle Month—February—which will be devoted to an intensive and extensive selling campaign.

Celebrate Anniversary of Laemmle's Entrance Into Industry

The meeting at the Drake celebrated the eighteenth anniversary of Mr. Laemmle's entry into the film business, when he opened a theatre in Milwaukee avenue, Chicago. Chicago was chosen to hold the meeting as the most central point, and every one attending arrived from East and West, North and South, between 9:30 and 12 o'clock noon, on Friday.

The early session was taken up by the managers reporting on contracts closed, while Saturday's session was devoted to plans for the business-getting drive.

During Mr. Lichtman's six weeks as general manager of exchanges he has compiled a complete survey of the country and he called the managers together to make certain appointments and explain what is to be done. He confirmed the appointment of Ike Van Ronkel, formerly an independent exchange man of Chicago, as district manager at Des Moines, Ia.

Appointments Are Announced

Other recent appointments are Dan Michaelove, in the Southern territory, and Ned Depinet, who has the Texas territory. Harris P. Wolfberg is in charge of the Chicago and surrounding district. Other district managers are H. M. Nerbel, Joe Friedman, Edward Armstrong, Clair Hague and Jules Levy. These men have direct supervision over the exchanges in their territories, and report direct to Mr. Lichtman.

A special screening of "Sporting Youth," the new Universal-Jewel production, starring Reginald Denny, was given for the exchange men and other representatives, at the Randolph theatre, on Sunday morning. A banquet was held at the Drake hotel on Saturday night.

Carl Laemmle left for California on Sunday, and Mr. Lightman, Mr. Gulick, Mr. Brown, and others from New York returned home on the Century on Monday.

All Territories Represented

Those who attended were:

CARL LAEMMLE, president.

AL LICHTMAN, general manager of exchanges.

NED MARIN, assistant general manager of exchanges.

PAUL GULICK, director of publicity.

GEORGE BROWN, director "Hunchback of Notre Dame," publicity and exploitation.

JULIUS STERN, president of Century Comedies.

R. V. ANDERSON, International Newsreel, manager.

(Continued on following page)

Denniston Before Congress Body in Plea for Tax Relief

Michigan President Tells Ways and Means Committe That "Very Life of Small Theatre Owner Is in Jeopardy Through the Tax"

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Jan. 14.—The plight of the small exhibitor today was laid before the house committee on ways and means with an appeal for relief from the admission tax by Joseph R. Denniston, an exhibitor of Monroe, Mich., who came to Washington to tell the members of the Committee just what the situation is in the West and South.

Mr. Denniston is president of the Motion Picture Theatre Owners of Michigan and a member of the Theatre Owners Special Committee, which was formed for the purpose of collecting data and information on the admission tax, and as such appeared before the committee as the representative of theatre owners in thirty-two states.

Patrons Object to Paying "Severe Tax"

The very life of the small theatre owner is in jeopardy through the tax, Mr. Denniston told the Committee, even though they do not themselves pay the bill. "Nearly 80 per cent of the revenue of the industry comes from the small neighborhood", he declared, "and the theatres in the smaller cities and towns. The patrons of the motion picture theatres in these towns seriously object to the payment of this severe tax."

Because there is a limit to the amount of money that can come out of any community for recreation, he explained, and if the exhibitor raises his price or adds the tax, he finds that his business falls off in probably 50 per cent of the cases in the United States. The theatre owner receiving the complaints of his patrons absorbs the tax and as a result many times turns over to the government as much money as he retains for himself in profit, often not paying himself a salary.

1,400 Theatres Fail

Mr. Denniston asserted that it was this condition which was largely responsible for the fourteen hundred theatres which have gone out of business in the last sixteen months.

Questioned by members of the committee as to the result of the exemption allowed at the last revision of the revenue law on admissions of 10 cents or less, the witness admitted that this step relieved the "grind" houses in the cities but declared it did not affect small neighborhood theatres or those in smaller communities because those exhibitors do not play to large enough patronage to enable them to show pictures at that price.

He told the committee that some 7,901 theatres charge from 10 to 24 cents admission, 4,030 from 25 to 49 cents, 500 from 50 to 99 cents and 100 more than $1. An admission of at least 25 cents is necessary in most instances for small theatres and small communities.

Demand Better Pictures

Mr. Denniston declared that the public has been educated to a point where it demands better and better pictures and that, in furnishing such films, exhibitors continually reduce their profits, because such films cost more than do the mediocre pictures.

Representative Green of Iowa, chairman of the committee, pointed out that the records of the internal revenue bureau show that more taxes were collected on admissions in 1923 than in the preceding year and asked that data be submitted reconciling these figures to the testimony of the witness.

The motion picture men present, however, explained that the bureau does not segregate the admission tax so as to show those collected from motion picture houses and suggested that much of the increase was due to the $25 and $30 admissions charged to some of the important sporting events which were held during the year.

Charles Pettijohn and Jack S. Connolly of the Motion Picture Producers and Distributors of America also were present at the hearing.

Laemmle in Film Business 18 Years; Observe Anniversary

(Continued from preceding page)

W. C. Herman, Big "U" exchange, all of New York.

The district managers who attended were: Harris P. Wolfberg, H. M. Herbel, Ike Van Ronkel, Joe Friedman, Edward Armstrong, Clair Hague, Ned Depinet, Dan Michaelove, Jules Levy.

Special representatives: Charles F. Schwerin, Fred Gage, J. Weir, and M. Simon.

The exchange managers attending were as follows: L. W. Alexander, Chicago; D. W. Frazer, Butte, Mont.; E. W. Kramer, Buffalo; E. F. Dardine, Charlotte, N. C.; J. Holden, Cincinnati; H. S. Brown, Cleveland; E. Gerbase, Denver; Herman Stern, Des Moines, Ia.; L. C. Thompson, Indianapolis; M. Joseph, Kansas City; C. Theuerkauf, Los Angeles; George Levine, Milwaukee; M. A. Chase, Minneapolis; S. S. Liggett, New Haven; W. P. Moran, Oklahoma City; H. F. Lefholtz, Omaha; E. L. Rife, Pittsburgh; L. Hess, Portland, Ore.; B. Rosenthal, St. Louis; Milton Cohen, Salt Lake City; C. A. Nathan, San Francisco; S. Henley, Spokane; F. S. Hopkins, Albany, N. Y.; L. A. Hummell, Sioux Falls; R. B. Williams, Atlanta; G. L. Woods, El Paso; J. R. Barton, Jacksonville; W. E. Sipe, Memphis; W. M. Richardson, New Orleans; J. C. Osserman, Washington, D. C.; Aerial Varges, International cameraman.

CARL LAEMMLE, president of Universal, snapped on his arrival in Chicago to attend the national sales convention of his organization.

Felicitations From Zukor

During the convention Mr. Laemmle received a letter of congratulation from Adolph Zukor, president of Famous Players-Lasky Corporation, which read:

Dear Mr. Laemmle:

On the occasion of your celebrating your forty years in this country, I take pleasure in adding to the many you must be receiving, my felicitations.

I am very glad you are in the motion picture industry. I take pride in being identified with an industry which has to its credit an outstanding representative of such high integrity as yourself.

If our company can in any way co-operate in whatever manner of celebration you may be conducting in a business way, please do not hesitate to call upon me.

Very sincerely yours,

Adolph Zukor.

To which Mr. Laemmle replied:

Dear Mr. Zukor:

Your kind letter of January 10th was telegraphed to me at Chicago, where I caused it to be read aloud to all Universal sales managers who are holding a convention here. It made a profound impression and was greeted with enthusiastic applause.

Your offer to have Paramount Company co-operate in our celebration is one of the most gracious acts I have ever heard of and is significant in that it shows some of the growth and broadening views now taking place through our whole industry.

I thank you for your letter and I am proud to have it.

Sincerely yours,

Carl Laemmle.

Schad Again Head of Eastern Pennsylvania

(Special to Exhibitors Herald)

PHILADELPHIA, PA., Jan. 15.—H. J. Schad was re-elected president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware at the recent election held by that organization.

Charles Segall, Philadelphia, was named vice president; C. Floyd Hopkins, Harrisburg, second vice president; Boyd Chamberlain, Shamokin, third vice president; M. Lessy, treasurer, and George P. Aarons, secretary. Charles Rappoport, Lewen Pizor, C. H. Goodwin, Sam Steifel and Arthur B. Allen are members of the board of managers.

New Organization of Independents Starts War on Film Pirates

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—The first offenders, who have been prospering at the expense of substantial film men, but who will come under the hammer of the Independent Motion Picture Producers and Distributors Association, will be the film pirates. Already Charles B. Hoy, executive secretary of the I. M. P. P. D. A., is busy on a nation-wide campaign to bring these culprits to justice. Several specific cases have been brought to the association's attention by individual members and drastic action punishing these illegal operators will be taken immediately.

The association is overlooking no problem with which the independent film man has had to contend; in fact, every complaint before Mr. Hoy is now being carefully investigated by him and his agents in various parts of the country. The I. M. P. P. D. A. is establishing its own legal and auditing offices in all the leading cities of the country.

Roadshowing Harmful Says Sales Executive

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Taking the biggest motion pictures out of the hands of regular motion picture exhibitors, and showing them to legitimate theatres and "roadshowing" them at inflated admission prices, is detrimental to the industry, according to David R. Blyth, director of sales and distribution for Selznick Distributing Corporation.

He announced that during the coming year, the Selznick organization would issue all its pictures, no matter how big, through regular channels, contrary to the policy of some of the other organizations.

Samuel Goldwyn May Use Name on Films

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Samuel Goldwyn may use his name in connection with his picture enterprises provided it is followed by the words "Not connected with the Goldwyn Pictures Corporation," according to an opinion handed down by the Circuit Court of Appeals.

Mr. Goldwyn, in a statement issued, declares he has no objection to affixing the designated phrase at the end of his name.

Warner Executive Goes Abroad on Distribution

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Albert Warner has sailed for England, to confer with Arthur Clavering, head of the Film Booking Offices, Ltd., on the British distribution for the twenty productions announced by Warner Brothers for 1924-25.

F. B. O. have successfully handled the other two blocks of pictures issued by Warner Brothers in the past: the seven for 1922-1923, and eighteen for 1923-1924.

Blyth's Mother Dies

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—David R. Blyth, Director of Sales and Distribution for the Selznick Distributing Corporation, was called to Detroit early this week because of the death of his mother.

Exhibitor Approves Suggestion That "Check Up" Be Explained

"Too Many Good Reports," He Says in Praise of Martin J. Quigley for Asking Source of Data

EXHIBITORS HERALD,
407 South Dearborn street,
Chicago, Ill.

Gentlemen:

Once more, "hat's off" to Martin Quigley for his "Check-Up" editorial. It surely is to the point.

I recently received a copy of this trade paper and in looking up the section spoken of it impressed me that there were too many good reports—some regarding pictures that you knew were absolutely poor.

This impressed me so much that I did not subscribe for this magazine and, in fact, have given up all others except the "Herald," in which I have absolute faith. I believe that entitles me to a membership in the "Herald Only" Club.

This man Quigley is certainly a benefactor to exhibitors and it is up to the latter to see that he gets support—financially as well as morally if need be.

More power to his pen.

Yours very truly,
E. J. O'NEILL,
Broadway theatre, St. George, N. B., Can.

Mr. Quigley's editorial which prompted the foregoing letter was published in the January 12 issue of the HERALD, page 21, under the caption, "What Is the 'Check Up'"?

Griffin's Plan of Neutralized Distribution—Article 2

California Exhibitor Tells Why System He Suggests Would Result in Equitable Prices for Films

By C. C. GRIFFIN

(*New Piedmont Theatre, Oakland, Cal.*)

(*Mr. Griffin, in Article 1, published in last week's issue of t he "Herald," suggested that the American Express Company be selected as the neutral agency for the distribution of motion pictures, declaring that "there should be no profit whatsoever in distribution, which is simply the mechanical process of placing the product in the hands of the exhibitor." In Article 2, published this week, Mr. Griffin gives the final details of his plan.*)

SUPPLIED with these figures the board would then ascertain from the producer how much he expected to receive for his product and in determining his figure the producer will be confronted with the fact that this individual picture was being put out in competition with all other productions therefore if his expectancy was too great the picture would probably lie dormant on the shelf while others of equal merit were being played.

THE element of competition therefore is maintained in the distribution processes to the end that a producer will be compelled to set an equitable price on his product. If his figure is too high exhibitors will not buy and eventually the producer will be forced to reduce the price. In so doing, however, he should be required to rebate in proportion to each exhibitor who has played the picture at the higher price. On the other hand if his price is reasonable his picture will receive its just share of play dates and in the end the producer will reap his reward in proportion to the drawing power of the picture.

The regional exchange having no use for the money should each week render a report to every producer direct stating how much the picture earned in the particular exchange and brokerage sufficient to carry on the general expenses. Upon receipt of this report the producer should be authorized to draw upon the New York office for his proportion of film rental.

All rentals should be forwarded to New York weekly to meet these drafts. This process would greatly reduce the amount of capital required in production because the money would be allowed to revolve faster than it does at the present time. Every producer would know just where he stood all the time. It would encourage the application of talent and genius to the end that the program picture of today would be entirely eliminated, and in its place a product of real merit.

This system would eliminate block selling and the abuse of buying power of circuits because each individual theatre regardless of who it is owned by would be treated according to its ability to pay. It would mean a more equitable distribution of film rentals and place each producer and exhibitor in a position where he would make an equitable profit.

* * *

In the case of competitive theatres the regional board should exercise impartial control to the end that each competitive theatre would get his fair share of product. The decision of the regional board should be subject to appeal to the national board.

This system will probably be frowned upon by those who are exclusively in the distribution field and also by producer-distributors and exhibitor circuits. However, when we stop to survey the conditions now confronting this industry we are forced to conclude that sooner or later either the producer or the exhibitor will control and from present indications it would seem that the exhibitor is most likely to be the one who will in the end dominate because, there are, all over the country at the present time exhibitors banding together forming booking combinations and circuits most of which are eminently successful and in nine cases out of ten dictating to the producers the prices they will pay in their theatres. This is unquestionably a fast growing menace and steps should be taken now to prevent the exhibitor circuits from getting control of the industry.

For where then will the distributor and producer figure? And where also will the individual theatre owner figure?

Collective buying is just as much a menace to the industry as collective selling and the sooner the distributor-producer realizes this the better. Producer-distributors unanimously agree that they do not make money on distribution and the saving that each producer could make through a neutral distributing agency ought to recommend such a plan to them and with this plan goes the assurance of a perpetual outlet for their product and a voice in the control of the industry which they now exercise only remotely.

There will also be those who will refuse to release through this agency but because of the nature of it the exhibitor would much prefer to patronize this agency because of the saving to him in film rentals and the independent producer would welcome it because of the saving in marketing and also because of the immediate returns and the equitable treatment of his product.

One might call this Utopia, but I firmly believe that some such revolutionary change will eventually occur. It requires only the meeting of fair minds with the determination to accomplish and confidence on the part of each producer in his product to stand up in competition with other product.

The process of adopting this system is simply a mechanical one.

The first step is to secure an agreement of the largest of the producers to adopt it.

Next step is to organize the parent board consisting of exhibitors and producers.

Next step is the appointment of regional boards and the rating of all theatres, there you have the mechanical appliances.

The first year might work some hardship on the producers as well as the exhibitors until the level of each can be ascertained. Within a year the machine would be running smoothly.

I have not given great consideration to the question as to whether such a system would be construed as a combination in restraint of trade, but I am convinced that if there are any legal obstacles they can be surmounted some way or another, possibly by the formation of a nation-wide organization of exhibitors and producers. I hardly think the latter would be necessary, however. In conclusion let me say that unless some definite control is exercised in this industry conditions will always be topsy-turvy, and the industry will always be subjected to criticism and a prey to all the ills that now beset it as well as others which have not yet developed.

20 Reels for Ten Cents Lures Patrons

(*Special to Exhibitors Herald*)

SCHENECTADY, N. Y., Jan. 15.—Proprietors of some of the ten-cent houses in Schenectady are claiming that certain of their competitors are overdoing matters these days in the fight for patronage by giving anywhere from eighteen to twenty reels of entertainment for a dime. The cheaper houses of the city appear to be doing good business, particularly the Crescent, a downtown house operated for the last eight years with marked success by Miss Janet Noon. Miss Noon makes it a practice to be continuously on the job and can be found any afternoon or night in the rear of the house, looking out for the comfort of her patrons.

Heads United Artists Sales in Central West

(*Special to Exhibitors Herald*)

Cresson E. Smith, who has just recently returned from a year supervising United Artists branch offices in Australasia, has been appointed by Hiram Abrams, president of United Artists, as New York sales representative of the middle western branch offices, with headquarters in Chicago.

Cresson Smith

This appointment puts Mr. Smith as assistant general sales manager in a territory where he is very much at home. He has had long experience in the middle western United Artists exchanges, and prior to his being promoted to assistant general sales manager was for some time head of the Chicago exchange. A few months after he came into the general sales office in New York Mr. Smith went to Australasia where he spent a little more than a year, having returned a few days ago.

New York Town Will Vote on Sunday Show

(*Special to Exhibitors Herald*)

GENEVA, N. Y., Jan. 15.—A special referendum election will be held in this city on January 22 on the adoption of a Sunday motion picture ordinance.

Herald Readers Analyze Distribution

Equitable Rental Plan Favored

Price Fixing Boards in Key Centers Suggested

"Herald" Survey Reveals Exhibitor Attitude Toward Present Plan of Distribution

The question of equitable rentals is affording exhibitors one of their biggest problems.

This fact is disclosed in the mass of evidence collected by the HERALD in its survey, among theatre owners of the country, of the present plan of distribution.

The second installment of exhibitor opinions is published this week.

While no concrete or definite plan for revising distribution seems to have been formulated, a number of suggestions touching principally upon the rental situation are made.

Exhibitor Suggests Rental Boards in Exchange Cities

One theatre owner, in discussing the question of rentals, has reached the conclusion that a board comprised of exhibitors and exchange men, sitting in each exchange center, might successfully fix prices for their respective territories.

This exhibitor bases his conclusion upon the premise that the members of each board, with a knowledge of local conditions, could fix prices intelligently, make proper adjustments and function beneficially for both distributor and exhibitor without friction.

Another phase of distribution about which certain dissatisfaction is expressed is that of cancellation.

In this connection several suggestions are made that in cases where a picture is contracted for before publication and it proves a "flivver" at the box office that exhibitor should be given a readjustment in price or allowed to cancel his booking on that particular offering.

This same provision, in the opinion of a number of theatre owners, should apply likewise to a series of productions which do not meet pre-production expectations.

Desires to Book Complete Program from One Company

Commenting upon service, as it relates to a complete theatre program, a number of exhibitors participating in the HERALD survey express a desire to book all subjects on one bill from the same exchange.

In other words, exhibitors of this mind would like to go to any one of the companies and on leaving the exchange have a complete program of feature, comedy, scenic and whatever other subjects are required, booked, thus eliminating the necessity of traveling from one office to another.

The foregoing suggestions are treated in a more exhaustive manner in the opinions which are being published weekly in the HERALD.

The Survey

In conducting this survey, the HERALD requested that exhibitors comment upon the following questions:

1. Are you satisfied with the present plan of distribution?
2. If not, what are its most glaring faults?
3. Do you prefer booking pictures individually or in groups?
4. If in groups, how many pictures do you believe that it is practical to buy in one group?
5. Do you believe in each company maintaining its own exchange?
6. Do you believe there should be a neutral distribution agency?
7. Do you believe that a committee of exhibitors and distributors sitting in New York for the purpose of fixing equitable prices would solve the problem?
8. Do you favor percentage booking?
9. What do you believe is the fairest plan of percentage booking?
10. Do you believe that a fixed price could be established on pictures such as is done in other lines of merchandising?
11. What cancellation provision is equitable to both exhibitor and distributor?
12. What protection, if any, should be given first runs?

EZRA RHODES, RHODES THEATRE, SOUTH BEND, IND. (80,000): (1) No. (2) Single selling of features. (3) Groups. (4) Any number. (5) Not necessary. (7) No. (8) No (10) Yes. (11) None. (Mixed patronage.)

FRANK L. BROWNE, LIBERTY THEATRE, LONG BEACH, CAL. (9,000): (1) I have to be. All of my pictures for both Long Beach and San Pedro being booked by one booking department, this being one of the units of West Coast Theatres, Inc. (3) Neither (in all cases). (4) It all depends on the star or some other real reason. (5) Yes. (7) No. (8) Sometimes. (9) Theatre take out actual expense, then an agreed split. (10) No. (11) Thirty days. (12) Thirty days. (General patronage.)

HAMMER & CONWAY, AUDITORIUM THEATRE, COLFAX, WIS. (900): (1) No. (2) Having to buy a lot of junk you don't want in order to get something you do want. (3) Individually. (5) No. (6) Yes. (7) No. (8) No. (10) Yes. (11) If an exhibitor could buy only what he wanted he would not need cancellation clause. (12) None. (Small town patronage.)

W. R. GUERIN, GRAND THEATRE, PAULDING, O. (2,100): (1) No. (2) Make you take too many punk pictures to get one or two money makers. (3) Individually. (5) Yes. (6) No. (7) No.

JOHN B. SNIDER, GRAND AND LIBERTY THEATRES, BESEMER, ALA. (18,000): (1) No. (2) Must wait too long after release before prices are reasonable enough to buy. (4) Not more than twelve or fifteen. (5) Yes. (7) Not unless some small town exhibitors are included. (8) Yes and no. Depends upon conditions. (9) I believe that an exhibitor should not be asked to pay more than 25 per cent for a picture. If more, the producer should help foot the advertising bill. (10) Yes. (11) The exhibitor should be allowed to cancel if a contract is unprofitable. The producer in event of an exhibitor not paying his account. (12) Not less than sixty days.

(General Comment): The trouble with the distribution and selling of pictures as far as I am concerned is this: Too many big spectacular pictures which in the language of Rube Goldberg "Don't mean anything". These pictures are run in New York with an elaborate prologue, symphony orchestra, producers backing it with unlimited money for exploitation and naturally they do big business on it. Then they advertise it as having run on Broadway with people standing in line for a mile trying to get into the theatre. When I see such an advertisement in the trade papers I prepare to dig down into my checkbook to the tune of two or three hundred dollars for such a picture or prepare to get ready to almost have to ask a film salesman out of the place for being practically told that I am a d--- fool for not agreeing with him on the fact that I will do eight or nine hundreds dollars on said picture.

Just an example of how foolish some producers are I will cite an example. I have run every picture that a certain producer has made. Supers and all. When my contracts ran out a salesman called on me and gave me figures on this season's product. Naturally I had expected some raise in film service and was perfectly willing to add a slight raise of say 10 or 15 per cent to the old prices. But imagine my surprise when I was quoted a figure of $70 for Westerns that I had been paying $22.50 for. I did not argue with the salesman. I just simply told him that I was not in the market. In the past I have been compelled to wait from six months to a year before the prices would get into my class, and I am now extremely glad that the producers have forced me to get so far behind in my pictures for I now have a supply of pictures that have never been run in Bessemer which I can play while the various producers are finding out that every one is not a darned fool, and buying all of their pictures at these highly inflated prices.

But getting back to the problem of distribution. I do not happen to be in the producing business and, of course, do not know their game. But if I did happen to have a terrible lot of money tied up in pictures that had already been made and paid for I'll tell you what I would do and believe me I would come nearer getting my money back than some of these producers are going to do. Volume of business would be my hobby. I would make every town a price that they could afford to pay for the pictures and I would go after towns I had never done business with before. I would give them my prices which would make the other fellow's look like they were asking a million dollars for their product. With such a proposition coming as it did when every producer has gone crazy on the subject of increases in prices I do not doubt but what I would get my share of money.

There is one company's product on which I have made money, perhaps more than I should have for the price I have paid for the pictures which I have run. **I am afraid I am going to cause someone in the New York office to have a case of heart failure because when my present contract is completed I am going to mail a check for what I think I owe that particular company. We are always willing to pay money for pictures that get us money but we are not willing to pay say a hundred dollars for a picture and it only takes in say two hundred at the box office.**

I realize that all exhibitors are not perhaps as conscientious as I am but still that is no reason why I should be held up when I have on numerous occasions demonstrated to the branch managers in Atlanta my willingness to play fair with them. **Why can't the producers make some way of helping the man who is trying to play fair with them and soak it to the fellows who are always trying to do them on every occasion?** I am not asking that I be allowed to make a fortune on any picture. All I want is a reasonable profit on my investment and I believe I am entitled to it. When the producers realize that tank towns cannot pay New York prices and spend New York money to advertise then I believe they will get more money for their pictures and at the same time leave a little for the exhibitor to foot his bills with. (Regular patronage).

(8) No. (10) Yes. (11) The present plan is O. K. with us. (12) None. (Rural patronage.)

LAWRENCE BORG, VARSITY THEATRE, BERKELY, CAL. (60,000): (1) Yes. (3) Individually. (5) Yes. (6) No. (7) It would be a graft affair. (8) No. (9) Percentage bookings will kill exploitation and also advertising. (10) Who is going to see pictures if there is competition or chain booking. (11) Should be no cancellation at all on either side. (12) One month. (Working class patronage.)

GAUDIN & SIEGLITZ, OPERA HOUSE, VEVAY, IND. (1,100): (1) No. (2) Cost of distribution is too high. (3) Individually. (4) Ten. (5) No. (6) Yes. (7) No. (8) No. (9) None. (10) Yes, yes. (11) Thirty days.

(General Comment): We believe that pictures could be distributed from a neutral exchange with the overhead cut 100 per cent.

But of all the jokes in the game, to a person that has had any experience with the business world, the buying of pictures wins the prize. Think of a hardware salesman asking $25 for a keg of nails and hanging around all day paying a hotel bill and then selling the nails for $7.50.

Then the exchanges talk about the cost of selling pictures.

R. G. HOWARD, COLONIAL THEATRE, BIG RAPIDS, MICH. (5,000): (1) No. (2) Poor service, miss outs and lack of fine management. The manager is more concerned with selling than with service. (3) Groups. (4) Three to six. (5) No. (6) Yes. (7) No. (8) No. (10) Yes and no. (11) Should depend on integrity of both parties. (With Fox specials there should be one picture cancellation.) (12) Thirty days. (College and factory patronage.)

J. L. HASBROUCK, GRAND THEATRE, GRACEVILLE, MINN. (1,028): (1) No. (2) Block booking. (3) Individually. (5) No. (6) Yes. (7) No. Each exchange centre should have a board to fix prices for that territory. (8) Yes. (9) Depends on picture. (10) No. (11) On individual buying there is no need for cancellation.

(General Comment): The hardest thing I have to contend with is to buy in groups as they generally charge plenty for the good ones and the poor ones are a big loss every year. (High class patronage.)

JOHN CLEVA, JR., ENTERPRISE THEATRE, GLEN JEAN, W. VA. (300): (1) Yes. (3) Individually. (4) Five. (5) Yes. (6) Yes. (7) To a certain extent, but I doubt it. (8) Yes, fifty-fifty. (9) Do not know. Have never had any on per cent. (10) Yes. Each town figured by population and fix a set price. (Laboring patronage.

GOODWIN & HILTON, PARK THEATRE, SIOUX CITY, IA. (80,000): (1) No. (2) Group booking, unfulfilled promises, misrepresentation. Too high prices due to above. (3) Individually or very small group. (4) About three or five. (5) No. (6) Yes. (7) It might help but I doubt it. (8) Yes, if percentage is fair. (9) Straight percentage, with no minimum guarantee is fairest to all. (10) No. If an exhibitor should be disappointed by an exchange in regard to play dates, conditions of prints, or any failure to cooperate, he should be allowed to cancel. Also, should any picture bought before release prove a flivver he should either be given a better price or allowed to cancel the picture. (Neighborhood patronage.)

LESLIE HABLES, REEL JOY THEATRE, KING CITY, CAL. (1,048): (1) No. (2) Some times I have to get three subjects from different exchanges. (3) Alone. (4) Can't see group buying. (5) No. (6) Yes. (7) Certainly not. (8) Yes. (9) Each town by itself has its own problems. (10) No. (11) None if you buy in-

dividual pictures. (12) Can't say. (Small town patronage.)

MRS. LOLA BELL, QUEEN THEATRE, LONOKE, ARK. (1,500): (1) Hardly. (3) Individually. (4) Five to ten. (5) Better for exhibitor and them too. (6) Don't believe it could be done (7) I don't believe exhibitors from larger cities have a fair idea of what small towns need at all. (8) Company always saves themselves. (9) 50-50 and the distributor comes across with advertising 50-50. (10) Not hardly. (11) This covers so much ground; governed entirely by boundaries of reason, don't you think? (12) Not as much as is. First runs more able to bid for what they want, then distributor knows the other house will have to take the left overs or use old stuff, second run.

(General comment): I don't think the picture game, and distribution in general, is fair to all parties at any time. One thing that makes it financially hard on most exhibitors is there is so much deposit always paid in advance or the extra charge of C. O. D. Can you name any mercantile business that is so absolutely "Spot Cash"? This idea may be off for distribution, but till some such things as this are corrected the industry will be in a controversy. (General—white only—patronage.)

H. E. EDINFIELD, DREAMLAND THEATRE, AUGUSTA, GA. (55,000): (1) Yes. (3) In groups. (4) As many as you have money to pay for. (7) No, for they don't know the condition in each town. (8) I do not know for I do not book single. I book my pictures in block and pay for all at once. (9) I do not know. (10) No. (11) When pictures are not in good shape and you can't keep them on your machine, cancel them and get something else. (12) Yes. (I play to the masses.)

R. V. ERK, TEMPLE AND BIG BEN THEATRES, ILION, N. Y. (8,000): (1) No. (2) Home office control of all sales by "almost" executives who do not know conditions. (3) Depends on pictures. (4) Also depends on pictures. (5) Yes. (6) No. (7) Positively no. (8) No. (9) House to get a guarantee and then split on average. (10) No. (11) No cancellation. Pay for and set dates when you buy product. Result is less trouble. (12) Thirty days. (General patronage).

R. S. MOORE, GEM THEATRE, SNYDER, OKLA. (1,000): (1) No. (2) The so-called uniform contract. (3) Individually. (5) Yes. (6) No. (7) No. (8) Not if the exchange will make a fair price. (9) Fifty-fifty after all expenses are deducted. (10) No. (11) Two picture cancellation or thirty days.

AMSBERRY & LEUZINGER, CARTHAGE THEATRE, CARTHAGE, S. D. (1) With but a few changes. (3) Groups. (4) Not over twelve. (5) Yes. (6) No. (7) No, decidedly not. (8) On certain pictures. (10) No. should vary with towns. (11) Two pictures.

ARTHUR HANCOCK, COLUMBIA THEATRE, COLUMBIA CITY, IND. (2965): (1) No. (2) The high rentals asked. The enormous overhead which must eventually come out of the exhibitor's take. The repetition of the salesman's visit with prices which cannot be paid by the small town man. (3) Individually.

E. V. RICHARDS, JR., Vice-President and General Manager, SAENGER COMPANY, NEW ORLEANS, LA.: (1) No. (2) "Dog eat dog" methods. No control of product, producers, or theatre owners investment by regulation. (3) Individually. (4) None. (5) No. (7) No. unless all sections and classes represented. (8) No. Flat sales as in other business. (9) What is a producer's limit in star values, books, and other costs? (10) Yes. (11) None, if sold on basis of other business. (12) Local conditions determine (All classes of patronage.)

(4) Not to exceed ten. Eight would be enough. (5) Yes. (6) Impossible. (7) No. Fancy Marcus Loew (who is an exhibitor) on the price-fixing question and Balaban or Katz, who control First National in Illinois. (8) No. (9) All overhead, advertising, paper and house expense deducted, then perhaps 60 per cent house, 40 per cent exchange, or fifty-fifty. (10) Yes, allowing for different conditions existing in each town. (11) Buy in small blocks, with a provision that if the production contains questionable matter it can be cancelled, and if print condition is consistently bad. These would be the only reasons with the average showman who knows his purchasing business. If he doesn't know it he has no business running a show. (12) Thirty to sixty days. (General patronage.)

HARRY L. SIMKIN, DELBEL THEATRE, COVINGTON, KY. (1) No. (2) The unstability of prices. (3) Individually. (4) Not more than ten pictures. (5) Not advisable. (6) Yes. (7) To a certain extent. (8) In a majority of cases. (9) Fifty-fifty and sixty-forty. (10) Don't see why not. (11) The same as the Fox distributing company has. (12) Two weeks. (Middle class patronage.)

WALTER KILMER, PALACE THEATRE, VERONA, ILL. (200): (1) No. (2) Block booking. Famous Players the worst. (3) Individually. (5) Yes. (8) No. (10) No. (11) Two weeks notice.

(General comment): I would like to see a contract that was binding to both parties as soon as signed and not one sided as it is now. When the salesman takes your order they can refuse it or accept as they see fit, but we are bound head and foot. Not fair at all. (Family patronage.)

RAYMOND GEAR, MAYFLOWER THEATRE, FLORENCE, KAN. (2,000): (1) No. (2) Too many distributors making cost of distribution too high. (3) Individually. (5) Not necessarily. (6) Yes, believe it would have advantages. (7) No. (8) On some of the bigger pictures, yes, because that is the only way we can get an equitable price. (9) Allow a reasonable rental for picture, house expenses, reasonable profit, and a split above total of those three. (10) No. (11) A two or four picture cancellation, when pictures are bought in blocks as most of them are now. (12) Not familiar with this phase. (General patronage.)

KARL A. HERZOG, SELECT THEATRE, HAINESVILLE, KY. (823): (1) No. (2) I think that the distributor should be made to pay postage one way. (3) Individually. (4) As many as you wish to book. (5) Yes. (6) No. (7) No, I do not. (8) Yes. (9) Fifty-fifty or possibly sixty-forty. (10) Yes, but a fair one. (11) Any contract with more than twenty-five pictures would be fair to be uncancellative, but under that amount I think not. (12) I think protection should be given first run pictures, but not as much as is given now. Should be so second and third run houses could get same before worn out. (General patronage.)

HAY & NICHOLAS, STRAND THEATRE, FAIRMONT, MINN. (4630): (1) No. (2) Too wasteful. (3) Individually. (5) No. (6) Yes. (7) No. (8) No. (10) No.

(General Comment): Each theatre is a problem in itself, insofar as film rentals and the possibility of securing business are concerned. No committee could possibly rate all of the theatres of the country. The fixing of rentals in any zone, in order to be fair and equitable to both parties, must be done by men who have a personal knowledge of local conditions. One great weakness of the method which has been followed for years is that it has attempted to base rentals on population, which, while it may have averaged up quite well in the end, has proved most inequitable in many instances.

We have always been opposed to the block booking plan. We have proved so many times that pictures which break house records in some towns in our territory not only fail to get business for us, but positively injure us. We ought to be allowed to decide for ourselves whether we shall pay for pictures which we know will fail to satisfy our people. In no business is it more true that what is one man's meat is another man's poison, and we claim the right to avoid the poison when we know it to be poison. (General patronage.)

LEE D. BALSLY, LIBERTY THEATRE, KANSAS CITY, MO. (300,000): (1) No. (2) The sales end. (3) Groups. (4) Not over six. (5) Yes. (6) It won't remain so. (7) No. Politics will creep in. (8) Not if exchange gets a big guarantee. (9) Give theatre its fair overhead and cut liberally with exchange. (10) No, they take best ones and handle separately. (11) Depends. (12) Thirty to sixty days. (High class patronage.)

CLIFFORD L. NILES, GRAND THEATRE, ANAMOSA, IA: (1) Yes. (2) Excessive cost. (3) Individually. (4) Ten. (5) Yes. (6) No. (7) No. (8) No. (9) No. (10) No. (11) None, except sales. (12) Thirty days. (General Comment): Competition in distribution means good prints and good service. It is a rare thing to see good service where there is no competition or fear of competition. Personally, I would rather pay my share of the additional cost and leave distribution as it is.

J. G. EVINS, ODEON THEATRE, SAVANNAH GA. (83,000): (1) Yes. (3) Individually. (5) No. (6) Yes. (7) No. (8) No. (9) Twenty per cent of receipts. (10) No. (11) Two weeks. (12) Sixty to ninety days. (Best patronage.)

First Stills From

The Enchanted Cottage

This new Inspiration Picture starring Richard Barthelmess will be published by First National in March. May McAvoy appears opposite the star in this adaptation of the play by Sir Arthur Wing Pinero, which John S. Robertson directed.

Paramount Case May End "Block" Booking

Famous Will Seek Ban on All Firms If Government Stops Practice

(Special to Exhibitors Herald)

JACKSONVILLE— FLA., Jan. 15. Should the federal trade commission, as a result of its investigation of Famous Players-Lasky Corporation, order elimination of block booking, and if this decision is sustained by the federal courts, Paramount will seek to have the federal trade commission issue a like order to every distributing and producing company in the business.

Denies Block Booking Unfair

This fact became known at the hearing here of Paramount's defense against charges of unfair business methods tending toward monopoly.

Defense testimony presented here tended to show that block booking did not constitute an unfair business method nor an attempt to monopolize the exhibition field.

It was brought out by Bruce Bromley of counsel for the defense, that elimination of block booking would make it impossible for the exhibitors of the smaller towns to obtain high grade pictures; it would be impossible for the distributing company to sell a sufficient number of pictures at one time to cover expenses necessary to make the sale, and it would place the distributor, to a degree, at the mercy of the individual exhibitor. Mr. Bromley said:

Could Not Stand Expense

"He (the exhibitor) would be unable to purchase first class films because the company could not stand the expense of giving them to him at a reasonable price. Therefore he would have to use the cheapest kinds of films for his theater and the public of his town would suffer. By his taking a "block," say of 13 or more pictures, one item of expense covers the whole thing. He is enabled to buy good pictures at a reasonable price and the people of his town get a high grade of pictures at a reasonable admission. That is the way the matter works out and all other companies are pursuing the same practice; which is the only way for the small town man to get high grade pictures for his patrons.

Selznick Distributing Corporation Pays Off $958,278 Indebtedness

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—In a statement on the financial affairs of the Selznick Distributing Corporation since its reorganization last spring, W. C. J. Doolittle, president, declares that almost a million dollars in debts which had stood as prior liens against films and accessories of the company at the time of the reorganization, or in the shape of advanced payments from exhibitors for service to be rendered later, have been paid up to December 31, from the earnings of the company. This does not include the amount due to holders of two-year notes, but to obligations of a prior standing.

Pay $87,000 a Month

The exact amount of indebtedness which has been written off the books of the reorganized corporation in the eleven months is $958,278.14, of which $700,336.64 represents payments to lien holders and $257,941.50 the liquidation of advance payments from exhibitors. This means that the outstanding obligations have been reduced in average monthly payments of $87,000.

Schlesinger Better

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Gus Schlesinger, foreign manager of Warner Brothers, is convalescing following a minor operation which proved successful.

Commerce Body for Cut in Taxes

(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 15.—The Kansas City Chamber of Commerce, through the voice of 5,000 of its members, came out forcibly Wednesday in support of reduction of federal taxes. Copies of the following resolutions were sent to both Missouri senators and Henry L. Jost, representative from Jackson county in congress.

"The Chamber of Commerce of Kansas City respectfully urges members of the congress of the d States to take aggressive action for lower federal taxes and to support a tax reduction plan substantially in conformity with the recommendations of Andrew W. Mellon and to actively oppose any legislation which will interfere with the carrying out of such a tax reduction program."

Normand-Purviance Productions Barred

Censor Says Exhibitors, Not Public Have Protested Exhibition

Ohio's chief censor, Vernon Riegel, has issued an order barring permanently from the screens of that state pictures in which Mabel Normand and Edna Purviance appear. This action resulted from "unfavorable reflections cast upon the motion picture industry by certain episodes with which these two actresses are alleged to have been connected," declared Rigel.

In issuing his order, Riegel declared that a majority of the complaints against showing of pictures featuring Miss Normand and Miss Purviance came from exhibitors, with comparatively few protests coming from the public.

Following is the status of the Normand and Purviance pictures in other states and cities:

Nashville, Tenn., censors bar Normand pictures until termination of California case. No action taken on Purviance features.

No action is contemplated by Indiana officials. Exhibitors of Indianapolis will not bar films unless public demands it.

Fort Wayne, Ind., exhibitors announce that no pictures featuring Normand will be shown there.

Evansville, Ind., exhibitor—Charles Sweeton—cancels contract for Normand films.

The censor boards of Ontario and Quebec in Canada have declared that they will take no action with regard to the Normand pictures.

Rents Dramatic House For Sunday Programs

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 15.—Finding that his house could not accommodate Sunday night crowds, Manager Frank Breymaier, of the Barcli, in Schenectady, N. Y., hit upon the idea of renting the VanCurler, a block or so away, at which the legitimate plays and which is dark on Sundays. The same picture is shown at both houses each Sunday night.

Valentino on Way Home

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Rudolph Valentino is returning from Europe to resume making pictures for the Famous Players-Lasky Corporation. As soon as possible after his arrival Mr. Valentino will begin production of "Monsieur Beaucaire."

Settle Dispute Over Hearst Productions

Order Preventing Booking of "Enemies" and Davies Film Is Recinded

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—The long-drawn-out scrap over the two Hearst pictures, "Enemies of Women" and "Little Old New York," which the Theatre Owners Chamber of Commerce has waged against Goldwyn Pictures ever since Cosmopolitan distributing was switched from Paramount to Goldwyn, has been settled to the satisfaction of everyone concerned.

Old Order Is Rescinded

This settlement was reached at the meeting of the T. O. C. C. last Friday when a resolution which had been in force for several months and which prevented members from booking either of the two productions, was rescinded.

The original trouble was brought about by the complaint of many members of the T. O. C. C. that they held contracts with Famous Players for the two pictures and that these were being ignored by Goldwyn, the new Cosmopolitan distributors. A resolution was adopted binding members not to book either picture until the trouble was settled.

Can Book as They Please

Many conferences were held between T. O. C. C. and Goldwyn officials, and about ten days ago an agreement was reached. All of the T. O. C. C. members holding the Paramount contracts were called together, the terms of the agreement explained and at last week's meeting the resolution was rescinded. This leaves all members free to book the pictures as they please.

Leaders of Industry Contribute $10,000 To Harding Memorial

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Leaders of the motion picture industry contributed $10,000 toward the Harding Memorial Fund at a luncheon given at the Ritz last week by Adolph Zukor, president of Famous Players-Lasky Corporation, for Charles M. Schwab, who is head of the campaign to raise money for the Memorial.

The luncheon was presided over by Courtland Smith, executive secretary of the Motion Picture Producers and Distributors of America, Inc., and short talks were given by Mr. Schwab, Mr. Zukor and Arthur Brisbane.

Among others present were Marcus Loew, David Bernstein, Carl Laemmle, John P. Chalmers, John Spargo, Joseph Dannenberg, John Kunsky, Eugene Crystal, George Kleine, George Blaisdell, Saul Rogers, Nathan Burkan, E. E. Shauer, R. A. Kohn, S. R. Kent, Eugene Zukor, H. B. Franklin, Felix Kahn, Gabriel Hess, H. O. Schwalbe, W. E. Atkinson, R. H. Cochrane, Paul Lazarus, John Quinn, S. L. Rothafel, Hugo Riesenfeld, W. A. Johnston, Thomas Hanley, John C. Flinn, J. D. Williams, Abe Warner, Arthur S. Friend, Harry Reichenbach, A. H. Ward, Charles E. McCarthy and Robert T. Kane.

May Make Films Here

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Fern Andra, who, it is said, has replaced Pola Negri in Germany as the leading motion picture star of that country, will probably make several pictures in this country before returning to Europe. Miss Andra, who is an American girl, born at Watseka, Ill., it is reported, has been offered several lucrative propositions.

Paramount Shifting Units East

Cosmopolitan Is Rebuilding Large New York Studio

Many Productions Under Way At Plants on East Coast

By JOHN S. SPARGO

(New York Editor, Exhibitors Herald)

NEW YORK, Jan. 15.—Persistent rumors have been current for some time past that with the resumption of production by Famous Players-Lasky Corporation, a larger percentage of its pictures would be made in the East. This would seem to be borne out by the fact that three units are now at work at the Paramount Long Island City studio and a fourth company will go into production during the first week of next month. Under the former schedule three companies were the maximum at the Eastern studio.

Announcement was made at the Famous Players-Lasky office last week that the two pictures which Valentino is to make for Famous under the terms of the settlement of the disagreement between the star and the company, will be made in the East. Sidney Olcott has been selected to direct Valentino and the vehicle chosen for his first production is "Monsieur Beaucaire."

Valentino returns to the Paramount banner on February 1 and, according to the agreement, is to make two pictures between that time and the end of June, when he will transfer his services to Ritz Carlton Pictures.

William de Mille's production, "Icebound," with Lois Wilson and Richard Dix in the feature roles, is now being made at the Long Island City studio. "Icebound" is a picturization of the Pulitzer prize play of last year, which was written by Owen Davis.

Meighan in New Picture

Gloria Swanson is now at work at the Paramount studio on an adaptation of Alfred Sutro's play, "The Laughing Lady," under the direction of Allan Dwan.

Thomas Meighan and his unit will be working this week on a new picture, which has not yet been titled, but will be made under the working title of "Write Your Own Ticket." This is an adaptation of a story entitled "Quicksands" by L. Y. Erskine. Alfred E. Greene will direct.

"The Humming Bird" with Gloria Swanson and "Pied Piper Malone" starring Thomas Meighan have already been completed and are now being edited and titled at the Paramount Studio.

While no director has yet been selected to make "Janice Meredith," Marion Davies' next big feature, work on this has been commenced and some of the minor scenes are now being made at the Cosmopolitan studio. It is confidently expected by the Cosmopolitan people that this will be the biggest picture yet made by that company.

"Yolanda," the picturization of Charles Major's historical romance of the same name, which was directed by Robert Vignola and in which Marion Davies is

(Continued on page 37)

Herald's Studio Directory

West Coast

BERWILLA STUDIO, 5821 Santa Monica boulevard.
EDDIE LYONS PRODUCTIONS: Eugene DeRue directing Eddie Lyons in two reel comedies.

BELASCO PRODUCTIONS, INC.
James Young producing "Welcome Stranger" with all star cast.

CHRISTIE STUDIO, 6101 Sunset boulevard.
Scott Sidney directing Dorothy Devore in two-reel comedies
Archie Mayo directing Bobby Vernon in comedies.
Harold Beaudine directing Neal Burns in comedies.

CHARLES RAY STUDIO, 3700 Beverly boulevard.
HUNT STROMBERG PRODUCTIONS, producing two-reel comedies with Bull Montana and Westerns starring Harry Carey.

FAMOUS ARTISTS STUDIO, 6046 Sunset boulevard.
INDEPENDENT PICTURES CORPORATION: J. P. McGowan directing Franklyn Farnum in series of eight six-reel Westerns.

FINE ARTS STUDIO, 4500 Sunset boulevard.
JACK WHITE CORPORATION: (Educational release) N. Taurog directing Lige Conley in Mermaid comedies.
Al Ray directing all star cast in Cameo comedies
LLOYD HAMILTON CORPORATION: (Educational release) F Hibbard directing Lloyd Hamilton in comedies.

FOX STUDIO, 1401 North Western avenue.
Seiler Caruth directing Chimpanzees in comedies.
Tom Buckingham directing all star cast in "The Arizona Express."
David Solomon directing Shirley Mason in "The Morocco Box."
John Ford directing all star cast in untitled picture.
George Archainbaud directing all star cast in "The Plunderer."
William Wellman directing Charles Jones in "Donnegan."

GOLDWYN STUDIO, Culver City.
GOLDWYN PRODUCING CORPORATION: Rupert Hughes directing all star cast in "True as Steel."
TIFFANY PRODUCTIONS: (Metro release) Robert Z. Leonard directing Mae Murray in "Madamoiselle Midnight."

HOLLYWOOD STUDIOS, 6640 Santa Monica boulevard.
Bertram Bracken directing all star cast in "The Great Struggle."

INCE STUDIO, Culver City.
THOMAS H. INCE CORPORATION: Del Andrews directing all star cast in "The Galloping Fish."
John Griffith Wray directing all star cast in "Against the Rules."
Lambert Hillyer directing all star cast in "Those Who Dance."
REGAL PICTURES, INC.: William Beaudine directing all star cast in "Love and Lies."

LASKY STUDIOS, 1520 Vine street.
FAMOUS PLAYERS-LASKY CORPORATION: James Cruze directing all star cast in "Magnolia."
Cecil B. DeMille directing all star cast in "Triumph."
Irwin Willat directing all star cast in "Wanderer of the Waste Land."
George Melford directing all star cast in "The Glorious Tomorrow."

SCHULBERG STUDIOS, 3800 Mission road.
B. P. SCHULBERG PRODUCTIONS: (Preferred Pictures release) Gasnier directing all star cast in "Poisoned Paradise."
Gasnier directing all star cast in "The Breath of Scandal."

METRO STUDIO, Romaine and Cahuenga avenue.
SAWYER-LUBIN PRODUCTIONS: (Metro release) Clarence Badger directing all star cast in "The Shooting of Dan McGrew."
METRO PICTURES: Harry Beaumont directing Viola Dana in a comedy drama.
JACKIE COOGAN PRODUCTIONS: (Metro release) Victor Schertzinger directing Jackie Coogan in "A Boy of Flanders."

PICKFORD-FAIRBANKS STUDIOS, 7100 Santa Monica boulevard.
Raoul Walsh directing Douglas Fairbanks in "The Thief of Bagdad."
Marshall Neilan directing Mary Pickford in "Dorothy Vernon of Haddon Hall."

PRINCIPAL PICTURES CORPORATION, 7250 Santa Monica boulevard
Louis Tolhurst producing microscopic motion pictures for Educational release.
Eddie Cline directing Baby Peggy in "Captain January."

F. B. O. STUDIO, Melrose and Gower.
Mal St Clair directing Alberta Vaughan in "Telephone Girl" series.
Emory Johnson directing all star cast in "Swords and Plowshares."

1924 Finds Studios Again Busy

Chester Bennett directing Jane Novak in untitled picture.
Scotty Dunlap directing Mildred Harris in "The Dollar Mark."
CARLOS PRODUCTIONS: Jimmy Horne directing Richard Talmadge in "The Last Company.

ROACH STUDIO, Culver City.
Rob Wagner directing Will Rogers in two-reel comedies
Len Powers directing animals in one-reel comedies.
Fred Guiol directing Charles Chase in one-reel comedies.
Bob McGowan directing Our Gang in two-reel comedies.
Percy Pembroke directing Stan Laurel in two-reel comedies
Ralph Cedar directing Spat Family in two-reel comedies

RUSSELL STUDIO, 1439 Beechwood drive.
BLAIR COAN PRODUCTIONS: Charles Hutchinson directing himself in "Fighting Through."
C. W. PATTON PRODUCTIONS: George B. Seitz directing Ailene Ray in "The Fortieth Door."

SENNETT STUDIO, 1712 Glendale boulevard.
Erle Kenton directing Harry Langdon in "The Lady Barber."
Del Lord directing all star cast in "Adam's Fib."
Roy Del Ruth directing all star cast in untitled picture.

STUART MACK STUDIO, 1329 Gordon street.
Stuart Mack directing Lola Patti in "The Everyday Mystery."
RAYMOND D. TERRY PRODUCTIONS: Ray Terry directing all star cast in "Eyes That See."

SUNSET PRODUCTIONS, 7425 Sunset boulevard.
Jack Nelson directing Kenneth McDonald in "A Million or a Wife."

UNITED STUDIOS, 5341 Melrose boulevard.
JOSEPH M. SCHENCK PRODUCTIONS: Jerome Storm directing Constance Talmadge in "The Gold Fish."
FIRST NATIONAL PRODUCTIONS: Jack Dillon directing Griffith-Tearle in "The Lilies of the Field."
RICHARD WALTON TULLY PRODUCTIONS: Joseph DeGrasse directing all star cast in "Flowing Gold."
FRANK LLOYD PRODUCTIONS: Frank Lloyd directing all star cast in "The Sea Hawk."

UNIVERSAL STUDIO, Universal City.
William Duncan directing Duncan-Johnson in "The Fast Express."
Edward Laemmle directing Billy Sullivan in "The Leather Pushers."
William Craft directing William Desmond in "The Riddle Rider."
Marchant directing Luciano Albertini in "The Iron Man."
King Baggot directing Mary Philbin in "The Inheritors."
Ed Sedgwick directing Hoot Gibson in "The Cocopah Kid."
Slim Summerville directing Summerville-Dunn in two-reel comedies.
William Watson directing Roach-Edwards in two-reel comedies.

WARNER BROTHERS STUDIOS, 5842 Sunset boulevard.
Monte Bell directing all star cast in "Flattery."

East Coast

BIOGRAPH STUDIO.
SAMUEL GOLDWYN: George Fitzmaurice directing special cast in "Cytherea."
DISTINCTIVE PICTURES: Albert Parker directing Conrad Nagel and Alma Rubens in "Blood and Gold."

COSMOPOLITAN STUDIOS.
Production to begin soon on Marion Davies' next attraction "Janice Meredith."

FOX STUDIO.
Harry Millarde directing Edmund Lowe in "The Fool."

GLENDALE STUDIO.
C. C. BURR: William Christy Cabanne directing "The Average Woman."

GRIFFITH STUDIO.
D. W. Griffith directing Carol Dempster and Neil Hamilton in "America."

PARAMOUNT STUDIO.
William deMille directing Lois Wilson and Richard Dix in "Icebound."
Allan Dwan directing Gloria Swanson in "A Society Scandal."
Alfred E. Green directing Thomas Meighan in "Write Your Own Ticket."

TILFORD STUDIO.
S. E. V. PICTURES, INC.: S. E. V. Taylor directing Dorothy Dalton and Jack Holt in "The Lone Wolf."

INSPIRATION.
INSPIRATION PICTURES: John S. Robertson directing Richard Barthelmess in "The Enchanted Cottage."

VITAGRAPH STUDIO.
Kenneth Webb directing "Wolf and Montcalm," one of the "Chronicles of America" series.
Webster Campbell directing "The Gateway of the West," one of the "Chronicles of America" series.
Kenneth Webb directing "Wolf and Montcalm," one of the "Chronicles of America" series.
of America" series.

New Year to Be One of Biggest, Producers Think

"Herald" Survey Discloses an Attitude of Optimism On West Coast

By HARRY HAMMOND BEALL
(Coast Representative, Exhibitors Herald)

HOLLYWOOD, Jan. 15.—The year 1924 has started off with a rush so far as the revival of production activities on the West Coast are concerned, and producers one and all unite in stating the belief that it will be one of the biggest, if not the banner, twelve months since the motion picture business grew out of its swaddling clothes.

New Year's celebrations among the film folk of Hollywood, Culver City and Los Angeles were comparatively tame this year, because of the dates that the majority of the celebrities had for early on the morning of January 2 with the Bell and Howells.

With 1924 little more than two weeks old at this writing, production activities are well under way at not only the majority of the bigger studios, but in addition a score or more of independents are trying their luck on the sea of cinema creation.

Optimism Is Keynote

Optimism is the keynote of the entire rank and file of the industry at the moment because of the announcement of plans made by executives of all the companies, and because this announcement of plans has been backed up by immediate launching of new pictures.

To date there are three big productions in the air.

Two of these require "thousands of extras" but all of the quadruped variety. The buffalo and cattle which will be shown in Thomas H. Ince's "The Last Frontier" and First National's "Sundown" will chew their cuds and browse peacefully through the picture except where some wild stampede turns the bucolic film into a dust storm and a whirling sea of horns and hoofs.

Another big picture which will take some four months for the making is Frank Lloyd's "The Sea Hawk" from the Sabatini novel. It is to be one of the most elaborate productions of First National this year. Among the "props" are five ships of varying style and period. Also there are several varieties of whiskers and moustaches which is bad news for the barbers but otherwise interesting.

Norma to Produce Four

The outlook for the First National productions is still slightly veiled, and the curtain will not be raised until about the middle of the month when Richard Rowland, general manager, arrives here for conference with production chiefs and directors.

It is assured that the Joseph M. Schenck productions will include four pictures for Norma Talmadge, and three for Constance Talmadge. Norma is to visit the East, however, and have a vacation before starting on her next series. Constance is now finishing "The Goldfish" and will begin work upon her next production immediately upon the conclusion of this one.

Beside his Buffalo film Mr. Ince's other

plans include six special productions, at least one of which will be along dramatic lines and akin to Anna Christie, while another will be of the temperament of "The Galloping Fish" and "The Hottentot". At the Ince studios two independent companies, Regal Films, Inc., and one other are to make four pictures each.

At United Studios a production program promises that so far as number and quality of pictures this will be the banner year. M. C. Levee announces among other pictures soon to be made there, a production of the famous "Bird of Paradise" the Richard Walton Tully stage success of several years ago.

Tully is now working on the continuity and production will start shortly after the conclusion of his present picture "Flowing Gold". Another Tully picture to be made this year will be along pretentious lines but the title is not yet announced.

Maurice Tourneur begins work this month on "The White Moth" and will probably make several other First National pictures this year.

A Year in Production

At the Goldwyn lot silence reigns for the most part until the final details of "Ben Hur" are settled. That this film will require about a year for the making is accepted and many of the studio folk will go to Italy to participate in the undertaking. In the meantime Rupert Hughes is making a spectacular film of "True as Steel".

Metro expects Rex Ingram home from Algiers about March 1, when he will begin his great story "The World's Illusion", which will be, he expects, his greatest production. Jackie Coogan is to make two more pictures this season after "A Boy of Flanders" and the Frank Borzage unit is expected to start soon. Mae Murray will pause in her schedule of production only long enough to make a short visit to New York and Laurette Taylor, following the completion of her present film "Happiness" will return to the Metro studios early in February to start work on "A Night in Rome."

With Fred Niblo, Reginald Barker and Buster Keaton also producing for Metro this company promises a bountiful supply of releases.

With the signing of Percy Marmont for the part of the husband in "The Shooting of Dan McGrew" the three leading characters for this S-L production for Metro are selected. Barbara La Marr will play Lady Lou and Lew Cody will be seen as Dan McGrew.

Mr. Marmont was selected from a large list of candidates for the husband role in the screen version of Robert W. Service's famous poem which Clarence D. Badger is directing.

The entire company who will work on "The Shooting of Dan McGrew" have departed for Catalina Island where the early scenes of the picture are to be filmed. The poem was adapted by Winifred Dunn.

F. B. O. Studio Reopens

After two months of inactivity, the old R-C Studios at Melrose and Gower streets in Hollywood reopened this week with maximum production scheduled as the F-B-O. Motion Picture studios.

Several companies are preparing to begin work today, and by the end of next week nine pictures will be in production. Officials of the reorganized company announce that a production program to assure capacity work for the studios during all of 1924 has been arranged.

J. I. Schnitzer of New York is vice president and B. P. Fineman general manager of the reorganized company, which has the backing of the Graham Banking House, one of the biggest of the United Kingdom, to the extent of $4,500,000.

The company has purchased all of the stories of H. C. Witwer, famous humorist, and production will be started at once on two series, "Telephone Girl" series and the "Alex the Great" series, both two-reelers, twelve in each series. Other productions to be started at once include a five-reel feature directed by Al Santell, "The Dollar Mark", directed by Scotty Dunlap; "Listen, Lester", directed by William Seiter for the Sacramento Picture Corporation; the first of a series of four society dramas starring Jane Novak, directed and produced by Chester Bennett; "Swords and Plowshares," the first of a series of four features, starring Mary Carr and Johnnie Walker; a feature starring Douglas McLean, directed by Jess Robbins; and a feature starring Richard Talmadge, produced by Carlos Film Company.

The company announced last week that a distribution of $70,000 in bonuses had been made to its employes from last year's earnings. In addition to pictures now starting, the company intends to make from twelve to eighteen feature pictures during the year.

The following actors and directors have been given contracts for the entire year: Ralph Lewis, George O'Hara, Warner Baxter, Tom Wilson, Mel St. Clair, James W. Horne and Al Santell.

Brightest Year Ahead

According to Sol Lesser, president of Principal Pictures Corporation, 1924 is going to be one of the brightest experienced since the beginning of motion pictures. Says Lesser:

"Our studio is in full operation and will continue so throughout the entire season. Baby Peggy's series of feature productions will lead a mighty schedule for Principal Pictures Corporation. She is now at work on 'Captain January', the first of her series, with Eddie Cline directing.

"We will make several more Harold Bell Wright stories. The first of the Wright series, 'When a Man's a Man' is now completed and ready for the screen. The next will be 'The Winning of Barbara Worth'.

"The series of microscopic films produced by Louis H. Tolhurst, the inventor, will continue. These are proving to be in great demand by the theatre owners throughout the country.

"For 1924, I can see an epoch of Western photoplays. By this I mean Western pictures of the highest type. These will take the place to a great extent of the costume productions which have been on the screen for the past few years.

"The amusement loving public are awaiting pictures that contain intimate drama, action, detail. They want light and shade in touch. I feel the $2.00 picture admission is fast giving way and I predict that during the forthcoming season, only an occasional $2.00 attraction will be a profitable investment for all concerned. The public wants to see pictures in picture houses—at picture prices.

"Nineteen-twenty-four will be a happy, prosperous year for all. Motion picture making has settled down to normal. It had to. The day of excessive salaries is over. No legitimate business can afford to throw money away. The motion picture industry is a legitimate business and must be conducted as such."

Plans Larger Expenditures

Going into details Joseph M. Schenck, producer of Norma and Constance Talmadge and Buster Keaton photoplays, plans to spend more money on new pictures than ever before during the coming year.

"I plan to make ten big feature pictures in 1924," says Schenck. "Their total cost will be approximately $4,000,000."

Producer Schenck believes that the present lull in picture production will be at an end by the middle of January and that February will see a period of great activity in the Hollywood studios.

"By the first of March all the films now on the shelves of the big companies will have been released and a new crop of productions will be in demand. By that time producers will be well supplied with money, which they will have received from the distribution of films now in storage. This will enable them to begin new pictures for release about June 1."

At the present moment all three Schenck units are hard at work. Constance Talmadge is appearing in "The Goldfish", while the last scenes of Norma Talmadge's "Secrets" also are being filmed. Buster Keaton is making his third feature comedy, "Sherlock Junior".

For 1924 three photoplays have been purchased for Constance Talmadge, four for Norma Talmadge and three for Buster Keaton.

Norma plans to go East about the middle of January, following her excursion to New York with a few weeks at Palm Beach. She will then return to Los Angeles, by which time C. Gardner Sullivan will have completed the scenario for her next production.

According to present plans, Constance will begin work on another photoplay after finishing "The Goldfish", while Buster Keaton will also work continuously throughout the year in Hollywood.

Paramount Product Announced

Complete resumption of Paramount producing activities with ten companies at work before February 1 in both Hollywood and New York, is the Famous Players-Lasky plan. The future ratio of production will be 75 per cent for the Hollywood studio and 25 per cent for the Long Island studio. By April, twelve companies will be engaged on the West Coast and four at the Eastern studio, according to Jesse L. Lasky.

The list of forthcoming productions includes: Cecil B. De Mille's "Triumph" which will feature Leatrice Joy and Rod La Rocque; Herbert Brenon will begin on "The Breaking Point" by Mary Roberts Rinehart. Patsy Ruth Miller, who plays Esmeralda in "The Hunchback of Notre Dame", will have the feminine role. Matt Moore will play opposite her and Nita Naldi and George Fawcett will be the other prominent member of the cast. George Melford will do "The Glorious Tomorrow". Sam Wood will produce "Bluff" by Rita Weiman and Josephine Quirk, co-starring Agnes Ayres and Antonio Moreno. James Cruze is now at Natchez, Miss., producing river scenes for "Magnolia". Irvin Willat will begin shortly on Zane Grey's favorite story "Wanderer of the Wastelands", featuring Jack Holt. This picture for the first time in the history of Paramount will be entirely in color. Victor Fleming will begin about the middle of February on "The Code of the Sea" by Byron Morgan. Rod La Rocque will be featured. Early in February Dimitri Buchowetzki will begin production of the Pola Negri picture "Men" adapted by Paul Bern from a well known continental novel. An all-star picture featuring Leatrice Joy which has not yet been given a title will be started early in February under the direction of Joseph Henabery.

Having started the ball rolling with "Broadway After Dark" which Monte Bell is directing for Warner Brothers those industrious workers in the vineyard of art are all set to go on a busy season.

Louise Fazenda is due to start work as star of a big feature in the course of a few days with the name of the production to be announced soon; while Ernst Lubitsch, who by bringing his family from abroad a fortnight ago, and by tak-

ing a house, shows he means to stay with us, is having a story prepared for him.

Warner Brothers Sign Stars

In the meantime, the Warner Brothers announce the signing of two important stars for the cast of "Broadway After Dark". Carmel Myers and Anna Q. Nilsson yesterday affixed their names to contracts under the terms of which they are to play big roles in this picture. The cast reads like a Who's Who, for in addition to the above the cast includes Adolphe Menjou, Norma Shearer, Vera Lewis, Willard Louis, Jimmy Quinn and Mervyn LeRoy.

Harry Beaumont is to start direction of "Babbitt" in a fortnight and it is quite likely that Percy Marmont will play the leading role.

Marie Prevost has arrived from the East, and will shortly begin work.

Hope Hampton is to arrive soon to appear in a film version of "Irene".

Those who have had an opportunity to preview "Beau Brummel" and "The Marriage Circle" are loud in their acclaim of these pictures. The audience which viewed 'The Marriage Circle" was especially expert, including, as it did, Charlie Chaplin, Mary Pickford, Douglas Fairbanks and others whose opinions are valuable.

Will Break Ground Soon

William Fox wires from the east that the official breaking of ground for his new studio is due soon in Westwood. Shortly after his arrival late this month the turning of the first shovelful of dirt will take place. During the current year, $27,000,000 will be spent. Of this $20,000,000 will be spent in production at the Western and Eastern studios; $2,000,000 in purchasing plays and books whose merit measure up to the public demand for better and more substantial pictures; $5,000,000 in the new studio and grounds in Los Angeles.

The new Fox Studio covering 444 acres it is said will be the largest in the world, the stages setting a record in size. The equipment and working conditions will be in keeping with the radical advance step in producing facilities. The laboratory, equipped with the latest scientific aids to quicker and more efficient work, will be the biggest in the world. It is to get this work under way that Mr. Fox is making his visit to Los Angeles.

Among the new plays and books purchased by Fox Film Corporation for high-class motion picture production are "The Fool", by Channing Pollock, now being made at the Eastern studio, with Edmund Lowe in the title role; "Loyalties" by John Galsworthy; "The Man Who Came Back", dramatized by Jules Eckert Goodman from a story by John Fleming Wilson; "The Warrens of Virginia", David Belasco's successful play; "It Is the Law," by Elmer Rice; "Strathmore", by Ouida; "The Hunted Woman", by James A. Hearn, and a score of other plays and books, aggregating $2,000,000.

The current year, with a $27,000,000 outlay for improvements, will be the biggest in the history of the Fox Film Corporation and will set high lights of artistic development on the film horizon.

Ten Preferred Pictures are to be rushed to conclusion as rapidly as art directors, builders and costumers can prepare the physical properties required for their filming, according to B. P. Schulberg.

With "Poisoned Paradise" nearing completion under direction of Gasnier, scenarists are at work on the stories that will go into production next, while many of the remaining nine already have been partially visualized in the rough drafts of settings that will serve for their important phases. Kenneth Harlan and Clara Bow are featured in this version of the popular novel.

Will Produce Balmer Story

"The Breath of Scandal" from the magazine story by Edwin Balmer, will go into production next with an all-star cast. Olga Printzlau has completed the continuity for this picture and the cast will be announced within a few days. Almost at the same time camera work will be started on a screen version of "The Triflers", an ultra modern drama from the novel of the same name by Frederick Orrin Bartlett. Waldemar Young is completing the continuity for this picture. It is probable that the original screen story from the pen of Royal A. Baker, titled "When a Woman Reaches Forty" will be the next production at the Schulberg Studios.

Universal has not as yet swung into full production schedule, doubtless awaiting the arrival here later this month of Carl Laemmle. The two big film activities on the lot at present are "The Inheritors", a Mary Philbin Jewel which King Baggot is directing, and the William Duncan-Edith Johnson chapter play "The Fast Express". Duncan is the highest salaried star at Universal City, and his serials sell so fast that no amount of shut-down could justify halting work on one of his best sellers. Eddie Laemmle is still directing "The Leather Pushers" series, William Craft is making the Desmond mello-serial "The Riddle Rider", Ted Marchant is doing "The Iron Man", while Ed Sedgwick is producing "The Cocopah Kid" with Hoot Gibson as the star. Neely Edwards and Bert Roach have discarded their tramp make-ups for the new series of comedies which clever Bill Watson is directing. Slim Summerville and Bobby Dunn are also making 2-reel comedies.

The comedy field has resumed considerable activity by this time. Three companies are working at the Mack Sennett fun foundry on Glendale boulevard. Harry Langdon seems to be Sennett's big bet of the year and Erle Kenton is now directing him in "The Lady Barber". Del Lord and Roy del Ruth are making all star comedies, "Adam's Fib" being the title for the former's effort, the latter's fun film being as yet untitled.

Christie is always consistently busy, with Scott Sydney, Harold Beaudine, and Archie Mayo making two reel mirth melanges. The Christie schedule for Educational keeps Dorothy De Vore, Bobby Vernon, and Neal Burns almost continuously at work before the camera.

Hal Roach has seven companies working at his Culver City plant, with the Will Rogers company heading the list, with Bob Wagner directing. "Ham" Hamilton and Jack White are also keeping their rib tickling proclivities active at the old Fine Arts studios.

Blair Coan Is Producing

Among other independents who have already gotten busy in the new year is Blair Coan, who has Charles Hutchinson directing "Fighting Through" at the Russell studio. George B. Seitz at the same studios is making "The Fortieth Door" with Ailene Ray.

Things are rather quiet at present at the Hollywood studios during the absence of Managing Director William Sistrom in the east, but his personal representative John A. Shea anticipates renewed production activities at an early date. Harold Lloyd is of course the biggest producer now making films at this well equipped production plant.

The new year will be the busiest in the history of Louis B. Mayer Productions, Inc. Three big all-star pictures will be made by each of the three directors now under contract, namely, John H. Stahl, Fred Niblo and Reginald Barker, and several more production units will be added to the present force.

"The business outlook was never better than for 1924", says Mr. Mayer in commenting on film conditions. "Coming as the reaction of overproduction ,the recent curtailment of activities in the studios was logical, and therefore, a healthy step in the industry's progress. The seven-reel picture with a good story and strong cast furnishes the basis of trade in the industry, and the demand for meritorious productions of this class was never greater than at the present time."

Charlie Chaplin has about completed his preparations and will start shooting his next comedy the latter part of this week. As yet, it has no name, nor has the cast been announced. It will be a snow and ice picture, with many scenes to be made in the Lake Tahoe region.

Hunt Stromberg has started with the first of his new series of Bull Montana comedies.

J. P. McGowan, directing Franklyn Farnum in "The Man Who Never Laughed" got under way a day or so ago at the Horsley studios.

Jack Nelson is working against time with a Sunset production called "Inheritance" featuring Kenneth MacDonald, in order that he may assume the megaphone for the Dan Mason comedies, soon to start at the Craft Studio.

Paramount Shifting Studio Units East

(Continued from page 34)

starred, has been completed and is being edited and titled preparatory to a first presentation on Broadway.

Simultaneously with the beginning of production of "Janice Meredith," Cosmopolitan Pictures has commenced work on the reconstruction of its mammoth studio at 127th street and Second avenue, part of which was destroyed by fire last year. Since that time four other studios have been rented in New York for the making of Cosmopolitan pictures.

Will Build Enormous Stage

The reconstruction work entails the building of an enormous stage, dressing rooms, property rooms, offices for scenario writers and scenic artists as well as a large restaurant for the use of employees of the plant.

In addition to this studio, Cosmopolitan plans three other studios for which the necessary real estate has been acquired. One of these new buildings will have the greatest capacity of any Eastern studio with the exception of Famous Players on Long Island.

The plans for this studio call for a structure 80 by 200 feet and 40 feet in the clear. This plant, it is said, will represent all that is best and most advanced in the architecture and other fundamentals entering into motion picture production.

On another New York City location, where land has been secured, work will begin on the second of the new Cosmopolitan studios. Its dimensions are 60 by 200 feet and 30 feet in the clear. The third new structure—on which work will also be rushed—will be of these same dimensions.

The Cosmopolitan Corporation is thoroughly convinced of the superior advantages held by New York City as picture making headquarters. On this point, William Randolph Hearst, president of the company, said:

Hearst Favors East

"There is an enormous advantage in making motion pictures in New York City. One of the most important of these is that the city is the center of stage play

(Continued on page 46)

Simultaneous Visit of Officials Starts Wonderment

Many Film Company Heads on Coast—Sam Goldwyn Tendered Banquet

By HARRY HAMMOND BEALL

HOLLYWOOD, January 15.—With a deluge of big executives of the various producing and distributing organizations headed for Hollywood this week, and with Will Hays, so called "czar of the movies" already here, the lay populace of the film colony is wondering what it is all about, and whether the pilgrimages here simultaneously are premeditated or merely a coincidence.

Richard A. Rowland and Sam Katz, general manager and executive board, respectively, of First National are due on Friday; Carl Laemmle has pledged himself to come west in time for the "Wampas" ball in Frisco; William Fox is expected soon to start ground breaking for his new studios at Westwood, and Commodore J. Stuart Blackton arrived this week to start his own production at Vitagraph. Colvin Brown, Tom Ince's eastern representative, is already on the ground, and it is small wonder that those outside the know are speculating as to this gathering of the clans.

AND speaking of Ince affairs, CLARK THOMAS apparently was too valuable a man for T. H. I. to let go all in a bunch, for the ever efficient Mr. Thomas is putting in his mornings as general manager of the Cinema Mercantile Company, and his afternoons as second in command of the Ince studios at Culver City.

* * *

HARRY COHN, general manager of the Waldorf studios will not return here until the last of the month. In the meantime the Mission Film Company is using his plant to make "Flattery" for C. B. C. release.

* * *

GEORGE GOULD, former trade paper editor in New York City has joined the motion picture and dramatic staff of the *Los Angeles Examiner* as a valued aide to Captain Florence Lawrence and First Mate Jimmie Gruen.

* * *

"On to San Francisco" is the slogan that is heard at every studio in these parts this week. On every hand bizarre posters, streamers and banners advise one of the big Wampas Frolic and Ball to be staged in the Bay City on the evening of January nineteenth, by the Western Motion Picture Advertisers.

A special train will leave Los Angeles, Friday night, conveying over fifty local press agents, two hundred screen luminaries and their friends to the stellar event of the cinema social season which was given to San Francisco because of drastic local dancing restrictions which made tripping the light fantastic after midnight a misdemeanor.

Included among the shining lights on the Wampas Special will be the thirteen Baby Stars selected by the publicity purveyors as the "sure things" of 1924. They will be presented in the city by the Golden Gate in a spectacular manner.

San Francisco is agog with excitement over the big social event, it is said. Lavish preparations are being made to house and entertain the hundreds that will pour into the Bay City during the next week. The Frolic will be staged in the mammoth Exposition Auditorium and Wampus Headquarters have been established at the Palace Hotel.

* * *

SAMUEL GOLDWYN was signally honored by his friends and associates of the First National organization at a farewell dinner tendered him at the Ambassador Hotel last week. The affair was given Goldywn in recognition of his achievements as an independent producer, according to Pete Smith, press representative of the film magnate. John McCormick acted as toastmaster. Among those present were Will H. Hays and Richard A. Rowland, recently arrived from the east; Earl Hudson, Montague Glass, Frank Borzage, Sam Rork, Richard Walton Tully, Sam Katz, Frank Lloyd, Arthur Sawyer, Fred Beetson, John Griffith Wray, Maurice Tourneur, Laurence Trimble, Thomas H. Ince, Joseph M. Schenck, M. C. Levee, Sol Lesser and others.

* * *

JAMES MORRISON, who departed from Hollywood last August for the east, to play an important role in a Commodore J. Stuart Blackton production, has returned to the city and will resume work at the local studios shortly. During his five months stay in the east, the popular young leading man visited his home town, Matoon, Ill., where he spent a week renewing old acquaintances.

* * *

San Francisco capital is invading the local motion picture field. Cinema Arts and Crafts corporation is the name of a new Bay City concern that promises to launch six producing units and to build a new studio here in the near future. Herman Lubfin is president. Marriott Production is another San Francisco company now operating here while Nova Productions, also financed by Golden Gate money, plans a series of five reel features to be made at the Gerson studios. William Matthews is president and Sigrid Nova is star.

* * *

A new publicity partnership has sprung up in Hollywood. This time it is Jimmy Fidler and Milt Howe, a coupla enterprising fellers with offices in Hollywood. Both are junior members of the Wampas House of Congress.

* * *

That fine boy, HAL REED is back in the city after a prolonged visit in San Francisco. While in the Northern California metropolis Hal was the guest of high city officials until he checked out for L. A. At various times young Reed has been on the payrolls of various theaters both here and in San Francisco. He is well known as a man about town and as an exploiteer.

* * *

And while speaking of press gentlemen it might be well to mention that MIKE BOYLAN, publicity supervisor for local First National studio interests, has engaged Tom Reed, erstwhile Goldwyn publicist, to make the name "Boylan" a household one. In his spare time Reed will do a bit of work for First National.

"Matty's" Show To Aid Buddies

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Christy Mathewson, idol of the baseball world, and now a member of the world war veteran's tuberculosis colony at Saranac Lake, N. Y., will join the ranks of motion picture exhibitors next month. He plans to stage a monster benefit performance on February 18 and 19 for disabled veterans in the Pontiac theatre at Saranac. It will be an all-film show, supplied by courtesy of Carl Laemmle, president of the Universal, and a warm personal friend of the former giant manager. "Sporting Youth," Reginald Denny's forthcoming Jewel picture, will be the feature.

As a charter member of the Jackson A. Matthews Post of the American Legion, a post composed exclusively of disabled veterans taking the "cure" at Saranac, "Matty" has undertaken to stage the benefit, which is to be devoted to the purchase of little comforts not obtainable by government allowance. Two years ago Mathewson arranged for a special big league baseball benefit game for his stricken comrades.

Indianapolis Board Elects New Officers

(Special to Exhibitors Herald)

INDIANAPOLIS, IND. Jan. 15.—The board of directors of the Indianapolis Film Board of Trade held their second annual meeting Monday, Jan. 7 in the offices of the Indianapolis Film Board of Trade, Roosevelt Building, Indianapolis, and elected the following officers for the year 1924:

W. W. Williman, manager, Goldwyn Distributing Corporation, president; H. H. Hull, manager, F. B. O., vice-president; Dudley Williston, manager, Selznick, treasurer and Miss Helen Brown, recording secretary. Mr. Williston asumes the title of secretary and treasurer.

English Is Placed on Famous Finance Board

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Theodore F. Whitmarsh, president of Francis H. Leggett & Co., has resigned as a member of the finance committee of Famous Players-Lasky Corporation, and William H. English, vice-president of Empire Trust Company, has been elected to fill the vacancy caused by his resignation.

Mr. Whitmarsh's retirement was due to his inability to give the necessary time to the committee, because of his recent election as a director of the Federal Reserve Bank of New York.

Joe Martin Is Sold

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 15.—Joe Martin, Universal's Famous orang-outang actor, has been sold to Al G. Barnes circus because of intractibility.

Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

Issue of January 26

Stories Told by the Camera

"Welcome to the fold," is greeting of Joe Schnitzer, vice-president of Film Booking Offices, to B. P. Fineman, who has assumed the general managership of the big F. B. O. plant in Hollywood. Fineman (right) will represent the producing and distributing company in its dealings with the independents on the Coast.

C. Gardner Sullivan, veteran scenarist and screen writer, has just signed a contract under the terms of which he becomes a member of the Joseph M. Schenck forces, producing Norma and Constance Talmadge pictures for First National.

Drexel Biddle, scion of the wealthy Biddle family of Philadelphia, is assistant cameraman with the William de Mille unit which is producing "Icebound" for Famous Players.

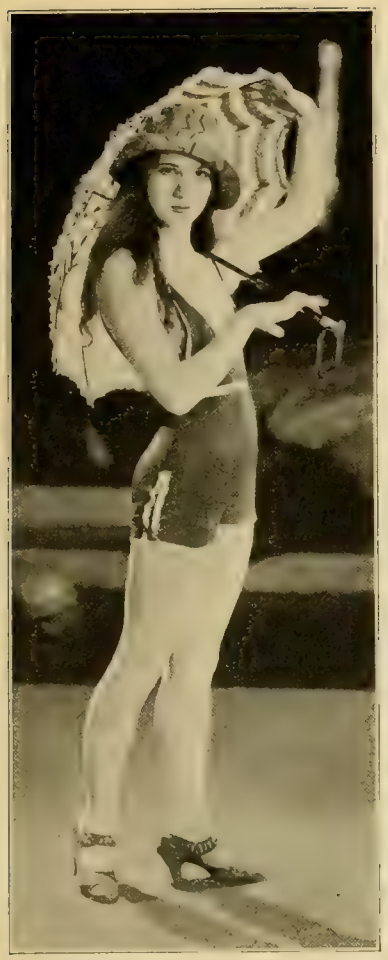
Alan Crosland has put the finishing touches on the screen version of Elinor Glyn's famous novel, "Three Weeks." The author assisted Goldwyn in producing the story.

Lillian Hackett, one of the beauties on lot at Universal City. This youthful player is appearing in the pictures which comprise the comedy program of Universal. If permitted we might nominate Miss Hackett for the "Herald Only" star contest.

"At the top of the stairway of Life, ready to crown Youth if he succeeds in overcoming all obstacles, stands the goddess of Success." That is the thought conveyed in this imaginative set in the allegorical prologue of "The Man Life Passed By," an all-star Metro special, written by Victor Schertzinger and Winifred Dunn. Schertzinger directed.

This novel tieup was conceived by Nat G. Rothstein, advertising and exploitation chief of F. B. O. for "The Mailman." These cards were distributed throughout the country for several weeks prior to the Christmas holidays. Top—Ralph Lewis. Below—Johnnie Walker. These two have leading roles in this F. B. O. special.

Ernst Lubitsch, noted German director, his wife and children return to Coast after paying a visit to New York. Lubitsch has produced "The Marriage Circle" for Warner Brothers and is now planning three more specials for that organization. The director has not announced definite plans for these attractions.



One of the most beautiful and attractive of Mack Sennett's 1924 group of bathing girls is Hazel Williams, who will appear in comedies distributed by Pathe.

Strongheart in a moment of repose between scenes in "The Love Master," latest Jane Murfin-Laurence Trimble attraction for First National.

Kathleen Key, who will appear in Goldwyn's production of "Ben Hur," and King George, her German police dog who assumes the role of caddy for his mistress on the links of the California Country Club. George is shown pulling the flag on the sixth hole, which undoubtedly was made in par by Miss Key.

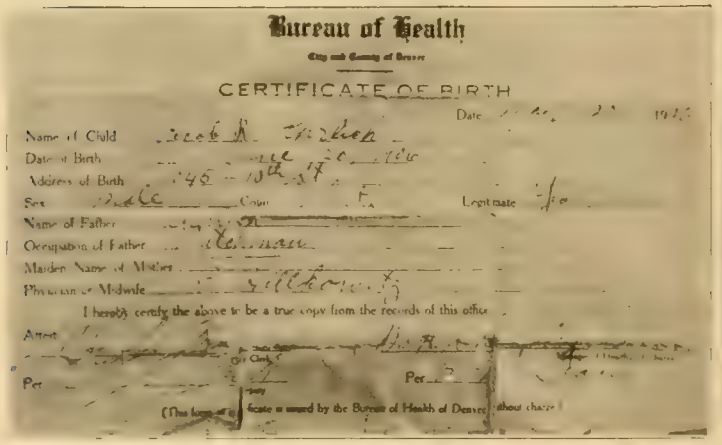
Ruth Hiatt is an adjunct to the pictorial phase of the Lloyd Hamilton comedies for Educational. Miss Hiatt is a clever foil for the rotund comedian, whose January offering, through the Educational exchanges, is "My Friend."

West Coast Theatres group which is a dominating factor in California theatre circles. Top row, left to right—A. L. Gore, secretary; Adolph Ramish, treasurer, and Sol Lesser, vice-president. Lower row, left to right—Harry C. Arthur, general manager; M. Gore, president, and Dave Bershon, booking manager.

Although one of the younger screen players, Ethel Shannon has to her credit several of outstanding characterizations. She has been selected for a principal role in B. P. Schulberg's "The Breath of Scandal."

Twelve of Hollywood's most beautiful girls whom Director Gasnier (left) chose for the cast of "Maytime," his most recent attraction for Preferred Pictures. Ethel Shannon, whose photograph also appears on this page, is a featured player in this B. P. Schulberg offering, which has played many of the larger cities.

Mr. and Mrs. James Leo Meehan, inspecting a print of the latest Gene Stratton-Porter offering, "The Girl of the Limberlost." Meehan directed the production with the assistance of Mrs. Meehan who, before her marriage, was Jeannette Helen Porter.



Bureau of Health

City and County of Denver

CERTIFICATE OF BIRTH

Date

Name of Child

Date of Birth

Address of Birth

Sex

Legitimate

Name of Father

Occupation of Father

Maiden Name of Mother

Physician or Midwife

I hereby certify the above to be a true copy from the records of this office

Attest

Per

Per

(This form of certificate is issued by the Bureau of Health of Denver without charge)

He's may be big but he's still in his teens. In order that there be no question about the age of Jack Earle, Century comedy's giant of seven feet, we present this birth certificate which proves his age is 17 years. Jack also uses an assumed name for screen purposes, his real name being Jacob Ehrlich.

James Kirkwood, who is now co-starring in his own productions, is a featured player in the newest C. B. C. Film Sales Corporation's attraction, "Discontented Husbands."

Somebody knows how to use a gun. This group of Los Angeles film men show with pride their day's catch during a hunting trip in Southern California. C. J. Marley, Vitagraph manager, is man in lower right hand corner.

Delivering the signed contract for the presentation of Universal's "The Hunchback of Notre Dame" at the Liberty theatre, Spokane. This is said to be the biggest contract ever signed in Spokane. Left to light: Jack Rice, R. R. Boomer, Ray Grombacher, Liberty theatre, and Samuel Henley.

Left to right—Al Lichtman, general sales manager; Carl Laemmle, president, and R. H. Cochrane, vice-president of Universal. Both Mr. Laemmle and Mr. Lichtman attended the company's national sales convention in Chicago last Sautrday and Sunday. Distributing plans for "The Hunchback of Notre Dame" and other important policies were discussed. The gathering was held at the Drake.

They're sisters on and off the screen. One is Jane and the other Eva—but both Novaks. They appear in the new Metro production of "The Man Life Passed By," in which they act the roles they play in real life.

Actors Want Uniform Contract With Producers

Equity Association to Confer With Will H. Hays—Irving Lesser Addresses A. M. P. A.

By JOHN S. SPARGO

NEW YORK, January 15.— Uniform or "standard" contracts seem to be the vogue in motion picture circles. With the one between the distributors and exhibitors, which was worked out through the Hays office after more than a year's labor, now being in general satisfactory use, the newly formed organization of independent producers and distributors are working out one, and now one is being sought by the Actors' Equity Association with the producers.

After having thoroughly safeguarded the welfare of the actors of the speaking stage (Equity publicity stuff), Frank Gilmore, executive secretary of the Actors' Equity Association, is now on his way to the Coast, to do a little safeguarding for the down-trodden movie actor.

CONTRARY to the general belief established by what is sometimes thought to be good press agent work, it seems that there are some movie actors and actress who do not find it necessary to total up their stipends on adding machines, and it is these that Mr. Gilmore is believed to have in mind in seeking a standard contract.

According to advices from Equity headquarters Mr. Gilmore left for the Coast rather hurriedly one day last week owing to an engagement to take the matter up with Will H. Hays and the Motion Picture Producers Association in Los Angeles the latter part of this week.

It is said the Equity membership on the coast is in the neighborhood of 2,000, all of whom are now engaged in picture work but who are members of Equity through their affiliations with stage work. In addition to this a proposal to take the entire motion picture industry in as a unit has been discussed by Equity officials.

The contract which Mr. Gilmore is seeking on the present trip affects chiefly "extra" actors, and would standardize wages and overtime. Provisions are also included protecting actors from needless danger in the filming of spectacles.

At the Hays office here nothing is known of the Equity official's appointment with Mr. Hays and it is stated there that if such a meeting is planned the matter has come up since Mr. Hays departed for the West Coast and that his office has not been advised.

* * *

IRVING M. LESSER, vice-president of Principal Pictures Corporation and manager of distribution for that organization, was the guest of honor at the last meeting of the Associated Motion Picture Advertisers. Ed. McNamee, of First National, acted as "barker" for the occasion.

Mr. Lesser struck a responsive chord right away when he began by telling the A. M. P. A. that he was not going to deal in superlatives because he realized that those present had experienced enough of that sort of mental diet.

"I'm going to tell you about Hollywood as I saw it during a recent visit," he added. "When I went there everything was activity. Folks in Hollywood have knuckled down to hard, earnest work. They are trying to save money on production. At the same time they are not skimping in production. They are trying to turn out the best for this year that can be offered the public.

"Everybody is working 'full steam ahead'. Principal Pictures has an elaborate program on hand, and every detail of the work to be done by Baby Peggy and on the Harold Bell Wright stories has been mapped out by my brother and Mike Rosenberg. Douglas Fairbanks is one of the most persistent workers I have ever seen. I don't believe he averages more than two hours' sleep in every twenty-four."

At the conclusion of his talk Mr. Lesser was asked about reports to the effect that most of the motion picture production would be done in the East. He said he did not believe there was anything to these reports—that there would always be big production on the Coast.

* * *

The Cosmopolitan Company is establishing a new Broadway record this week. Beginning with yesterday, the electric lights of the marquees on five Broadway theatres show Cosmopolitan pictures being exhibited. These are "The Great White Way" with its all-star cast and long list of Broadway celebrities in its third week at the Cosmopolitan theatre; "Under the Red Robe" at the Capitol; "Little Old New York" at Loew's State; "Through the Dark" at the Cameo and "Unseeing Eyes" at the Broadway.

This record of five pictures being shown by one company simultaneously in Broadway houses tops all previous performances by two pictures.

* * *

And speaking of Broadway showings, FRED NIBLO is on his way from the coast with the first print of "Thy Name Is Woman" the Louis B. Mayer production featuring Barbara La Mar and Ramon Navarro. Mr. Mayer wired instructions to his New York office to arrange for a Broadway showing of the Niblo picture on a $2.00 top price.

* * *

"The Extra Girl" a Mack Sennett production starring Mabel Normand is scheduled to open at the Central theatre on next Sunday night.

* * *

SYDNEY OLCOTT on the completion of his latest picture "The Humming Bird" for Famous Players release and starring Gloria Swanson had offers from many producing organizations seeking his services. To everyone he gave the same reply, "am working for Famous at present and on the completion of my current work will start in preparation for Valentino's return to the screen in "Monsieur Beaucaire" which I think will be in production around the middle of February". Of the ten pictures, picked as last year's best, Olcott had the distinction of being the only director to have directed two, "Little Old New York" and "The Green Goddess".

* * *

BERNARD SOBEL has resigned from Metro to take charge of exploitation on Al and Ray Rockett's "Abraham Lincoln" which goes into the Gaiety theatre beginning January 21 at a $2.00 top.

* * *

HEATH COBB, general factotum of the Grand Asher Company, is spending two weeks in Boston which he says is not a vacation.

* * *

Alexander Weisman who has been looking after United Artists' interests in Albany, New York has been appointed general manager of the Mexican and Central American territory for the same concern. Within the next few days Mr. Weisman will transfer his headquarters from Albany to Mexico City.

* * *

MARC LACHMAN, Universal's exploitation ace, arrived in New York last Thursday on the Majestic. The first paper he saw after his arrival contained a story of Alexander P. Moore, United States Ambassador to Greece, telling about the sixty foot wave that hit the Majestic.

"Far be it from me to disagree with a member of a diplomatic corps, but when Mr. Moore tells of a sixty foot wave hitting him he is all wet. That wave was at least one hundred and sixty feet. I am sure of my accuracy on this because our ship was not between the 12 mile and the 3 mile limit when the big wave happened along."

First National Ad Chief

MARK KELLOGG

MARK KELLOGG, who took up his duties last week as publicity and advertisings director of Associated First National Pictures, Inc., comes into the industry after sixteen years' connection with the Burroughs Adding Machine Company. During that time he was in close association with the sales and advertising departments of that organization, starting as salesman and later becoming assistant advertising director and finally foreign advertising chief. In this latter capacity he organized the work of foreign advertising, supervising campaigns and working in closest association with the sales department.

The new First National executive hails originally from Chicago but during his connection with the Burroughs organization, lived in Detroit.

Will Tour Country On Mayer Pictures

Al Altman, General Manager for L. B. Mayer, to Leave Soon on Trip

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Al Altman, who recently succeeded Paul C. Mooney as general manager of the Louis B. Mayer Productions, will leave shortly on a trip throughout the country in the interests of John M. Stahl's "Why Men Leave Home," Fred Niblo's "Thy Name is Woman" and Reginald Barker's "Her Man." While already possessing an exceptionally large acquaintance among the exhibitors of the country, Mr. Altman says he expects to add to this list during the trip.

Al Altman

Mr. Altman joined the Mayer organization in Boston becoming connected with Mr. Mayer when the latter was president of the Gordon-Mayer Film Company, the First National franchise holders in the New England territory. After a thorough training in exchange operation under the guidance of Mr. Mayer, Mr. Altman was assigned to the important task of consolidating a leading New England circuit with the Gordon chain and through this acquired a practical experience in theatre operation. At the formation of the Associated First National Pictures, the franchise holders of the territory made him secretary of the local unit.

By this time, Mr. Mayer had entered the production field and had left for the coast where he had established the Anita Stewart producing unit. Mayer's activities having been broadened to the degree where it required the services of a comptroller, he persuaded Mr. Altman to take over the position which he has held for the past three years.

Albany Women Drive On Obnoxious Posters

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 15.—Women of Albany have lately decided to launch a campaign against obnoxious posters and bills displayed with current attractions at the theatres of the city. The owners of the motion picture theatres declare that they will not be affected by the campaign, and that in case any posters are received, that they will be carefully passed upon before being used, and that under no conditions will the houses do anything to warrant the wrath of the women descending upon them.

It is generally believed that the campaign will be carried on mainly against posters used for burlesque attractions.

We Correct an Error

In the color section of the Holiday Number of the HERALD a caption said that Reginald Denny "is the Universal Player who made H. C. Witwer's 'Fighting Blood' pictures famous." What we meant to write was, "made H. C. Witwer's 'Leather Pushers' pictures famous" We hasten to correct our error.

Truart to Issue West Specials

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 15.—M. H. Hoffman, vice-president, on behalf of Truart Film Corporation, signed an agreement here with Roland West, author and director, for a term of six years, whereby West will produce two big special productions each year during that period, for Truart publication. Roland West Productions has been formed in which the author-director has an interest. Only big stage successes and well-known novels will be produced, it has been announced.

Roland West

M. H. Hoffman

West's greatest play to date is "The Unknown Purple," which opened on Broadway in 1918. Arrangements are under way for the production of another of his plays in New York this year, "April Fool." The latest production he has made for the screen is "The Unknown Purple," produced for Truart by Carlos Productions and which is now being issued in the big cities of the country. Its world premier presentation in Providence was an event, it is declared.

F. P.-L. Coast Plant Again in Operation

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 15.—Paramount's West Coast studio has officially reopened. The first company to go to work was the George Melford unit which started production of "The Dawn of a Tomorrow." Cecil B. DeMille is scheduled to start his new production, "Triumph," and James Cruze to return from location at Natchez, Miss., and start filming the interiors for "Magnolia."

Plans for "Men," in which Pola Negri is to appear under the direction of Dimitri Buchowetzki are under way. Production work will commence early in February.

Directors Convene to Plan Exhibitor Meet

(Special to Exhibitors Herald)

NEW YORK, Jan. 14.—The members of the board of directors of the M. P. T. O. A. are scheduled to convene tomorrow to make preliminary plans for the 1924 convention of the organization.

To Rebuild Theatres

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 15.—Plans are being formulated by officials of West Coast Theatres, Inc., and Venice Amusement Company for the rebuilding of the theatres destroyed in the recent fire at Ocean Park, Calif.

Writer to Publicize Own Screen Stories

William Dudley Pelley Has Novel Scheme for Popularizing Films

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—A full line of cooperation with directors, producers and exhibitors is planned by William Dudley Pelley, author, on motion pictures of his stories. The director, under Mr. Pelley's scheme, will come in for a big share of credit for his work in the making of these stories, fifty-two pages of advertising in trade papers being scheduled to present the director's achievements.

Presents Plots to Exhibitors

For the producer of his stories Pelley, through a newspaper which he will publish will endeavor to sell exhibitors of the country on his story plots. This will be done even before the picture is started, thus, in Mr. Pelley's opinion, eliminating the element of chance on the part of the producer.

A press book, known as a "shooting book" will be sent to all exhibitors as well as producers and directors. This book carries every step in the production of a Pelley story from the thought in the author's mind to the finished prologue in the theatre. Exhibitors will see before hand the fund of money making possibilities in a Pelley story before it is even produced, is the thought.

Will Assist Producers

Pelley will also continue to help producers who have bought his stories in the past by featuring the advertising and publicity features in his "Screen Showman," thus helping the producers to sell Pelley Plots and at the same time forcibly keep before the minds of the exhibitor the advantages of a Pelley story.

Double Feature Policy In Vogue at Montreal

(Special to Exhibitors Herald)

MONTREAL, QUEBEC, Jan. 15.—Exhibitors of Montreal, Quebec, seem to be very much in favor of the double feature program policy, a considerable number of the local theatres showing two feature productions, as well as short subjects, at every performance as a regular thing. This does not apply to the prominent downtown houses, such as the Capitol, Palace, Loews and Imperial, but there are many of the well-known theatres of good size which are screening the double programs regularly.

The Strand theatre, which is one of the leading theatres of the United and Independent Amusements, Limited, advertises that it is "The only first-run theatre in Montreal presenting double programs at popular prices," and this theatre changes programs twice weekly, making four feature length pictures that are required each week. Other local theatres of note which offer two-feature bills include the Belmont, Regent, Papineau, Corona, Electra, Alhambra, Mount Royal, Midway, Dominion, Napoleon Palace and others.

$250,000 in Film Is Lost in Fire Abroad

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—According to advices received here from Brisbane, Australia, more than 1,000,000 feet of film valued at $250,000 was lost in a fire at the Fox Film Corporation office in that city.

Finds Conditions Favor Prosperity

E. M. Saunders, Metro Sales Chief, Reports Big Interest In New Gish Film

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Conditions in exhibitor circles throughout the country point to a prosperous year, according to E. M. Saunders, general sales manager of Metro, who has just returned from an extensive tour. Mr. Saunders interviewed many exhibitors on the trip, which covered all the Metro exchanges.

He states that exhibitors everywhere with whom he talked had the greatest praise of Metro's move to nationally issue "The White Sister" directly on the heels of the picture's long New York run and extended engagements in other cities at advanced prices.

Found Business Good

"The enthusiasm expressed over 'The White Sister' indicates that it will prove at the box office to be one of the year's biggest specials," said Mr. Saunders.

Mr. Saunders found conditions in a flourishing state, chiefly due to the excellence of the majority of film productions constantly offered the public.

"In the last several years the public has been educated to a higher standard of photoplays, until now it demands only the best motion picture entertainment," said Mr. Saunders. "I found this to be true in my talks with exhibitors, whose attitude towards the whole question was that they were willing to pay any reasonable price for good productions of box-office value, but would not play poor pictures under any terms. It was gratifying to find this, as it signified more than anything else could how the millions that comprise the American movie-going public have progressed toward a healthy ideal in photoplay entertainment, until now it is the public who determines the standard that producing organizations must meet."

Competition Cause of Complaint

"It is only in smaller localities where competitors are obliged to fight for the upper hand that there is any complaint against exhibiting costs," Mr. Saunders said, "and under these circumstances the complaint is explained by factors entering into this competition, rather than by an objection to rental costs. Generally, he stated, there is a tone of prosperity that augurs well for the new year."

Paramount Shifting Studio Units East

(Concluded from page 37)

production. Consequently, here is where famous actors and actresses of the stage are most immediately available for both stage and screen engagements.

"It is folly to minimize the screen's need of the best artists on the stage in the casts of its worthiest productions. For this and other obvious reasons, Cosmopolitan Corporation decided some time ago to make all its pictures in New York City.

"We prefer to produce our pictures in studios with artificial lighting, rather than to depend on uncertainty and varying degrees of sunlight, a condition from which no part of this country is at all seasons exempt."

At the Fox Studio, Director Harry Millarde has commenced work on "The Fool," which the Fox people faithfully expect to make into one of the season's really big pictures.

After a long search Edmund Lowe was selected for the lead and up to date is the only name given out in connection with the cast.

The Samuel Goldwyn-George Fitzmaurice combination with their independent outfit, have begun work on Joseph Hergesheimer's sensational fiction story, "Cytherea," at the Biograph studios with Constance Bennett, daughter of Richard Bennett, Alma Rubens, Mary Alden and Lewis Stone in the four principal roles and other artists yet to be gathered for the lesser parts. Production work on the interiors started January 3rd, under Fitzmaurice's eye and the exteriors will be made at Havana, Cuba, and some perhaps at Paris, France, where the local of the story is laid.

"Cytherea" is scheduled for appearance as a First National unit in early May.

Activity Will Continue

With "Restless Wives," "3 o'Clock in the Morning" and "The New School Teacher" already completed at the Burr studio at Glendale, L. I., and "The Average Woman" which is now nearing completion, the Burr studios have, for the past six months, continued to hum with activity. This activity will continue to exist for some time to come since Burr intends rounding out his full program of releases with "Youth to Sell" and "Lend Me Your Husband."

"The Average Woman," based on the *Saturday Evening Post* story of the same name has in its cast Pauline Garon, David Powell, Harrison Ford, Burr McIntosh, DeSacia Mooers, Wm. Tucker and Russell Griffin. This photoplay with its strong cast and directed by Wm. Christy Cabanne will be completed this week and released to the state right market with the other C. C. Burr products.

Immediately upon completion of "The Average Woman," C. C. Burr will begin shooting "Youth to Sell" with Constance Binney in the feature role. Miss Binney, it will be remembered, was also featured in "3 o'Clock in the Morning," which, according to reports, has been one of the biggest winners produced under C. C. Burr's banner.

Following completion of "Youth to Sell," Doris Kenyon will be starred in "Lend Me Your Husband." It is the opinion that C. C. Burr will be busy at his Glendale studio through the month of April. With the completion of his big six productions C. C. Burr will shortly announce four more big features to be produced by him during 1924.

Complete Final Picture

Director Albert Parker is busy at the Biograph Studio completing the final picture of the season's schedule for Distinctive Pictures Corporation. This is being made under the working title of "Blood and Gold" and features Alma Rubens and Conrad Nagel.

"Second Youth" also directed by Albert Parker, featuring Alfred Lunt and Mimi Palmeri, and "The Adopted Father," a George Arliss picture, directed by Harmon White, have been completed and turned over to Goldwyn-Cosmopolitan for distribution.

Whitman Bennett will start, at his Yonkers studio within the next two weeks, on a new production the name of which has not yet been announced. Edith Allen, Rex Ingram's second female role in "Scaramouche" will be featured.

In connection with this, Mr. Bennett announces that heretofore, Miss Allen will be known as Hedda Lind, a decision reached, Mr. Bennett says, after careful consideration and really due to the fact that Miss Allen, though born in Chicago is three-quarters Scandinavian.

Before her discovery by Rex Ingram, Miss Allen, or Miss Lind, as you please, was with a cabaret artist in Chicago and New York.

At the Mamaroneck Studios, D. W. Griffith is completing the final scenes of his great spectacle, "America." The opening of the Griffith opus has been announced for the Forty-fourth Street theatre on February 21st, the eve of Washington's birthday.

Director John S. Robertson is experiencing some delay in the completion of "The Enchanted Cottage" at the Inspiration Studios, Ft. Lee, N. J. This delay is due to the fact that Richard Barthelmess, star in the picture, became ill and was taken to a hospital for a slight operation necessitating the company remaining idle for a period of ten days.

Takes Over Vitagraph Plant

The Yale University Press, producers of the "Chronicles of America," have taken over a portion of the Vitgraph studio.

Three pictures of this series are now under way. "Wolfe and Montcalm," directed by Kenneth Webb, is about completed. "The Gateway of the West," directed by Webster Campbell, and "The Declaration of Independence," directed by Kenneth Webb, will be gotten under way within the next week or so.

At the Tilford Studio, the S. E. V. Pictures, Inc., are making "The Lone Wolf," starring Dorothy Dalton. S. E. V. Taylor is directing.

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By WILLIAM HOOPS
(Queen Theatre, Ft. Stockton, Tex.)

In a recent issue of the HERALD an exhibitor plights his bad luck by saying, "I wanted to give my people something different and booked in a road show, prepared for them, and then they didn't show up. Irresponsible outfit, etc. Big disappointment."

No. The disappointment would have been greater had he played the show. Good shows play big time solid. Those picked up promiscuously are as a rule just flivvers and disappointing. Stay with the pictures and you'll win. It can be done.

By G. E. WENDEL
(Opera House, Smithland, Iowa)

I don't think there is any chance for an exhibitor to make money as long as the film exchanges and the supply houses insist on robbing them of all and more than they make.

THE THEATRE
A Department of Practical Showmanship

Cloakey in New Record For Stunts

The above heading, which appeared in a recent issue marking the raising of O. D. Cloakey's stunt record from 33 to 53, is repeated this week to designate the raising of that record to 63. It begins to look as if it would be necessary to keep the head standing.

THEATRE EDITOR, EXHIBITORS HERALD.—Enclosed please find campaign chart on "Big Brother." This is one picture which, after seeing, it was a pleasure as well as a duty to get behind and push to the limit and with that in view I covered the ground thoroughly and tied up with practically every local organization that is interested in Boy's Work.

I am enclosing samples of special tickets made for the different Community and Service Clubs, also sample of sticker used on automobiles of these different organizations, as well as practically every taxicab in Ottawa. New items and photographs of parade will go forward as soon as received.

In closing I might add a word, that every exhibitor playing the picture can do a great deal more than just "put it over" for his theatre, but he can "put it over" for hundreds of underprivileged boys in his particular city. He can drive home the importance of a great work among the young boys and render a real service to his community.

"Big Brother" will help keep boys out of the juvenile court, combat the effects of parental neglect and misunderstanding, counteract the effect of bad companions and evil associates, and encourage the right kind of comradeship. It will make better citizens for America.

It drives home to every man the necessity of giving the boy friendship and counsel, or in other words, give the boy a chance.

What an opportunity for an exhibitor; in fact for the whole industry. It is a picture that everybody connected in the business can point to with great pride, and it will help to put us back in the position we have been sliding away from.

Every Theatre Day Is Public Holiday

THE theatre is, as has been noted previously in these columns, a perpetual holiday so far as public attitude is concerned. It is worthwhile, perhaps, to reconsider the proposition at this time, while holiday experience is fresh in mind.

The public goes to the theatre, any time, in holiday mood. Naturally, that theatre most nearly approaching the holiday atmosphere in its entertainment is favored.

The entertainment and service that give best results during the holidays in all probability will give best results the year around.

All I can say is, get behind this picture and give it the best you've got in you. You will be well repaid in your efforts, not in patronage alone, but by a service you are rendering in presenting this picture and aiding the Big Brother Movement.—O. D. Cloakey, Regent Theatre, Ottawa, Ont., Canada.

Cloakey Charts Campaign

O. D. Cloakey's chart of the campaign for "Big Brother" follows:

1. Teaser Campaign (blind) announcing "Big Brother Week" starting Saturday Jan. 12th.
2. Two hundred 1-sheet sniped on central locations on "Big Brother Week" (blind).
3. One hundred window cards (10 days advance) on Big Brother Week (blind).
4. Started Big Brother Movement in Ottawa.
5. Special letters written to all Service Clubs, announcing Big Brother Week, giving details of the movement, and hooking up picture which was coming to the Regent.
6. Was invited to address different clubs.
7. Spoke at Rotary Club (of which I am member) and outlined campaign. Rotary Club endorsed plan (officially). Joint luncheon of Canadian Club and Rotary met on Jan. 9th, at which Sir Harry Lauder was guest of honor, personally made him Honorary Member of Big Brother Week, giving him special card printed as per enclosed copy of Rotary Big Brother Complimentary. Sir Harry in speech referred to the great importance of the training of the boys for future citizens, etc. General Governor Byng of Vimy, and Premier King and other Parliamentarians present at luncheon. As members left dining room each one was presented with Big Brother card, and 200 windshield stickers given out reading "Big Brother Week."
8. Boys Work Committee of Rotary Club co-operating on campaign, and furnishing special data on their boys work for publicity purposes.
9. Spoke at Lions Club luncheon, giving details of campaign and hooking up picture, committee appointed to co-operate, and Club endorsed idea. Special cards printed for Lions which was distributed to members during luncheon. One member asked for 15 tickets, stating he was going to be a Big Brother to 15 boys and bring them to see "Big Brother" picture. One hundred fifty windshield stickers also distributed to members of club.
10. Addressed Kiwanis Club, who also endorsed picture, and distributed special tickets printed for Kiwanian Big Brothers. Committee on Boys Work arranged for to co-operate. Windshielf stickers also distributed to members.
11. Addressed B. P. O. Elks Lodge No. 62, who endorsed campaign, and members supplied with 400 Big Brother tickets.
12. Arranged for special Rotary, Kiwanis,

(Concluded on next page)

Ticket Sale Only Certain Merit Gauge

"Don't go by the box office in gauging film values," warns one exhibitor, "for some of the best pictures have been losers for me."

"Tell what it did for the money drawer," insisted another, "that's what we want to know."

"Art doesn't buy shoes for the kiddies," interjects a third, and all are prepared to advance arguments.

This is, of course, not an accurately reported conversation between three individual exhibitors, but it is a composite presentation of some scores of expressions from some scores of exhibitors in recent months. This difference of viewpoint has existed among showmen since the beginning. Tabulation of collected remarks fails to reveal a majority sentiment.

Underlying each and all of these expressions, happily, may be seen a strong common interest in promoting the interchange of information fixing film values. It is this element that preserves the system, and it is because of this element that a solution may be worked out.

From a position where it is possible to survey these various attitudes in uniform perspective it appears that the logical course for all to pursue is a course of maximum expression. Since the exhibitor who wishes pictures judged by artistic standards does not specifically state otherwise, it must be a fact that he will welcome the expression which tells not only artistic values but box office values as well. And by the same logic, the exhibitor who attaches first importance to box office values will welcome the expression that states artistic values also.

Thus it becomes clear that the way to perfect service satisfaction lies through rendition of both types of information, as well as the addition of all other special information which may be essential in the appraisal of individual attractions.

LETTERS TO "THE THEATRE"

What Did You Do Christmas?

Everybody's glad, of course, that "Christmas comes but once a year," but the arrangement makes it difficult for a department of this character to render effective service in connection with the observation of that holiday. The news doesn't come in until the day is past, naturally, and it's a long time before the next one, so long a time that most of the news is forgotten in the interim.

All of which is no reason why letter accounts of the Christmas exercises should not be written. John W. Creamer gives information worth remembering until next year in his illustrated letter this week.

THEATRE EDITOR, EXHIBITORS HERALD.—Am enclosing photos of our stage for holiday week, and view of some of my inserts.

Flanking both sides of the screen and angling thereto, I hung side tabs, and in these I cut an opening large enough to take a Christmas tree.

The trees were decorated and set in the openings as shown, and above each tree there was a nitrogen spot. On one side I used red and on the other amber gelatine. To back each tree I used a wood wing. These trees were kept lighted throughout all performances and made a very pretty effect with the picture running.

We have a number of insert frames around town and I often have to make up a bunch of inserts on some big picture for which we cannot secure inserts. For "Six Days" I used a window card trimmed as shown, pasting same onto the blank insert stock, the rest being plain lettering. For "Penrod and Sam" I used the board fence idea with appropriate lettering.—John W. CREAMER, W. P. Cuff Enterprises, Chillicothe, Mo.

Here's What Burns Did

Frank H. Burns, who directs exploitation for the Beacham theatre, Orlando, Fla., also tells this week of his holiday observances. His letter should be preserved for reference when it becomes necessary to make ready for the advent of the 1924 holidays.

THEATRE EDITOR, EXHIBITORS HERALD.—Realizing that business is at its worst just before Christmas, we decided that something out of the ordinary would be necessary. Therefore, having one of the best organists in the state of Florida, we decided that we would feature him in something everyone likes to hear, and especially at Christmas time.

Enclosed you will find a program of our Christmas Organ Recital. It features the organist chiefly, but people like him and that gets the crowds. In the first place we had an excellent screen program, the best we could obtain, and with the recital as an extra feature we actually had a packed house the night before Christmas, and of course Christmas Day was easy. But the night before Christmas is the worst night in the year.

The first two numbers of the recital were played by Mr. Siewert alone at the organ, with the stage lights off and the curtain lowered. At the beginning of the carols there was a slow curtain, a quartette of voices singing the carols unseen behind the stage, and away up high a lone star hung aloft with a baby blue spot on it.

The stage itself was decorated with holiday decorations, such as Christmas trees, tinsel and such. "Silent Night" was sung only by a lady, and at the beginning of "Oh Come, etc.," the stage lights went from blues and reds to "cut" and a huge "Merry Xmas" sign flashed forth from the center of the stage. It was only a shadow box with lights behind it, but it made a fine effect. Quick curtain.—FRANK H. BURNS, Beacham theatre, Orlando, Fla.

Black and White Lobby Draws

There is no denying the power of the livid coloration commonly employed in lobby dressing, but neither is there denying of the effectiveness occasionally accomplished by a sharp change to straight white and black. Arthur Swanke's letter and photograph illuminate the point.

THEATRE EDITOR, EXHIBITORS HERALD.—The enclosed photo shows my latest effort to create some business for us and so far so good. Mighty good picture, yet a little long. The lobby was in black and white, as you can see from the nice way it photographed.

The enclosed ad was my opening gun on Mae Murray, showing you that there is no need of using a lot of space to tell your story in a headline way.—ARTHUR SWANKE, Rialto theatre, El Dorado, Ark.

Cloakey Sets New Record

(Concluded from preceding page)

Lions, Elks nights at theatre during run, each member bringing little brother.

13. Y. M. C. A. Boys Work Committee also co-operating, and spoke to 450 under-privileged boys at Y arranging for big parade Saturday, opening day of picture. Y. M. C. A. sending out cards by mail to citizens, urging them to be a big brother to some boy and bring him to see the picture.

14. Ottawa Boys Association also endorsed plan, and are supplying 200 boys for Big Brother parade on Saturday.

15. Special invitations sent to different committees on Boys Work including committees of service clubs, ministers and prominent citizens.

16. Interveiwed newly elected mayor, who gave me written endorsement on picture, and is acting as a Big Brother to 12 boys on Rotary night at the theatre. Story in press on this stunt.

17. Have personally adopted an underprivileged boy to act as Big Brother to him as long as I am in Ottawa. Story also in press on above, also photograph of the "Little Brother" and story.

18. Press giving special notices to Big Brother Week, and covering special screening.

19. Arranged with Boy Scout Master, to have 200 boys act as Big Brothers for special show on Saturday morning for the underprivileged boys, 1,000 of which I am entertaining at theatre.

20. Scout Master supplying bugle band to head parade from Y. M. C. A. to theatre on Saturday morning.

21. One hundred signs made to be carried by boys for parade.

22. Police department aiding parade.

24. Large banner across street on "Big Brother Week" (special grant from city department).

25. Photograph taken of parade and boys lined up in front of theatre for newspaper cut.

26. Ottawa Boys Association sending out 10,000 circular letters on the Big Brother movement.

27. Arranged for four boys at Auditorium where hockey matches are played, with seating capacity of 8,000, boys climbed out on ice between periods and skated around in front of 8,000 spectators with signs, "BIG BROTHER WEEK" AT THE REGENT, STARTING SATURDAY, JAN. 12TH, WE WANT A BIG BROTHER. This stunt gave me 30 minutes of publicity before 8,000 people during hockey match.

28. Ran special slides announcing Big Brother Week 10 days in advance, giving details of movement, and then followed with regular slide on picture.

29. Extra space used in newspapers in advance, and splash ad for Saturday, with special stories in addition to regular reading matter cuts, etc.

30. Window tie-ups with clothiers on boys' outfits. Cards and photographs on picture.

31. Tie-up with sporting goods stores on boys' skates, skis, hockey sticks, etc.

32. Large window with special cards made up on "Big Brother Movement" and wax figure of man extending hand to small figure of boy in torn clothes. Cards and photos on picture used.

33. Cut-outs placed in Y. M. C. A. Ottawa Boys Association Club rooms, and Boy Scouts Drill hall and district huts.

34. Arranged with committees of service clubs to put on Big Brother dinner at Y. M. C. A., each member taking a boy. I am supplying the entertainment and special comedy films.

35. Many letters of congratulations received from prominent citizens on bringing picture to the Regent, and getting this important work in front of the people. Good for publicity matter during run of picture.

36. Elks Lodge, mailing out 500 cards to members with notices.

37. Arranged with several taxi cab companies to put Big Brother Week stickers on windshields during week.

38. Street car company carrying cards inside car gratis on Big Brother Week.

39. Large Banner inside of Auditorium during week (placed at end under score board where everybody is watching score of games from outside points).

40. Five thousand heralds given out to patrons upon leaving theatre (week prior to presentation of picure).

41. Announced at special children's performance the Saturday previous that next week was Big Brother Week. (1,200 children left theatre boosting idea.)

42. Illuminated shadow boxes in central window locations on picture.

43. News boys inserting cards in papers sold on street on Big Brother Week.

44. Tie-up with book stores on books for boys, photographs and cards on picture used.

45. Fifty special hand lettered cards placed in windows on main streets.

46. Committee being formed to entertain crippled children at home provided for them. (This is part of Rotary service program.) Films and eats will be provided.

47. Fire chief donated car to head Big Brother Parade, with banners on side announcing Big Brother Week.

48. Billboards used with special one-sheet spot posted on Big Brother Week.

49. Special performances of "Big Brother" arranged to start at 4:30 daily to catch the school children, and reduction in prices made for their benefit.

50. Letters written to principals of different schools calling attention to picture, with a request announcement made to pupils, urging them to see "Big Brother" at the Regent, also mention made of school children's show starting at 4:30 and prices reduced.

51. One teacher of primary school reserved 150 seats for matinee on Tuesday, who is acting as a Big Brother to all his class. News story arranged for this stunt.

52. All service clubs advised they would run line on their weekly notices to members of "Big Brother Week."

53. Interviewed two local ministers who are giving instructions to their Sunday school teachers to give a short talk at Sunday school on the Big Brother idea.

54. Cards distributed in homes (5,000).

55. Local manufacturer of buttons donating 500 pins with "Big Brother Week" to be given boys at theatre on Saturday.

56. Large "Big Brother Week" banner hung on side of theatre.

57. Lobby display of cut-outs, photographs, cards, etc.

58. Tie-up with music stores on musical instruments for the boys.

59. Boys attending the Saturday morning show to parade back to the Y. M. C. A. where games, swimming and gym will be turned over gratis for an hour.

60. General visits of the Boys Work Committees to the different boys clubs during Big Brother Week.

61. Arranged with Ottawa Radio Broadcasting Co., station A. O., to broadcast short talk on Big Brother Week, including bed-time story of the Big Brother picture. This will be heard by hundreds of boys in Ottawa. Announcement in Radio News in daily papers to carry advance notice of above.

62. Stereoptican projecting Big Brother Slides from window of local photographer (upstairs) across street on sheet tacked on building under construction. Using Radio slides with material furnished by Boys Work Committee of Lions Club.

63. Other general advertising used during week

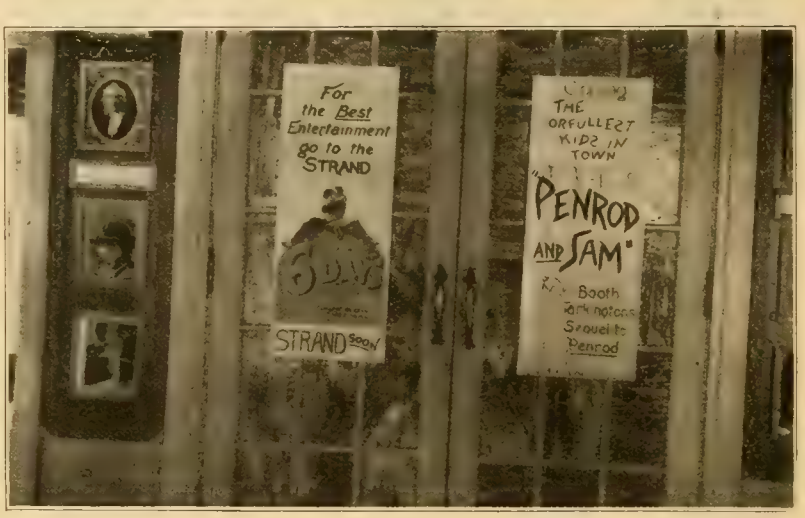
ILLUSTRATING THE LETTERS

BLACK AND WHITE lobby display for "Enemies of Women," Goldwyn Cosmopolitan, used by Arthur Swanke, Rialto theatre, El Dorado, Ark., whose "Letter to the Theatre" is published this week upon the opposite page. It is a distinct departure from his customary style, which features brilliant coloration.

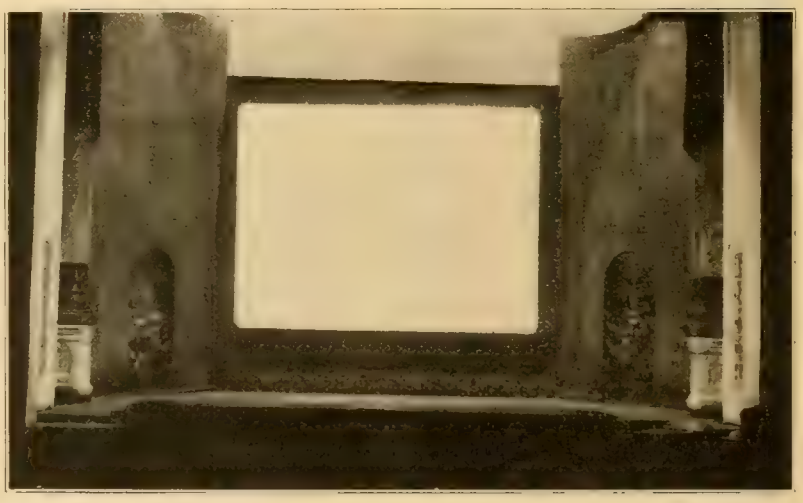
OPENING GUN in Mr. Swanke's advertising campaign for Metro's "Fashion Row." As he points out in his letter, the ad shows how unnecessary it is to tell your ad story at great length in headlines, when effective placement of attention units practically compels a reading of the text in full. Mr. Skanke's letter is presented on the opposite page.

ILLUSTRATING THE LETTERS

ARTHUR SWANKE, Rialto theatre, El Dorado, Ark., used this lobby display for "If Winter Comes," the Fox production. Mr. Burns' "Letter to the Theatre" is published upon the second page preceding.



JOHN W. CREAMER, W. P. Cuff Enterprises, Chillicothe, Mo., contributes this picture in illustration of his letter, on second page preceding, referring to inserts manufactured by himself when supply sources fail.



CHRISTMAS trees were used as stage decorations by Mr. Creamer during the holidays, as told in his "Letter to the Theatre." Lights over each were lighted during the screening of the picture with pleasing effect.

SHORT SUBJECTS

Newspaper Man Sees Merit of Short Subject

All is not lost, nor even hopeless, for a newspaper man, even a newspaper film reviewer has seen the merit of the short subject and informed his segment of the populace in glittering paragraphs.

Ted Taylor is the man. "Cinematters" is the name of his column. The paper is "The Los Angeles Record." He writes, in part, as follows, a recent issue carrying the article:

"A toast, my friends, to the Short Subject . . . spice of the movie.

"The Short Subject, marked by originality of idea and enthusiasm of production almost unknown among the over-emphasized features.

"Pictures such as Tolhurst's microscopic dramas of insect life; the short comedies of Keaton, Hamilton and 'Our Gang'—and those produced by Christie and Mack Sennett; the delightful whimsicalities of Felix the Cat and the little men who hop out of the inkwell; the wisecracks gleaned from the newspaper columns by the Literary Digest; the grotesque silhouettes of Tony Sarg; the clean-cut 'Fighting Blood' and 'Leather Pusher' series; the adventures in scenic beauty of Robert Bruce. . . . These have made picture houses fascinating despite much drawn-out drivel and cut-and-dried hokum.

"And, too, the news reel—proof that the language of the eye is more international than Esperanto or Volapuk, that people delight to lay cornerstones and hold parades in every language, that the beggar boy of India likes to stare into the lens as well as the gamin of Chicago, that the female of the Igorrote loves to smirk without clothes as much as the female of the U. S. does with them—in short, proving that the world is full of peoples, and that the peoples are all very much alike.

"Here is a capital-S Service closer to one hundred per cent than possibly Will Hays, Frank Crane or the Rotary Clubs of the world can comprehend.

"Here is a Service that is helping to smother prejudices, to bind friendships between peoples always kept hostile by shrewd propagandists.

"So here's to the News reel, too, humanity's friendly little cyclops of the blinking eye and the honest memory."

Short Subject On "Off Show" Popular Error

Among the persistently popular errors that work harm to the short subject through the displeasure of the public, that of the big theatre staging two or three "DeLuxe" performances daily and interspersing these with "off shows" padded out to time length with short subjects not used in the more elaborate presentation stands out prominently. Popular, of course, describes this error only as pertains to the showmen responsible; it certainly is not a procedure popular with the public.

Fundamentally, the practice is unsound. The patron coming in on one of these short subjects and becoming interested therein believes, properly, that he will be shown the remainder of it in due time. But he is not, at least not unless he sits through one or more complete De Luxe performances and sees much film a second time. He doesn't do that, naturally.

There are, of course, circumstances that make the "off show" a great convenience, sometimes an economy, but there are none that make it good judgment to make up that off show of short subjects not included in the other performance. This practice is harmful, obviously, to the theatre, and less obviously, but just as truly and importantly, to the short subject as an institution.

NEWSPICTURES

FOX NEWS No. 27: Veteran Journalists meet Dixie Has Cold Winter—U. S. Experts Off to Germany Champion String Winder Aged 77—Zoo Bears Get Fish for Xmas—Berlin Busy at Winter Sports Wilson Gets Motor on Birthday—Tokio Chrysanthemum Exhibit Opens—Chicagoan Drives Nails with Hand Salvage Crew Blows Up Ship U. S. Raises Sheep.

FOX NEWS No. 28: Rains Flood Tokio—Philadelphia Mummers Parade—Atlantic Flagship Off to Panama—Own Bear as Watchdog—Racing Resumed in California—Bathe in Icy Waters Bryan Opens Bible Class at Miami—Olympic Skaters in Workout

FOX NEWS No. 29: Pacific Fleet to Canal Zone—Confer on Air Route to Pole Man-o' War Colt Trains for Track—South America Falls Greater Than Niagara—Lens Study of Badger—Excavate with Hydraulic Guns—Chicagoan Eats Nails, China, Etc.—Turn Back Fashion's Clock Subzero Weather Grips Chicago.

FOX NEWS No. 30: Annapolis and Washington U Tie in Grid Battle—Select Olympic Hockey Team—Fingernail Painting New Paris Fad—Mother of Six Puppies Adopt Two Kittens—Coolidge Honors Memory of Jackson—St Louis Blaze Costs Million—Passion Players Here—Chicagoan Takes Lake Dip in Subzero Weather Molndal, Sweden, Flooded—Ski Jumpers in Exhibition.

INTERNATIONAL NEWS No. 5: Many Perish in Pekin, Ill., Factory Explosion—Fire Destroys Hebrew Temple in Portland, Ore.—Floods Peril Pittsburgh—Hikers Brave Mt. Rainier Snows Visits Coolidge at Age of 104—Leigh Palmer Succeeds Edward Farley as Merchant Marine Head—Maria Selma Sails—Winter Hat Styles—Winter Threatens Japan's Outdoor Schools—Stage Aquitania Lifeboat Drill—New Hercules in Demonstration.

INTERNATIONAL NEWS No. 6: Floods Menace Paris—General Butler to Clean Up Philadelphia—President's Father Shovels Snow Spanish and British Ambassadors Home—James K. Hackett Returns—Consider Mellon Plan—Scientist Exhibits Torpedo Built to Go to Moon—Increase Wattage in Great White Way—St Louis Wilderness of Ice—Territorial Specials.

KINOGRAMS No. 2318: Pekin, Ill., Factory Blast Kills Many—Frisco Welcomes French Bluejackets—Build World's Biggest Generator—Mrs. Roosevelt and Son to China Horses Artist's Models—Babe Ruth Trys Pottery—Seize Rum Boats—California Tournament of Roses On—Turn Back Fashion's Clock—Annapolis and Washington U in Grid Tie.

KINOGRAMS No. 2319: Lens Visit with the Sphinx—Bok Peace Plea Broadcast—Frisco-Ocean Beach Run Begun—Harding Memorial Campaign Nears End—Will Shoot Rocket to Moon—Congressman's Mail Asks Tax Removal—Notables Home From Europe—Stage Children Will Dance for Royalty—Warning to Careless Drivers Coolidge Honors Memory of Jackson—Four-Master Wrecked—Frisco Olympic Club in Annual Dash.

PATHE NEWS No. 2: Passion Players Go Coasting—Miami Vacationists Happy—Athens Welcomes Venizelos—Show Plane That Will Accompany Blimp to Pole—French Workers Aid Germans—New Hercules Shows Stuff—Pacific Fleet to Panama—Pekin, Ill., Factory Blast Kills Many—Pasadena Rose Festival Opens—Territorial Specials.

PATHE NEWS No. 3: Disabled Warship Towed to Port—General Butler to Clean Up Philadelphia—Floods Menace Paris—Hiram Johnson Fires First Gun—Siamese Boxers High Kickers Vacationists Flock to Chamonix, France—Greeks Protest Ruler's Exile—Carvings to Aid Starving German Children—U. S. Ski Stars Off to Olympia Territorial Specials

DIGEST of PICTURES of the WEEK

MAX GRAF, supervising director for Graf Productions, who recently produced "Half a Dollar Bill" for the Metro program, has the following interesting things to say about art in motion pictures, exploitation, and that bugaboo—the box-office attraction—in *Camera*.

"There is a silent partner of the bulk of producers, directors and even actors. No dragon of old ever threw a greater fear into a human than this same silent partner—the box office. When my brother Louis and myself started out on our own, we agreed to snap our fingers at this kill-all art. Yes, that's what it is—a kill-all. We said if we have to genuflect to the box office, we'll just let the other fellow do it instead.

"Now we know the public. We know that it is human and we are making human pictures. But we have not insulted our public ever by thinking of our product in the terms of the box office. Since there is so much about box office attractions why not use this as the title of *all* pictures. Think of the drawing power in electric lights!

"There is a word that should be eliminated from motion pictures if we want to make 'em better—that same word—'drawing power.' We buy stories because we fondly imagine the author has 'drawing power.' We cast actors whom we believe have 'drawing power.' All we are doing is to keep the industry in swaddling clothes. When an actor with a name is cast in a role in which he is in no way suited, he is not a drawing power at all. The public sees him, goes away and spreads the report that so and so is miscast. There is resentment against the producer who performs this breach of confidence and a question raised in the mind of many people if after all the actor is so miscast but instead, slipping. Stocks of an actor drop every time his name instead of his adaptability to a part, is considered.

"Pictures will improve when producers look for real actors. The star is the actor who really can scintillate. There are a lot of actors who are of stellar calibre, but unfortunately for better pictures, producers are the last by whom the new are tried and again the last to lay the old aside. There are only a few fixed stars in the heavens, but the industry registers a different finding!

"Bit by bit the hokum is being banished. Some day there will be a grand holocaust for the price marks. Some day it will be wretched form to say how much a production cost. And some day into the obsolete phrases will pass—what has been for years the touchstone of thousands of pictures—'a box office attraction!' Some day exhibitors will advertise with pride (that may cause somewhere a tear)—'yes, we have no box office attractions! Just pictures that are artistic transcripts of life. Yes, the theatres are crowded!"

"THE OLD FOOL" (Hodkinson) is an odd mixture of sentimental hokum and melodrama. It is a picture that will doubtless appeal to the average audience, although not outstanding in either plot, direction or action. Lloyd Hughes, James Barrows, Louise Fazenda and Betty Francisco have the principal parts.

"THE HEART BANDIT" (Metro) is Viola Dana's latest. It is a crook reformation story with Miss Dana as the girl of the underworld who falls in love with a Wall Street broker, saves him from ruin and eventually marries him. It is swift moving, though of conventional pattern.

"JACK O' CLUBS" (Universal) makes good entertainment although the plot follows a conventional formula. Herbert Rawlinson is the star and there is a good three-round bout near the finish that will please the men folk. Well acted, and well directed, this feature registers above the average.

"WOMAN TO WOMAN" (Selznick) based on a successful stage play, is an English made production with Betty Compson in the stellar role. It is undoubtedly one of the finest pictures made in England and should prove an excellent drawing card in any house.

"LOVING LIES" (Allied Prod. & Dist.) adapted from Peter B. Kyne's story of the sea, "The Harbor Bar" and directed by W. S. Van Dyke presents interesting, sound screen entertainment. A splendid cast includes Monte Blue, John Lowell, Charles Gerrard and others. It has many excellent exploitation angles and should prove a good drawing card.

"NAME THE MAN" (Goldwyn) adapted from "The Master of Man" presents one of the strongest and most entertaining features that has come to the screen in several months. It is Victor Seastrom's initial production for Goldwyn and sets a high standard in picture making for other directors to shoot at. Mae Busch, Conrad Nagle, Creighton Hale and others contribute largely to the success of this fine picture.

"THE LULLABY" (F. B. O.) is a Chester Bennett production and is a welcome relief from the jazz-age stuff we have been getting. It is a simple little story, charmingly told, with a strong mother-love theme. Jane Novak carries off the acting honors and in this feature is given real opportunity to act.

—J. R. M.

REVIEWS

Mother-Love Tale Of Real Merit

"THE LULLABY," F. B. O. Production, starring Jane Novak. Written by Lillian Ducey. Directed by Chester Bennett. Length, 6,500 feet.

Exhibitors should welcome "The Lullaby" with open arms. It is a relief from the heavy costume stuff, the jazz age plays and stories of the North woods. It tells a simple little story of mother-love, full of heartaches, and one sure to be appreciated and understood by the vast majority of picturegoers. It is devoid of irrelevant incidents and sticks to the well-knit plot from beginning to end. In sets and other embellishments it is a plain little tale, but it is so well acted and carefully directed it holds the interest right to the end. A charming little story, charmingly told.

Jane Novak in the role of Felipa, moves up several points in popularity. Her work is superb. She first appears as a light-hearted Italian girl, the bride of Tony, selfish and self-centered. Tragedy enters their lives, when Tony kills a boarder who embraces Felipa, and both are sent to prison, Tony to the gallows, and she to twenty years in jail. A baby girl is born and she is allowed to keep her three years, then it is taken away from her. Upon her release from prison Felipa searches for the child, finally finding her the adopted daughter of the governor of the state. She realizes that to disclose her identity she will ruin her daughter's happiness and elects to go out of her life forever.

There is a wonderful baby actress in the picture. Dorothy Marion Brock, and much of the appeal of the story lies in her chubby hands. Robert Anderson played Tony in typical over-exuberant fashion. Some of the subtitles were woefully sentimental, running too much to sobbiness and flowery words. However, these do not spoil the story.

The Cast: Jane Novak, Dorothy Brock, Robert Anderson, Fred Malatesta, Lydia Y. Titus, Milla Davenport, Otis Harlan, Fred Esmelton, Marguerite Snow and Peter Burke.

Another Crook Story Of Average Interest

"THE HEART BANDIT," Metro production, starring Viola Dana. Written by Frederick Kennedy Myton. Directed by Oscar Apfel. Five reels.

Based on a popular crook theme, that of an underworld character who through an odd circumstance becomes a society queen, this Viola Dana film has swift action, some beautiful backgrounds and an all-star cast to recommend it. It should prove popular with the regular Dana followers. As "Angel Face Molly" she acquits her self with honor as the tough girl of the slums and sticks to her character throughout the picture. Milton Sills was equally convincing as John Rand as the man of Wall street, who is framed by his partners. Gertrude Claire plays the conventional sentimental mother and Wallace MacDonald is "Molly's" crook friend "Spike Malone." The introduction was novel and timely, showing the crooks attempting to hold up some whiskey runners, only to find the truck loaded with detectives.

The story revolves around the reformation of Angel Face Molly, who is thrown out of the crooks' car which she is driving, and finally wanders to the estate of John Rand. His mother takes her in and the complete reformation follows. She renounces her old pals and eventually marries John, after saving him from a crooked deal.

The Cast: Viola Dana, Milton Sills, George Siegman, Gertrude Claire, Wallace MacDonald, Bertram Grassby, DeWitt Jennings, Nelson McDowell, Matthew Betts, Edward Wade.

Scenes from "Let Not Man Put Asunder," directed by J. Stuart Blackton, for Vitagraph. Pauline Frederick and Lou Tellegen have the leading roles.

Seastrom Makes Wonderfully Holding Film

"NAME THE MAN," a Goldwyn Cosmopolitan production, adapted from Sir Hall Caine's novel "The Master of Man." Directed by Victor Seastrom. Length, 7,800 feet.

Several people contribute to the success of "Name the Man," a dramatic and wonderfully holding story of the Isle of Man. It is a plot that has served many writers before and several directors have transferred it to the screen, but none more adroitly than Mr. Seastrom. He knows the moods and customs of these staid English folk and is careful of details—details that count in putting over the story.

Another strong contributing factor was the work of Mae Busch. In the role of Bessie Collister she scores with telling effect. Her carefully shaded performance puts her in the class of our cleverest screen stars. Then there is Conrad Nagel, Hobart Bosworth, Creighton Hale, Patsy Ruth Miller, DeWitt Jennings and Evelyn Selbie, all doing their level best to make "Name the Man" a big picture.

It was a great stroke when Goldwyn brought Mr. Seastrom to America to direct pictures and out of such hackneyed material as the Caine story he has made a really magnificent film. In settings and attention to detail it is complete in every respect.

The story is the old, old one about a young girl who is seduced by a man her superior socially. A baby is born and dies and she is arrested for infanticide. At the trial her seducer is her judge and when she is asked to name the man she refuses.

The Cast: Bessie Collister, Mae Busch; Victor Stowell, Conrad Nagel; Douglas Stowell, Hobart Bosworth; Alick Gell, Creighton Hale; Fennella Stanley, Patsy Ruth Miller; Dan Collister, De Witt Jennings; Lisa Collister, Evelyn Selbie; Sir John Stanley, Winter Hall; Constable Cain, Mark Fenton; Isabelle, Aileen Pringle; Messenger Boy, Jack Murphy; Mrs. Ouayle, Anna Hernandez; Mrs. Brown, Mrs. Charles Craig; Coroner, Cecil Holland; Sharf, Lucien Littlefield; Taubman, William Orlamond; Attorney General, Charles Mailes; Vondy, Andrew Arbuckle.

Monkeys Put It Over

"THE MONKEY FARM," a Fox comedy in two reels.

Three very interesting and well directed monkeys do most of the work in this Fox comedy. There is not much novelty to the whole thing aside from their performances. The director or writer of "The Monkey Farm" employs all the old situations ever used in melodramas and any number of comedies—the mortgage on the farm, the hard-boiled landlord, and pretty farm girl, and the kidnaping of the baby. There are moments of humorous interest, however, and the monkeys, as we said before, are good.

Hodkinson Feature Is Pleasing Entertainment

"THE OLD FOOL," Hodkinson-Outlook production with Lloyd Hughes, Betty Francisco and Louise Fazenda featured. Written by J. C. Fabbrini and directed by E. D. Venturini. Length, 6,147 feet.

"The Old Fool" is a curious mixture of sentimentality and border melodrama. It has an interesting character for its central figure—an old Civil War veteran, who fights the war all over again whenever he can get anyone to listen to him. There are human touches and not a little comedy, but some of these scenes are rather tiresome. Then there is the melodrama, a lot of hokum about smuggling munitions or firearms into Mexico, an enterprise carried on by a man, his son and another crook. This part is not quite so convincing. However, the work of Lloyd Hughes, Barbara Tenant, Louise Fazenda makes up for the plot's shortcomings. The role of the "Old Fool" was well handled by James Barrows, and Betty Francisco was excellent as Mary Manners, daughter of the publisher of The Baredo Blade.

"The Old Fool" will be found good entertainment although the story is somewhat conventional, especially at the finish. Good photography marks the production throughout.

The story has to do with an old soldier who is regarded as a burden to his son. Upon the death of the latter, Grandpa Steele is taken to Texas by his grandson, where he meets an old soldier who fought with General Lee. The two cannot agree as to who won the war. There is an attempt to smuggle arms across the border which is frustrated by John Steele, who discovers his own brother implicated in the plot. In the end the hero marries the publisher's daughter and Granddad stabs the villain. Quite an exciting finish is furnished.

The Cast: James Barrows, Henry Hunt, Jimmy Mason, Lloyd Hughes, Barbara Tenant, Betty Francisco, Ben Hendricks, Jr., Louise Fazenda, O. V. Harrison, Monte Collins, Tom Mean.

Peter B. Kyne Story Is Well Screened

"LOVING LIES," Associated Authors, Inc., production, distributed through Allied Producers & Distributors—United Artists. An adapted Peter B. Kyne story, "The Harbor Bar." Directed by W. S. Van Dyke. Eight reels.

Here's a great, interesting story of the sea. It was taken from Peter B. Kyne's story "The Harbor Bar" and filmed by the Associated Authors, consisting of Frank Woods, Thompson Buchanan and Elmer Harris. It bears out the truth of the adage, "What a tangled web we weave when first we practice to deceive," hence the changed title.

With an evenly balanced cast consisting of Monte Blue, Evelyn Brent, Joan Lowell, Charles Gerrard and others, Director Van Dyke has built up his story incident upon incident until it fairly sweeps you off your feet. There are several excellent individual performances, notably that of Miss Lowell as Madge Barlow, and Monte Blue as Dan Stover, captain of a tug. Charles Gerrard was excellent also in the role of villain, although not such a villain after all. The story is replete with dramatic situations,

Two scenes from "The Rendezvous," a Goldwyn Cosmopolitan production directed by Marshall Neilan.

and with the proper exploitation should prove an excellent drawing card for any theatre.

The story concerns Dan Stover; Ellen, his wife; and Madge Barlow, engaged to Jack Ellis. The day before Madge's wedding Jack meets a tragic death at sea. Dan befriends her, is misunderstood by his wife and there is the usual town scandal. The tragic death of Madge, leaving a baby behind, follows. Dan's wife leaves on a boat that is caught on the bar. He rescues her and they find happiness at last when they realize their falsehoods were but "loving lies."

The Cast: Ellen Craig, Evelyn Brent; Captain Dan Stover, Monte Blue; Madge Barlow, Joan Lowell; Tom Hayden, Charles Gerrard; Jack Ellis, Ralph Faulkner; Penny Wise, Ethel Wales; Bill Keenan, Andrew Waldron; Captain Lindstrom, Tom Kennedy.

Rawlinson Poses as Fighting Irish Cop

"JACK O' CLUBS," Universal production, starring Herbert Rawlinson. Written by Gerald Beaumont. Directed by Robert F. Hill. Length, five reels.

Out of quite conventional material Director Hill and Herbert Rawlinson & Co., assisted by sprightly titles by Dwinelle Benthal, have made a picture that registers a little above the average. There is a "Leather Pusher" finish that puts it over with a punch.

It's the story of a handsome Irish policeman who falls in love with a cabaret singer and has the usual run-in with the girl's former sweetheart, "Spike" Kennedy. There are scenes in a tough cafe, a fight or two in which Rawlinson mixes it with denizens of the underworld and the final smashing bout in which John Francis Foley whips "Spike" to a frazzle in a three round encounter at the Apollo Fight Club, with the whole police force and neighborhood shouting for their favorites. Somewhat prolonged is the fight but the most interesting part of the picture, nevertheless.

Rawlinson looks well in the uniform of a "fly cop" and he was at all times in character. Excellent support was accorded him by Ruth Dwyer, as Tillie Miller, star singer of the cabaret; Esther Ralston, as "Queenie" Hatch, who inhabits the cafe and is in love with "Spike," and Eddie Gribbon as "Spike."

The Cast: Herbert Rawlinson, Ruth Dwyer, Eddie Gribbon, Joseph W. Girard, D. J. Milsoras, Harry Mann, Florence D. Lee, John Fox, Jr., Esther Ralston, Abraham Schwartz and Noel Stuart.

Selznick Latest Is Fine Entertainment

"WOMAN TO WOMAN," an English made production starring Betty Compson, for Selznick distribution, adapted from a play by Michael Morton. About seven reels. Directed by Graham Cutts.

The theory that English made motion pictures will not please American audiences will be disproved by "Woman to Woman," if the enthusiasm of more than 2,000 invited guests—many of them exhibitors—can be taken as a criterion. A pre-release showing of the picture was given last week at the Ritz-Carlton Hotel, New York, and so great was the attendance that it was necessary to project the picture twice during the evening.

"Woman to Woman" is a Graham Cutts production, lavishly made from a tense, interest-holding story and with an excellent and well balanced cast, the actors in which are strangers to American audiences with the exception of our own Betty Compson and Clive Brook, the latter a young English actor whose talents are sufficient to cause him more fame than now attaches to him.

As Deloryse, a vivacious and lovable French dancer, who meets and loves a young English officer, and later gives up her life and baby boy that the latter may have an honored name, Miss Compson displays depths of ability in a role in which theatre goers are unaccustomed to see her, but in which she is at all times charming and convincing. Here wonderful dancing in a number of the scenes gives a new insight into her talents.

The picture is adapted from a stage play by Michael Morton and deals with the adventures of David Morton a young English officer, played by Clive Brook. During a short leave from the front he falls in love with Louise Boucher, a young Parisian cabaret dancer. On the night they are to be wedded, he is ordered back to the trenches. As the result of shell shock he suffers loss of memory, returns to England, is married to a social blutterfly, and is manager of a big business. In the mean time the little French dancer has risen to fame and as Deloryse, is the favorite of the London stage. For three years she has waited and watched for the father of her boy. Finally Deloryse and David meet. In order to give the son a home and a name, David desires to adopt the boy. This his wife objects to and then follows some complicated and dramatic scenes between two women. The wife finally capitulates, takes the child, and Deloryse dances at a big social function given by the other woman. The dance proves to be her "death dance" as her physician had predicted her in warning her of heart trouble. The fade-out shows the dancer dying happy in that she has provided for her son's future, and David and his wife reunited in love for the child.

In spite of what might be deemed an unhappy ending, the demise of the dancer is brought about so cleverly as to leave only a feeling that all has ended well. The picture should please any audience.

The Cast: Betty Compson, Clive Brook, Josephine Earle, Marie Ault and little M. Peter.

PUBLIC RELATIONS

Have You Pledged Your Congressman?

Appealing to your congressman to support the admission tax repeal measure is one thing. Receiving his pledge of support is another.

The latter obviously is more difficult, yet it is the ultimate goal sought.

E. H. Elliott, Palace theatre, Lynn, Ind., surely presented a convincing argument in his letter to the representative from his district, A. H. Vestal, for the latter has pledged his support of the tax reduction program suggested by Secretary of the Treasury Mellon.

Success exemplified forms the foundation of many interesting narratives. In this instance it should be doubly interesting for it exhibits concretely what may be achieved by the individual theatre owner in cooperating in the campaign for tax repeal.

The degree of Exhibitor Elliott's success may be measured by the following response from Congressman Vestal:

* * *

"My dear Mr. Elliott:

"Your letter of the 19th received, and I assure you I am in favor of the reduction of taxes along the lines suggested by the secretary of the treasury, and will give the matter of eliminating the theatre tax most careful consideration during this session.

"With compliments of the season, I am,

"Sincerely yours,

(Signed) "A. H. Vestal."

Following is Exhibitor Elliott's letter which prompted Congressman Vestal's pledge:

* * *

"As one of your loyal constituents I am writing to ask that you give this matter of eliminating the theatre tax your most sincere consideration. Our president has pointed the way in his recent message to congress and I assure you that the great mass of people that go to make up our commonwealth are most intensely interested in what the response of our representatives will be.

"As owner and manager of the only moving picture theatre in Lynn drawing as I do from the country within a radius of fifteen miles, I am in a position to know and hear more than the average man on the street. I assure you that above all else the topic of reduction of taxes is the paramount issue. And if there is one tax above all else that the average man would take note of as being eliminated it would be the tax he is forced to pay when he attends the picture show.

"This is as you know a farming community. The farmer at best has few relaxations, chief of which is attendance at the picture show. Unless some relief from these burdensome taxes is obtained and speedily hundreds of these small town theatres will be forced to close their doors as on many occasions the money collected in admission taxes at mine and brother exhibitors' doors is in excess of my profits. In fact, there are many times when the film companies and the government are the only ones to profit through the operation of the Palace theatre.

"If it is a question of removing this tax or granting a bonus then I for one say let the bonus go and grant this reduction for any child ought to be able to see that to grant a bonus and continue these taxation burdens is folly. We will be "robbing Peter to pay Paul." In other words we will be paying our own bonus because it can't help but come out of the pocket of every single one of us in the long run.

"I spent almost two years in the army during the world war. Nine months of it overseas. I was fortunate enough to come through in reasonable good shape. I say now and always have said let the bonus go for the rank and file and take care of the ones that were knocked out first.

"To my mind the most important thing we need at present is not adding new burdens to an already overtaxed people but the lightening of the load we are already carrying. One of the most important steps to this end will be for you people to remove this theatre tax because to a great majority of your constituents in this vicinity the theatre is the only means of obtaining relaxation and recreation, two elements which most certainly should be free of excessive taxation.

"I wish, Mr. Vestal, you would give this matter your most careful consideration as I believe if you study the situation you will realize the necessity of following out our president's expressed conviction in the matter. I will be grateful and I am sure my patrons will be appreciative of any effort you may put forth in bringing about a revision of this part of the revenue law."

* * *

In forwarding both of the foregoing letters to "Public Relations," Exhibitor Elliott adds a few paragraphs of constructive comment, publication of which is timely. He writes:

* * *

"To my mind the greatest thing that could happen to all of us would be the removal of the war tax. Especially will it be a boon to we small town exhibitors. Granted that this is so then by all means let's each and every one of us get busy and do everything in our power to put it over.

"It's now or never. If we don't get it at this session then we can make up our minds to pay it for the next fifty years. I have written to both the representative and senator from this section as per the carbon copy enclosed. Our representative has answered as per copy of his letter also enclosed.

"If you think this letter will remind some fellow exhibitor of a duty that he acknowledges but has been putting off doing you have my permission to publish it in your very valuable paper."

Exhibitor Elliott got results. If others can hit the mark as squarely the tax burden should be lifted from the shoulders of the theatre owners of the country.

What's a Climax To the Censors?

A striking example of what arbitrary censorship can do to a picture is an instance brought to the attention of Director Clarence L. Brown, who made "The Acquittal" for Universal. An architect of Pittsburgh, Pa., has written Mr. Brown telling him of the havoc the censors raised with the screen version of Rita Weiman's stage play by chopping out the climax—the most crucial and interesting part of the picture.

Those who have seen the production will recall the stirring moment which solves the mystery of a murder when one brother confronts the other and challenges him to take himself one of the pills which he claims is harmless. The pills are on a table, but the censor's shears take them out and, according to the Pittsburgh writer, the result is a confession without rhyme or reason.

"The Acquittal" works up to this scene in a manner that holds interest and suspense to a high degree—only to have the censors in this instance take from the story its most valuable revelation and leave the audience in a quandary as to what has happened.

THE FILM MART

Metro

MARCUS LOEW, during his recent visit to the Metro studios in Hollywood, signed Frank Borzage under a long term contract to make a series of Borzage productions for Metro during 1924-25. . . . Lew Cody is going to be Dan McGrew; Percy Marmont, the husband, Jim Elliott and Barbara La Marr the "Lady Known as Lou" in the Sawyer-Lubin picturization of Robert Service's poem.

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METRO OFFICIALS are eagerly awaiting a print of the new Fred Niblo picture "Thy Name Is Woman." Only a few years ago this was one of the outstanding Broadway stage successes and big things are expected in the screen version. . . . Reginald Barker's latest Metro picture, made under the working title "Women Who Wait" will be published as "Her Man."

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JOSEPH SWICKARD has been added to the cast supporting Jackie Coogan in his next Metro picture "A Boy of Flanders" which is an adaptation of Ouida's story "A Dog of Flanders." Others in this picture will be Lionel Belmore, Nell Craig, Nigel de Brulier, Lydia Titus and little Aime Charland.

Hodkinson

"THE HOOSIER SCHOOLMASTER," the Whitman Bennett-Hodkinson production was given a notable premiere presentation on Tuesday evening, January 8, at the New Willard Hotel, Washington, D. C., to an audience composed almost wholly of senators, congressmen and high government officials. Jane Thomas, who shares the starring honors with Henry Hull in the picture, acted as hostess and officers and members of the Indiana Society were in attendance. A special musical program, arranged by the Washington Herald band accompanied the picture.

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HODKINSON ANNOUNCES that its November sales drive, which was continued throughout December, set a high record for sales. Ben Weisenbach, who covers southern Wisconsin out of the Chicago branch and S. W. Whitehead, of the Los Angeles branch, were the largest individual prize winners. Philadelphia won first honors for the branch exchange with the greatest collection in the eastern division; Chicago for the central and Los Angeles and New Orleans for the western and southern divisions.

F. B. O.

AS A TIMELY stunt to put over "The Mailman" at the Park theatre, Newburgh, N. Y., Exhibitor Stone prevailed upon the local postmaster to place three sheets on the downtown corners thanking the public for their hearty cooperation in mailing packages early during the Christmas holidays.

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"LIGHTS OUT" scored a hit during its presentation at the Granada theatre in San Francisco. An abundance of publicity was accorded the picture, the Granada and F. B. O. press forces publicizing the fact that Al Santell, the director, was a native of the Golden Gate city, and tieing up with the proposed movement to transfer production activities to Frisco.

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MAL ST. CLAIR has completed the first episode of the new H. C. Witwer "Telephone Girl" series starring Alberta Vaughn. . . . Art Schmidt, recently appointed West Coast supervisor of exchanges, is making his headquarters at the F. B. O. studio where he will cooperate in putting the box office into pictures.

DOROTHY DALTON, who co-stars in "The Lone Wolf," the Louis Joseph Vance story which is being produced by S. E. V. Taylor.

S. E. V. TAYLOR, producer and director of the Vance story, the first print of which is promised Associated by March 1.

JOHN S. WOODY, general manager of Associated Exhibitors, who has signed a contract giving "A. E." distribution of the Taylor offering.

JACK HOLT, co-star with Dorothy Dalton in "The Lone Wolf," a story of international intrigue being produced at Tilford studios.

J. S. JOSSEY CAME TO NEW YORK TO MEET "GAMBLING WIVES" ASK HIM.

Paramount

GLORIA SWANSON'S new picture "The Humming Bird," directed by Sidney Olcott, will have its premiere at the New York Rivoli theatre. . . . Thomas Meighan and the company which will support him in his next picture "Write Your Own Ticket" have left New York for Florida where exterior scenes will be made.

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JAMES CRUZE and a company of players including Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery and Phyllis Haver are at Natschez, Miss., filming scenes for the Booth Tarkington story "Magnolia." . . . "A Society Scandal," adaptation of the stage play "The Laughing Lady" is the newest picture in which Gloria Swanson is starring under the direction of Allan Dwan.

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ROD LA ROCQUE, who is in the East playing opposite Gloria Swanson in "A Society Scandal" will have one of the leading roles in Cecil B. De Mille's new production "Triumph." Charles Ogle has also been chosen by DeMille for one of the outstanding character parts in this picture.

First National

TWO SONGS, "When Romance Wakes" and "Black Oxen," one a ballad and the other a fox trot, have been written for use in publicizing the picture. . . . The Edwin Carewe company which is in Algeria producing "A Son of the Sahara," will film the interiors at the Eclair studio in Paris before returning to this country.

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NORMA TALMADGE in her latest First National production, "Secrets," plays four different roles in four different periods and in gowns of four different fashion cycles. . . . Harold Bell Wright, author of "When a Man's a Man," has written Principal Pictures Corporation the following comment about the screen version which First National is distributing: "It is as I wrote it and if a person has liked the book he will like the film."

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FIRST NATIONAL promises many thrills in the next Richard Walton Tully offering, "Flowing Gold," an adaptation of the Rex Beach story of the Texas oil country.

Independents

ARROW FILM CORPORATION announces that a contract has been closed with Sterling Film Corporation, Omaha, for the distribution in Iowa and Nebraska of six William Fairbanks Westerns.

THE FILM MART

Universal

THREE OF Universal's biggest pictures of the coming season are now being edited. They are: "The Turmoil," the Hobart-Henley-Universal-Jewel production of the Booth Tarkington novel; "The Signal Tower," the Universal-Jewel feature starring Virginia Valli, completed just before Christmas under Clarence L. Brown's direction, and "Fools Highway," the Universal-Jewel version of Owen Kildare's famous story "My Mamie Rose," in which Mary Philbin is starred, is in the final stages of editing and is almost ready for release. The Philbin production was filmed under the direction of Irving Cummings.

"Sporting Youth," Reginald Denny's new Jewel feature directed by Harry A. Pollard, is now ready for publication.

Pathe

THE FIRST episode of Pathe's serial version of Emerson Hough's novel "The Way of a Man" will be made available on January 20. Also, on this date is published "Smithy" a two reel comedy starring Stan Laurel and a Dippy Doo Dad called "The Bar-Fly." . . . "Among the Missing" a one reeler starring Will Nigh and Lucille La Verne, will be distributed by Pathe.

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HARRY LANGDON appears as the star in a two-reel comedy titled "Shanghaied Lovers" in which Alice Day, new Mack Sennett leading woman makes her debut. . . . Views from the Popular Science series, a weekly feature of Pathe Review are to be presented in Washington on January 15 before governmental heads and cabinet officials. The showing is being arranged by the U. S. department of Education and the Department of the Interior.

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PATHE WILL MAKE available on January 27th a total of eleven subjects, aggregating sixteen reels. Prominent among these are: the two-reel comedies—"One Spooky Night" from the Mack Sennett lot, and "Help One Another," one of the "Spat Family" series; the fifth of the "Chronicles of America" series, titled "The Frontier Woman;" a Charley Chase single-reel comedy, "One of the Family;" and Grantland Rice's newest screen "Sportlight," titled "Taking A Chance."

Vitagraph

J. STUART BLACKTON started production upon "Between Friends," by Robert W. Chambers upon his arrival in Hollywood last week. Lou Tellegen, who appears in "Let Not Man Put Asunder," which Mr. Blackton directed at the studios in Brooklyn, will have the leading role in the Chambers' picturization. Mr. Blackton has engaged Alice Calhoun to play the leading feminine role.

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CHARLES E. BLANEY, whose first picturization of his stage successes, "The Love Bandit" is now being booked by Vitagraph, is on the west coast personally supervising the making of "One Law for the Woman," with Mildred Harris and Cecil Spooner in the leading roles. . . . The announcement that Albert E. Smith has purchased the world picture rights for "The Clean Heart," by A. S. M. Hutchinson, has created speculation as what director will be given this human-interest story. It is known that David Smith who just finished "Red Roses" will be ready for a new production about the time that the scenario of Hutchinson's book is complete.

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GEORGE RANDOLPH CHESTER, author of "Red Roses," dealing with finance and society was given his first glimpse of the picturization produced by David Smith in Hollywood, at the Vitagraph Studios in Brooklyn, and is declared to be enthusiastic over the translation of his story to the screen.

Warner Brothers

WITH THE START of production of "Babbitt," by Sinclair Lewis, which Harry Beaumont is directing and "Broadway After Dark," the Owen Davis melodrama, a Harry Rapf production directed by Monta Bell, the Warner Brothers production schedule for the new year is under way. Warners will produce twenty-six specials and three Ernst Lubitsch specials during 1924-25.

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"GEORGE WASHINGTON, JR.," screen adaptation of George M. Cohan's stage success starring Wesley Barry is scheduled for publication in February by Warners. Mal St. Clair directed this picture . . . . Cutting and titling of "Daddies," picturization of the David Belasco stage production has been completed.

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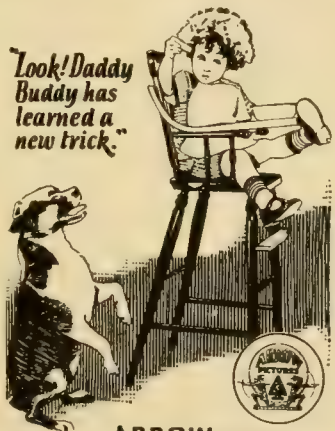
SAM WARNER has gone to Dallas, Texas, where he will confer with exchanges and exhibitors in the interests of the company's distribution in the southwest . . . . Herman Starr, one of the executives of the Warner organization has returned to the West Coast from a stay in New York where he went to confer with H. M. Warner.



ARROW presents
A DELL HENDERSON PRODUCTION
"GAMBLING WIVES"
SUPERVISION BEN WILSON
with a superb cast including
MARJORIE DAW — WARD CRANE
BETTY FRANCISCO — EDWARD EARLE
HEDDA HOPPER — CHARLIE MURRAY
JOSEPH GIRARD — BABY MARIE BROCK
and FLORENCE LAWRENCE
Story by ASHTON T. LOCKE
Screen Version LEOTA MORGAN

Goldwyn

GOLDWYN COSMOPOLITAN Distributing Corporation has just closed with the Keith, Proctor and Moss Theatres in New York and vicinity booking arrangements whereby Goldwyn's first Victor Seastrom production, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," Cosmopolitan's "Under the Red Robe," "Through the Dark" and "Unseeing Eyes" and Distinctive's production of "The Steadfast Heart," will play the three entire circuits beginning immediately. A deal has also been consummated with Nicholas M. Schenck of Loew's, Inc., for the showing, to begin at once, on the entire Loew circuit in the metropolitan area of Rupert Hughes' "Reno" and Marshall Neilan's Siberian photoplay, "The Rendezvous."

+ + +

RECENT BOOKINGS on Goldwyn's first Victor Seastrom production, "Name the Man!" include extended runs of three weeks at the Broadway-Strand theatre in Detroit, two weeks at the Rialto theatre, Newark, N. J., one week at the Twin Capitol theatre, Union Hill, N. J., and one week at the Capitol theatre, Passaic, N. J.

+ + +

MARION DAVIES in "Little Old New York," began an indefinite engagement in Boston, Monday, January 14, at the Park theatre . . . . "Through the Dark," thrilling crook photoplay, had its world's premiere Sunday, January 6, when it was presented by the Cosmopolitan Corporation at the Cameo theatre, New York.

Century Comedies

TITLE CHANGES announced by Century Comedies follow: "The Tourists," featuring the Century Follies Girls, becomes "Own a Lot;" "Keep Moving," with Jack Earle and Harry McCoy, is retitled "Keep Going;" "Next Please" is now "You're Next;" while Buddy Messinger's new picture changes from "Captain Applesauce" to "Quit Kidding."

The Pacific Coast

By H. E. N.

GLENN HARPER, genial secretary of the M. P. T. O. A. of southern California, sent us a wireless that at the Motion Picture High Jinks, held at Venice recently, the exhibitors of southern California gave $3,000 in cash, and not promises, to be used as their share in the national campaign to remove the admission tax. A certified check for the above amount was forwarded by Mr. Harper to President Sydney Cohen.

*

MARK LARKIN is sure having his troubles these days out at the Fairbank and Pickford studios. His desk the last few days has been literally flooded with requests from New York City for advance tickets for the "Thief of Bagdad" which will have its premiere the middle of February.

*

MIKE BOYLAN out at the First National studios, is all excited these days. The exodus of First National officials from the East is about to start for Hollywood. SAM KATZ and General Manager R. A. ROWLAND are among those expected in the southern city, January 12th.

*

B. BERNSTEIN, owner of the Southern Poster Exchange, Los Angeles, is the proud father of a new 1924 baby girl. Mr. Bernstein was busy buying the cigars and soda water for the boys along the line.

*

C. E. WALKER plans to open his beautiful new house at Santa Ana, January 15. It will be known as the Walker theatre, and cost, it is said, a quarter of a million.

*

M. A. HULLING, formerly Associated Exhibitors' branch manager of San Francisco, has resigned to take charge of the Oppenheimer Exchange of Los Angeles. DAVE BEIDEMAN will continue to handle Warner Brothers' features for this territory. MORGAN WALSH, San Francisco, branch manager, spent a few days in L. A., renewing old acquaintances and to see Mr. Hulling safely launched.

*

C. M. PEACOCK, manager of Paramount's L. A. office, has left for New York City to attend the National Convention of district and branch managers. F. FOUNTAIN, traveling auditor, is spending a few weeks at this office. M. C. BURLES, formerly of Salt Lake is now setting in the dates and the following quartet are doing a whale of a business: PAUL WILSON, traveling Arizona, CARL PONEDEL, sales manager, F. C. CLARK, southern California and I. G. WHITE, city

*

W. S. RAND, United Artist Manager of L. A., reports that R. G. Turner has been transferred to the San Francisco office for an indefinite period.

*

E. L. FRANCK, our old friend from the Oasis theatre of Ajo, Ariz., is now located at the Mason theatre, Santa Paula, Calif. E. L. says business is fine, but he sure does miss the copper country.

*

E. E. ANDERSON, prominent West Coast exhibitor, has purchased the W. F. Alder picture, the "Isle of Vanishing Men" a real south sea picture. Mr. Anderson reports that Clunes' Broadway in L. A., broke all house records for a three weeks' run on this picture.

*

At the Metro studio we watched VICTOR SCHERTZINGER directing Jackie Coogan in "A Boy of Flanders", his second Metro picture. Not content with directing pictures, he devotes his spare time to his music, for he was formerly musical director for such famous artists as Calve and Nordica. He wrote the musical score for "Robin Hood" and "Strangers of the Night" as well as for his own production, "Long Live the King". At the present time he is composing the score for Mary Pickford's "Dorothy Vernon of Haddon Hall", and has just written a beautiful theme song for Jane Novak's "The Lullaby". He is also the composer of "Marcheta", "Just an Old Love Song", and a number of popular musical comedies, including the famous "Flora Bella".

*

Over a thousand American soldiers, more than six hundred cavalry horses and the full equipment of modern warfare including tanks, motor lorries, aeroplanes and hundreds of big guns have been loaned EMORY JOHNSON by the U. S. Government for dramatic scenes in his next F. B. O. production, "Swords and Plowshares".

*

Film Booking Offices announce that EDNA WILLIAMS, head of the foreign department, has contracted for the distribution of F. B. O. product in Australia and New Zealand through Chipman, Ltd., N. Y. The contract covers productions including: "Human Wreckage", "The Mail Man", "Daytime Wives", "The Lullaby", "Judgment of the Storm," "Dancer of the Nile", "Divorce", "Lights Out", "Blow Your Own Horn" and others.

*

H. D. MCBRIDE of the Metro publicity division is back in Los Angeles after exploiting "Scarmouche" at the Capitol theatre, San Francisco, Calif. Phil Gerdsorff of the publicity division of the Metro Los Angeles office is busily engaged these days in going over plans for the early showing in Los Angeles of the Louis B. Mayer-Reginald Barker production "Pleasure Mad".

*

HARRY LUSTIG and B. F. ROSENBERG of the Metro Organization returned to the city after a three day trip to Salt Lake City where a Western meeting was held. E. M. Saunders came from New York to attend this meeting. Plans for the handling of "The White Sister" with Lillian Gish were gone over.

*

WHITNEY YOUNG, formerly with Metro in Seattle has joined the sales force of the Los Angeles office. Mr. Young has been with Metro for the past seven years.

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—In line with its expansion plans the Hodkinson Corporation announces the appointment of Lesley Mason as Western Representative with headquarters in Los Angeles. Mr. Mason leaves New York for the coast today and will assume his new duties the early part of next week with temporary headquarters at 935 South Olive Street, Los Angeles.

THE FILM MART

Fox

FOX ANNOUNCES that a photoplay edition of "The Shadow of the East," which the company has made into a special production, has just been issued by A. L. Burt Publishing Company. . . . Fox has started actual production work on Channing Pollock's stage play, "The Fool." Henry Millarde is directing Edmund Lowe, Brenda Bond and Raymond Bloomer in the feature.

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ANNOUNCEMENT is made by Fox Film Corporation that the Odd Fellows Lodge has signified a willingness to cooperate in exploiting "The Shepherd King." The reason for this interest in the feature is that the Odd Fellows ritual is based on the story of Jonathan and David as presented in the production.

✦ ✦ ✦

MARIAN NIXON, who is one of the Baby Stars of 1924 selected by the Wampas, has the leading feminine role opposite John Gilbert in "Just Off Broadway" which will be published on January 20. Another Gilbert vehicle, "The Wolf Man," has had its publication date changed from February 10 to February 17. The Charles Jones picture, "Not a Drum Was Heard," has had its publication date moved back January 20 to January 27.

Associated Exhibitors

"SOUVENIR," featuring Agnes Ayres and Percy Marmont, will be published by Asociated Exhibitors on March 9. The downfall of Russian royalty and the red upheaval in that country are displayed in intimate detail in this production . . . Charles Ray's biggest picture, "The Courtship of Myles Standish," with the star appearing in person, continues to draw big houses at the Central theatre in New York.

✦ ✦ ✦

SEVEN TRY-OUTS were given Douglas MacLean's newest production, "The Yankee Consul," before various audiences in order that the star and his management might test the picture's reaction on the public. This attraction is acclaimed even better than the star's previous Associated offering, "Going Up."

Educational

JIMMIE ADAMS has as his co-star in the Christie comedy, "Aggravating papa," Peter the Great, a champion police dog. The subject will be published in February. . . . Educational reports that the great number of voluntary letters forwarded by patrons to theatre owners throughout the country evidences the popularity with which the "Sing Them Again" series is being received. . .

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

He Wrote Too Hastily

HUMBLE, TEXAS.—To the EDITOR: Some few days ago I wrote you a letter for publication regarding the working of the Film Board at Dallas, Texas. In this letter I made a statement to the effect that Mr. Sydney Cohen had taken my case vs. First National up with the New York office without results. This statement might be misconstrued by some. The facts of the matter are that Mr. Rowland of First National did acknowledge receipt of Mr. Cohen's letter and advised him that the Dallas office would adjust the matter satisfactorily.

What I intended to state was that I had received no satisfaction from the Dallas office of First National. However, since that time, I have received a check covering my deposit with this company. In the course of my letter I criticised the Dallas Board for their inattention to my claim. It now appears as if I were a bit hasty in this. I am just in receipt of a letter from our state president Mr. H. A. Cole in which he advises me he received the hearty co-operation of the Dallas Board and of Mr. Douglas the secretary in the handling of my claim and they had awarded me the sum of $24.60 in settlement. My original claim was for $171.23. This was quite a reduction and as Mr. Cole states he thought it was settled entirely at too low a figure. However, the fact that it was settled and settled in my favor prompts me to re-adjust my opinion of the Board at Dallas and give them credit for what they did do.

My contention in the first place was not for the purpose of making anyone pay me anything but as we have no way of adjusting injustices except through the pocket book I took the only method known to correct an evil. My actual loss was much more than the claim allowed me but I am this date sending my check to the M. P. T. O. for $25.00 to cover my membership dues.

If you have already published my former letter, kindly give this one prominence and if you have not published the former letter it might save friction by not publishing either now the matter has been adjusted.—E. W. COLLINS, Star Theatre, Humble, Texas.

Endorses Jenkins' Article

ASHLAND, KAN.—To the EDITOR: I notice Paramount's profits, after deducting for taxes, for the first nine months of 1923, was something over three million dollars, or practically $15.00 per share dividend on common stock. Even in face of this the distributing companies are asking more money than ever for their product, putting up the stall that they were losing money.

If this thing keeps up much longer I am going to be compelled to close my doors; as it is I am running pictures eight months to a year farther behind release date than I used to run them, and still pay as much, and in many cases more, than I did when I was able to use newer pictures. In running the older pctures the smaller exhibitor has to take his chances on getting a print good enough to go through his machine and in many cases the prints are so badly torn up that it ruins the entire picture, yet they want just as much for this junk as if you were getting new prints. Personally I can't see where the small exhibitor can get off if something isn't done to lower film rental, and I suppose that will never be done as long as Norma draws $10,000 and the others in proportion.

"Old Man Jenkins" expressed my sentiments exactly in his "A Ship Headed for the Rocks" in the HERALD of December 29th.—S. G. IHDE, The Photoplay, Ashland, Kansas.

Dramatic moments from Rupert Hughes' production "Reno" with Helene Chadwick, George Walsh and Lew Cody, a Goldwyn Cosmopolitan picture.

"Film Salesmen I Have Met"

COLDWATER, KANSAS.—To The EDITOR: I take great pleasure in expressing my views along some line of the show business in the small towns. I have been in the show business for five years in the town. Yes, I take the HERALD too, and enjoy the letters and reports very much. However, I have not sent in any reports to date but will enclose a few today.

Referring to G. R. JOHNSON's letter in the December 29 HERALD, in regard to his contract being rejected, I have had similar experience along this line, but I know what I can stand and I stand firmly and will not pay any more. Another thing that I firmly believe and that is I think it is a sin to the industry for the pictures that make a great hit with the larger cities. Then the exchanges base their prices for the small towns on what the same picture does in the key towns. That isn't right. Why? Well, one thing is this, the cities have population enough that caters to that class of pictures. So it pays them for a two or three-day run or possibly a week's run. If they did not get enough to pay them for a week's run they surely would not run it that long. The same to an exhibitor who knows how many of his people caters to such and such a picture.

The day of experiments along this line is over for me, for I have learned my lesson. I think it boresome for a salesman that more than likely is on his first trip to tell a fellow what he ought to do and not do. As I said before, I have been in business five years and I think in that length of time one has experiments along all lines. However, they are always coming at you with a new angle again.

Speaking of film salesmen, they have some mighty fine fellows, too. It takes all classes of people to make a world. And we have them. I have a few *personal* friends salesmen. Now I say personal. Probably I should not use that word, but nevertheless you can depend on what they tell you and are not trying to hook and crook you on every turn. These kind of guys when they return can always sell me more of their product if I do good and can depend on their word. The slicker that comes to me all swelled up over his job and always talking of K. C. has no place out in the small town territory, for I firmly believe that he does more harm to the company that he works for than he does good. He probably, after having a chat with the exhibitor and fails to sell any of his products, leaves saying to himself you poor country boob.

The exhibitor is between two fires, one the exchanges asking too much for their product and his audience that he has to meet face to face in everyday life. Boys, don't believe all that I am telling you, but should "SHERIN IHDE" of the Photoplay, Ashland, tell you anything, you may mark it down that way. He's a reguar fellow.—PAUL E. GUSSETT, Pike Theatre, Coldwater, Kansas.

He's Keen for Kean

TILDEN, ILL.—To The EDITOR: The other day when in St. Louis I met a bunch of exhibitors who were complaining about the high prices of program pictures. Yes, I'll admit some exchanges try and stick you in the price of service. I had just come out of an exchange disgusted myself, as I wanted a program for the following day, but I did not buy from them as I thought that they were trying to hold me up, just because I had used some of their service and had personally told them the service went over good here, but I did not buy.

I just went across the street and stepped in an exchange while not quite as large a building as the other, there was a bunch in there that always had the glad hand for you whether you bought or not. Yes, I am a fellow that always admire a clean Kean cut manager. Well, this manager was of this type, while being Kean he was not very old, I know some other Kean managers but he is the daddy of this one. Well, he has not got anything on his son. I hope this Kean cut manager don't see this as he will swear I am just kidding him.

After telling him my troubles I asked him if he was selling any service to the small town guy. He knew what I meant and got out his order blank. Well, I got my program and about five more. Why? Because the Kean manager knows just what I want and also knows the price I can pay for my town, which is a small mining town. Listen, you fellows who are always growling about prices, just drop in this place and try him out. Don't be afraid of this fellow just be-

cause he is Kean. He's all right and has got the picture for the small town guy.

The way I buy is just hand him a check for all I buy and when you go in the next time he's there waiting for you, providing you let him know you are coming in. Well, I have told you this man is Kean cut and his name is Tim W. McKean, Mgr. of F. B. O. of America, St. Louis branch. Give him a chance and he'll sell to you.—CHAS. E. BARBER, Electric Theatre, Tilden, Ill.

Why One Theatre Closed

LAKE CRYSTAL, MINN.—To THE EDITOR: In 1920 we booked a number of pictures on contract with Pathe with $10.00 deposit. Found it impossible to get the advertising we needed and our telephone bills were almost as much as our program. At last they sent us one sheets on a serial and a comedy to advertise a feature. We canceled our contract and gave them our deposit for we were losing our patrons.

In 1921 we were holding several contracts with other exchanges; with Metro a $25.00 deposit, with Select a $15.00 deposit and Universal a $50.00 deposit. Then Metro gave us a dark house, holding $15.75 for the program they should have sent us. Universal wrote us they were sending the program we had paid for "but must cancel our contract with them until we settled with a brother exchange," and they returned our deposit when we asked for it.

We called Select over phone for a program to use Decoration day and they said "You bet"; sent us the advertising for "Ghosts of Yesterday"; cashed our check for $27.65 in payment but did not send the picture and we had a dark house Decoration day and also the following Wednesday, they keeping and cashing check for the picture $14.71. Both exchanges did this without telling us. Why?

This transaction gave Metro $40.75 and Select $57.36 and they still have our money. Later Metro tried to force us to take pictures by sending two programs C. O. D., but Select has never written or done anything about it. At the time we were a member of the Protective League. We asked help from them but got none and later were told the E. P. L. had no quarrel with the Film Board of Trade.

Now, through no fault of ours, we are closed and our equipment stored until we can find a town (our size) to put in a movie.

We paid for every program we ever used most of the time a week in advance, and now while we need the money due us we have still with the exchanges with that named above $166.61.

Deposit with Friedman	$20.00
Paramount	15.00
Goldwyn	15.00
Robertson Cole F. B. O.	11.00
Vitagraph	7.50

We have written to the eastern offices about this but they "refer the complaint to their Minneapolis Exchange Manager."

Wish we might find a way to get it back. We are old and went into this work thinking it was work that we could do and we trust we shall find our place again.—E. S. BEYNON, Lake Crystal, Minn.

Will Not Pay the "Tax"

PHILADELPHIA, N. Y.—To the EDITOR: The following is a copy of a letter sent today to the Forester Music Publisher, Inc., your city. Hope it expresses the thoughts of many exhibitors. At any rate such unjust methods get our goat. Letter follows.

Yours of Jan 2 requesting us to play your music, received, also copies of the free music.

I am just an ordinary American citizen, living in just an ordinary American town, but why in the name of reason such unjust conditions as this music tax can be put over in this country I am at a loss to understand.

The unfairness of the thing: You send us free copies of your music, urging us for your own benefit, to popularize them in our theatre. Then if we do as you request, along comes a cheap lawyer not brainy enough evidently to make a living at his profession, threatening us with legal action, expense and damage if we do play your music for your benefit.

The trouble is too few Americans today are standing on the great principles that will preserve us as a nation. If this tax was only 5c a year I would absolutely refuse to pay it for the privilege (?) of playing your music for your benefit. Not until every one has the true love of his country at heart will these unreasonable conditions cease to exist.

We can obtain all the music we want from "dyed in the wool" American publishers, honest business men and artists who are not connected with enterprises, with the one purpose of financial gain, regardless of method. Not until service is the predominating principle of the American people, and the courage to stand for right business methods, will many wrong conditions in our country be corrected.

Too much stress is put on the depredations of the lawless, but those who disregard right, and do it within the law, are a far greater menace.

We also enclose their letter to us, which is similar to many we get from music publishers in the combine.

If, for the good of the betterment of conditions, you see fit to publish this letter, believe it will find a response in the minds of many entertaining like ideas.—D. C. ALDRICH, Philadelphia Town Hall, Philadelphia, N. Y.

Concerned for Phil

NELIGH, NEB.—To THE EDITOR: There's nothing like an apartment booze party shooting scrape to get headlined in all the press, and if sister Mabel figures in a few more of them the small town exhibitors ought to be crazy to play her pictures.

I'm glad my friend, Phil Rand, had his wife with him.—J. C. JENKINS, Auditorium theatre, Neligh, Neb.

Stop Waste and Improve Films

PITTSBURGH, PA.—To the EDITOR: Getting pretty well "fed up" on 9-10-11 and 12 reel specials, super specials and extra super specials. Most of them would be infinitely better if made in 6 or 7 reels. In my opinion exhibitors, as a whole, would welcome the elimination of the growing practice of "padding" which is being carried to extremes by many producers of late. Why continue piling up expense by making extra length features that only serve to handicap exhibitors, financially or otherwise? Six or seven reels should suffice to tell any story Abas the padding!—HENRY W. GAUDING, Lincoln Theatre, Pittsburgh, Pa.

They're Getting Cautious

SALMON, IDAHO—To the EDITOR: I had a new one pulled on me the other night. I reserved a twelve reel show and in the twelve reel show there were three new reels. And there was a note in the box telling me that if I did not return these three new reels they would charge me fifty cents a reel. Can you beat it? It may have happened to other exhibitors but it was the first time it ever happened to me.—W. J. VAN STRATT, Asst. Mgr., Rex Theatre, Salmon Idaho.

Doesn't Recognize Story

TOMBSTONE, ARIZONA—To the EDITOR: One of the most important things we note is: A picture is made from a scenario written from any late book, which has had a big run. When it appears on the screen you hardly know it is the same story or supposed to be and the people who come to see it because they read the book "Kick and Kick" over the emasculation of the original story.—GIACOMA BROTHERS, Crystal Theatre, Tombstone, Arizona.

"Let Not Man Put Asunder"

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

L. R. Crook of the National Theatres Syndicate, has just added another theatre to his ever increasing chain of theatres throughout California. He has just closed a deal through the offices of J. R. Saul whereby he has purchased the Liberty theatre in Marysville from Mrs. F. E. Smith. With the purchase of this theatre, Mr. Crook will have control of the theatre situation in Marysville, as it was announced by J. R. Saul a few weeks ago that Mr. Crook has purchased the Atkins theatre together with the real property.

*

Frank C. Burhans who has traveled the Sacramento Valley, North Coast and Nevada territory for the past months, has handed in his resignation in order that he may leave selling film, to start selling pictures to the public. In other words he will now be a theatre manager for the National Theatres Syndicate with his headquarters at Modesto.

*

The bowling team from the Troy, N. Y., theatre will dine at the expense of the team from the American theatre in that city on January 9, as the result of a recent series of games between the two houses. Many of the film exhibitors and exchange managers have also been invited to the coming affair.

*

Jacob Golden, a former well known newspaper man of Albany, N. Y., has been selected to manage the Griswold theatre in Troy, N. Y., succeeding Walter Powers.

*

F. M. Robinson has sold his interests in the Comfy theatre at Comfrey, Minnesota to Joseph Tomblin. Mr. Robinson will continue to operate the Grand theatre at Springfield, Minn.

*

Roy A. Fuhrer has sold the Princess theatre at Earle, Ark., and taken over the Star theatre at Yates Center, Kans.

*

G. L. DeNune, who operates the Majestic theatre at De Witt, Ia., has purchased the Lincoln theatre at Fulton, Ill. He will continue to operate the DeWitt theatre.

*

W. R. Hughes, manager of the Rialto theatre at Eureka, California, has succeeded James Chase as manager of the State theatre. Chase has been made assistant booker for Eureka Theatres Company and will be located in San Francisco.

*

The management of the St. Denis theatre, Sapulpa, Okla., has been taken over by **C. A. Veteto** of Commerce, Okla.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address; "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Associated Exhibitors

Why Worry, with Harold Lloyd.—This one not so good as his other comedies, but will get you by if Lloyd is liked. Nothing to it but laughs, which ought to please. We used large circus heralds from Adart Advertising Co., St. Paul. Six reels.—Miller & Wilcox, Lake View theatre, Lake View, La.—General patronage.

The Man Between, with a special cast.—A tale of the North land that is well staged and capably portrayed. Pleased our patrons. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Real Adventure, with a special cast.—A nice litte story. Gross receipts $10.15. Too cold to draw them away from the coal stoves. Five reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—General patronage.

F. B. O.

Fashionable Fakirs, with Johnnie Walker.—A good comedy-drama that was enjoyed by patrons. Plenty of comedy sprinkled through this and story is interesting. Five reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Yesterday's Wife, with Irene Rich.—No excuse for selecting such a silly, nonsensical story for any picture. Through six reels I sat hoping that something would happen some time, but all in vain. Nothing happened. Glad when it was over. Still some people told me it was a wonderful show. Six reels.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Lights Out, with Ruth Stonehouse.—The best mystery story I ever saw, and all the patrons agree. Action, fun, thrills from the first minute to the last, also clean and wholesome. Used with "Timber Queen." Seven reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Gay and Devilish, with Doris May.—Doris May always pleases, ever since her first picture, and our patrons like her.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—Transient patronage.

Divorce, with Jane Novak.—Good picture and a good story. One every neighborhood house ought to play. Seven reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Divorce, with Jane Novak.—If your patrons like the same old thing in the same old way, all right. The old story of another woman stealing hubby, and finally he "realizes." No business. If they are looking for something different, this "ain't" it. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Divorce, with Jane Novak.—A good, clean, story, well acted. Six reels.—L. N. Savage, Alhambra theatre, Rockport, Ind.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Here is a wonderful picture with a wonderful moral and it has wonderful drawing power. If you don't make money on this one, it's your own fault. Book it and push it. Eight reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—This is a picture that should be shown in every city and little burg in the states, and should be a lesson to everybody to fight the terrible drug habit, and believe me, I don't think that Mrs. Reid left out anything to make this great picture 100 per cent. This picture is a message to be carried the world over and should be liked by everybody. If it ever occurs, which always does in most towns, that anybody could stand up and say that they did not like this picture, they should be whipped, because Mrs. Reid has taken a lot to make a picture of this kind. Show it and boost it to the skies. Eight reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Went over big and the patrons all liked it. Book this one and make some money. Eight reels.—R. M. Ford, Broadway theatre, Oakland, Cal.—Down town patronage.

Human Wreckage, with Mrs. Wallace Reid.—A fine picture from a moral standpoint and, while it is no wow as entertainment, it pleases mighty well. The only picture we ever used three days, and it brought good business all three nights. Did more business with it than any of the big expensive Lloyd's, "Way Down East," or in fact anything we have used since the balmy days of '19, when any old thing would get the money. Charged twenty and forty cents. Film in horrid shape. Eight reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kans.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—A picture that should be shown, but it is not very pleasing. It will draw fairly well.—R. C. Williams, Majestic theatre, Streator, Ill.—Neighborhood patronage.

Desert Driven, with Harry Carey.—A good Western. Plenty of action and pleasing youngster in cast. This seems to me to be one of Carey's best for F. B. O. Had good print. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

The Miracle Baby, with Harry Carry.—This is a good Northern mining camp story. Not a Western picture. You'll find it a good one. Somewhat draggy at times, but at that it's O. K. Don't play this as a Western, as it's not. Business very good first day; off the second. Six reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

My Dad, with Johnnie Walker.—Fair Northern picture. Not so good as supposed to be. Broke all past records, but "Amateur Night" did it and not "My Dad." Print in good condition. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

My Dad, with Johnnie Walker.—Dense, dark, blacker than Coalie's heel. We looked several times to see if the fireshutter had not become disconnected and fallen down. What's the excuse? Won't some producer please explain it?—Fahrney & Elson, Electric theatre, Curtis, Nebr.—Small town patronage.

Captain Fly-By-Night, with Johnnie Walker.—Fair costume picture of early days in California. Pleases 75 per cent. Print good condition. Price O. K. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

When Love Comes, with Helen Jerome Eddy.—Good rural melo. Better than the title would indicate. Clear, bright print which is half of the show.—Fahrney & Elson, Electric theatre, Curtis, Nebr.—Small town patronage.

Westbound Limited, with Ralph Lewis.—This is good. You ought to run it unless you have to take "The Son of the Wolf" or "The Kickback." There are several flaws in the direction, however. Ralph Lewis is fine. Graves, John Harron, Claire McDowell and Wedgewood Nowell are good also. Seven reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Westbound Limited, with Ralph Lewis.—A real audience picture, enjoyed by young and old. Best two days' business since "Human Hearts." Print in poor condition, as are 90 per cent of F. B. O.'s films. Seven reels. — Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

Westbound Limited, with Ralph Lewis.—Not a whale of a picture, but held interest very well. Does not come up to advertising. Pleased about 70 per cent. Ran Aesop's Fables" and Paul Farrott comedy. Made a good program. Company wants all you can get in at box office and then some. No more.—O. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Can a Woman Love Twice, with Ethel Clayton.—Ethel was in tears and agony

Give First Box Office Information

First box office information on the following pictures is given by contributors to this department in this issue:

Conductor 1492
Don't Call It Love
Fashionable Fakirs
Flaming Youth
In the Palace of the King
Lone Wagon, The
North of Hudson Bay
Temple of Venus, The
West of the Water Tower

"Let Not Man Put Asunder"

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

ADAMS, ROY W., Pastime theatre, Mason, Mich.
ALLEN, CLYDE, Casino, Antwerp, N. Y.
ALGUIRE, MRS. C. C., Coloma, Coloma, Mich.
ANDERSON, ROBERT L., Olympic, Forks, Wash.
ANDRESEN, J. W., Rialto, Cozad, Neb.
ARMENTROUT, RUSSELL, K. P., Pittsfield, Ill.
ARMISTEAD, E. A., Lyric, Easley, S. C.
BABIN, M. J., Fairyland, White Castle, La.
BARBER, CHARLES E., Electric, Tilden, Ill.
BARTLETT & SON, C. W., Majestic, Artesia, N. M.
BELL, MRS. LOLA, Queen, Lonoke, Ark.
BERGER, S. A., Star, Jasper, Ind.
BICKEL, J. C., Ruble, Logan, O.
BIERWIRTH, H. C., New Liberty, Varina, Ia.
BILLS, C. H., Opera House, Lenora, Kan.
BOLLMAN, V. G., Castalia, Castalia, Ia.
BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.
BROWN, C. L., Paramount, Elizabeth, La.
BROWNE, FRANK L., Liberty, Long Beach, Cal.
BYERLY, C. M., Rainbow, St. Paris, O.
BYERLY, S. L., Ideal, DeGraff, O.
CAIRNS, JACK, Brooklyn, Detroit, Mich.
CARTER, MRS. LINNIE M., Court, Huntington, Tenn.
CAUSEY, HUNTER, Pastime, Gloster, Miss.
CLARK, W. M., Castle, Havana, Ill.
COLLINS, E. H., Star, Humble, Tex.
CREAL, W. H., Suburban, Omaha, Neb.
CRONKHITE, C. C., Lyric, Fairview, Okla.
CROSBY & SCHWIERSKE, Rex, Colby, Wis.
DASPIT, HAROLD, Atherton, Kentwood, La.
DeBAGGIO, HARRY, Retired.
DeMORDANT, PAUL, Rialto, Blackfoot, Idaho.
DINSMORE & SONS, Majestic, Weiner, Ark.
DOWLING, ROY L., Ozark, Ozark, Ala.
ELLIOTT, E. H., Palace, Lynn, Ind.
ESTEE, P. G., Fad, Brookings, S. D.
EULER, J. R., Opera House, South English, Ia.
FOSTER, M. P., Orpheum, Harrisburg, Ill.
FOX, Mr. and Mrs. E., Princess, Obion, Tenn.
GAILEY, E. E., Crystal, Wayne, Neb.
GAUDING, HENRY W., Lincoln, Pittsburgh, Pa.
GUERIN, W. R., Grand, Paulding, O.
HARRIS, F. N., Amuse, Hart, Mich.
HELD, P. G., Sterling, Fairmont, Neb.
HESS, LESTER S., Opera House, Chapin, Ill.
HICKMAN, R. W., Lyric, Greenville, Ill.
HILTON, O. A. B., Park, Sioux City, Ia.
HINDS, FRED C., Cresco, Cresco, Ia.
HORN & MORGAN, Star, Hay Springs, Neb.
HORNUNG, ADAM, Victor, Victor, Mont.
HUESTIS, B. F., Community, Harbor Beach, Mich.
IHDE, S. G., Photoplay, Ashland, Kan.
JENKINS, J. C., Auditorium, Neligh, Neb.
JESSE, Mr. and Mrs. T. R., Idle Hour, Humphreys, Mo.
JOHNSON, O. W., Roberts, Roberts, Idaho.
KHATTAR, GEORGE, Khattar's, Sydney, N. S., Can.
KOOKER, D. A., Happy Hour, Ewen, Mich.
KUDLACEK, J. J., Swan, Swanton, Neb.
LANGACHER, CLARENCE, W., New Glarus, New Glarus, Wis.
LOWELL, BERT S., Rex, Tripoli, Wis.
LUNA, E. D., Cozy, Lincoln, Ark.
LYNCH, C. H., Gem, Peoria, Ill.
MARTIN, HUGH G., American, Columbus, Ga.
McCORMICK, B. P., Liberty, Florence, Colo.
MENDENHALL, C. A., Star, Oregon, Ill.
MEYER, FRED, Palace, Hamilton, Ohio.
MILES, A. N., Eminence, Eminence, Ky.
MILLER, C. R., Gem, Spur, Tex.
MILLWARD, VICK, Harris, Bancroft, Idaho.
MOORE, L. R., Roma, Columbus Grove, O.
MOORE, MRS. J. W., Lyric, St. Charles, Mo.
MOULTON, C. H., Bijou, Beach, N. D.
MUSSON, WALTER H., Queens, Hespeler, Ont., Can.
O'HARA, F. J., Community, Elgin, Neb.
O'NEIL, E. J., Broadway, St. George, N. B., Can.
PARKS, O. E., Strand, Perry, Ga.
PATRICK, W. D., Strand, Florala, Ala.
PHILLIPS, D. H., Film, Craigmont, Idaho.
PILLIOD, L. A., Photo Play, Grand Rapids, O.
PORTELL, JOSEPH G., Delray, Detroit, Mich.
POWERS, C. H., Strand, Dunsmuir, Cal.
RAND, PHILIP, Rex, Salmon, Idaho.
REA, GEORGE, Colonial, Washington C. H., O.
REDISKE, G. F., Star, Ryegate, Mont.
REYNOLDS, E. J., Liberty, Pasco, Wash.
RILEY, R. ROSS, Wigwam, Oberlin, Kan.
RITTER, G. J., Regent, Bogota, N. J.
RIVA, C. A., Pastime, Tilton, N. H.
RYAN, CHARLES H., Milford, Chicago, Ill.
SABIN, F. E., Majestic, Eureka, Mont.
SAMPLE, F. R., Schaghticoke Am. Assn., Schaghticoke, N. Y.
SCHMIDT, J. W., Grand, Breese, Ill.
SPAINHOUR, C. A., Twilight, Greensburg, Kan.
STANTON, MILLER, Pictureland, Cohocton, N. Y.
STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.
STEEL, ALEX, Princess, Strand, Farmington, Ill.
STETTMUND, H. G., Odeon, Chandler, Okla.
SUSZYCKI, A. A., Majestic, Mauston, Wis.
SWARTHOUT, E. W., Palace, Aurora, Ind.
THOMPSON, H. P., Liberty, Pardeeville, Wis.
TILLER, JACK, Temple, McCook, Neb.
TROYER, O., Lyric, Rugby, N. D.
VAN NOY, HARRY, Riviera, Starland, Anderson, Ind.
VAUGHAN, GEORGE, Grand, Dunnville, Ont., Can.
VEATCH, A. L., Princess, Morganfield, Ky.
WHARTON, E. L., Orpheum, Glasgow, Mont.
WHITE, D. A., Cozy, Checotah, Okla.
WILLIAMS, JOHN M., Park, Glen Rose, Tex.
WINTERBOTTOM, WM., Electric, Brady, Neb.

Membership application blank on opposite page.

through too many reels to please any audience. A poor story, poorly directed, and away below the usual run of Ethel Clayton pictures. Seven reels.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Can a Woman Love Twice, with Ethel Clayton.—A very good program picture, which you can afford to advertise.—R. C. Williams, Majestic theatre, Streator, Ill.—Neighborhood patronage.

Can a Woman Love Twice, with Ethel Clayton.—Good. My patrons enjoyed this one very much. Small crowd, account of bad weather. Six reels.—N. E. Frank, Regent theatre, Wayland, Mich.—Small town patronage.

Can a Woman Love Twice, with Ethel Clayton.—The title don't fit the picture so very well, but my, how it drew! Friday is our weak night and we packed 'em in without extra advertising. Women liked it fine. Men thought it so-so. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Stormswept, with Noah and Wallace Beery.—Very satisfactory program picture. Five reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Good Men and True, with Harry Carey.—A good program picture. Cast includes Noah Beery and Tully Marshall. Six reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Snowshoe Trail, with Jane Novak.—Good snow picture. Pleased 90 per cent. Print in good condition. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

The Fourth Musketeer, with Johnnie Walker.—A picture that pleased all of my patrons on an off night. Enough comedy to hold interest and was not held up when I bought it. Heard many comments on it as patrons went out. Small town. Admission fifteen and thirty cents.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Mining town patronage.

Crashin' Through, with Harry Carey.—A good Western that will please most Western fans. Cullen Landis miscast as villain, but rest of players are O. K. Some good scenic shots. Used Fable with this and pleased big crowds. Good print this time. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

Crashin' Through, with Harry Carey.—Average Carey picture. Fair story; good photography. Played Buster Keaton in "Haunted House," which made an excellent program. Six reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

Wonders of the Sea, with a special cast.—Any house owes it to his patrons to show this picture, as it's 100 per cent entertainment for both old and young. The advertising is good. Print in fair condition. A two reel Snub Pollard comedy, "Where Am I?" made a good show. Six reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

In the Name of the Law, with a special cast.—This is a good picture. Received a terrible bad print on this one. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Third Alarm and **Westbound Limited,** with Ralph Lewis.—Here are two mighty fine pictures, the kind people want to see. Can't say which one is the better. Both good, but the last one drew twice the business the first one did, as I advertised it as same cast as "Third Alarm" and it really surprised me, the business we had on it. In fact, nowadays we are surprised any time we have any business. You can buy these right and they will get the money. Prints in good condition. Seven reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kans.—Small town patronage.

The Third Alarm, with Ralph Lewis.—Good picture for big or small town. Boost it and you will get the dough, boys. It's there.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

First National

Flaming Youth, with Colleen Moore.—Good production that drew and pleased. However, don't follow book, which if it had would have been better. Excellent production. Eight reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Flaming Youth, with Colleen Moore.—

Opened January 7 to biggest crowd in months. It's a wonderful box office attraction and a 100 per cent picture. Crowds stood in line all day waiting to get in. One of the greatest pictures of the season. —Frank L. Stannard, Liberty theatre, Long Beach, Cal.

The Wanters, with a special cast.—Now listen to me rave: Here is a showman's picture. All you got to do here is get your special music out and arrange according to cue sheet and you will have an effective entertainment. The story is modern and pretty well done. The cast is right up to First National standard and direction is first class. It will stand a raise in admission. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Bad Man, with Holbrook Blinn.—Most of audience seemed to miss the good points of this first class comedy-drama.—Nelson theatre, Pascagoula, Miss.—Small town patronage.

Anna Christie, a Thomas H. Ince production.—An artistic success, but a lemon at the box office. I played it after a big advertising campaign. Had a good opening, but no one enjoyed the picture. The next two days it absolutely died. It is neither wholesome nor entertaining.—R. C. Williams, Majestic theatre, Streator, Ill.—Neighborhood patronage.

Anna Christie, a Thomas H. Ince production.—Very fine production which did not suit my patrons.—Nelson theatre, Pascagoula, Miss.—Small town patronage.

Dulcy, with Constance Talmadge.—"Dulcy" is right. About the silliest and most senseless she has yet made, and she has made a lot of them. First National ought to be ashamed to take the coin, but Friend Connie is through so far as we are concerned. Seven reels.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

The Meanest Man in the World, with Bert Lytell. — Pleasing entertainment. Starts off on the time tried methods and goes through that way without a change. The story is interesting and the cast does their stuff with that assurance that they know what they are about. If there is anything about this to make possible such a high exhibition value, I did not discover it, even if I did see it myself. Business poor three days with no opposition.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Meanest Man in the World, with Bert Lytell.—Fairly good picture which we paid twice too much for. It's all right if you buy it right. Seven reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

The Fighting Blade, with Richard Barthelmess.—Did you ever look through a kaleidoscope? Get one instead of this picture. It will cost less and you'll be better off in the finals. One patron said, "Barthelmess has dropped pretty low to make such a picture." No wonder the Chicago wouldn't use it, but same high price to us. Lost money, of course. Nine reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Ponjola, with Anna Q. Nilsson.—A picture that pleased a fairly good audience two days, extremely cold weather. Many favorable comments. Admission ten and thirty cents. I consider it a good picture and thoroughly entertaining. Seven reels. —H. T. Hodge, Palace theatre, Abilene, Tex.—Neighborhood patronage.

Her Reputation, with May McAvoy.—Good New Years show. Cold weather here, but pleased all who saw it. If you can get them out in cold weather, First National will win for you. Seven reels.—Tyo theatre, Wray, Colo.—General patronage.

Her Reputation, with May McAvoy.—Made money on a week's run, playing to fairly good crowds during a week of cold weather.—Lee Balsley, Liberty theatre, Kansas City, Mo.—Transient patronage.

The Huntress, with Colleen Moore.—How near this came to being a knockout; merely a lack of a more closely knitted story with more tense situations. Miss Moore is fine, as usual, and patrons liked it as a whole, and at regular admissions it went over fine. Not a special.—V. G. Bollman, Castalia theatre, Castalia, Iowa.—General patronage.

The Huntress, with Colleen Moore.—Rather enjoyable production. Excellent work by the stars. Also Snitz Edwards and Walter Long. Bum biz. No doubt account pre-holiday shopping and church entertainments. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Huntress, with Colleen Moore. A decidedly different picture. One that is almost sure to please where society pictures have been shown in a great number. Six reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Ashes of Vengeance, with Norma Talmadge.—The picture's all right, but the rental was so darn high that I lost money. Also, I am a franchise holder and I notice lately, First National, all of the pictures that exhibitor can make some money on, they take it out the franchise and soak you big prices for it. Ten reels.—Nick

Club Starts Climb Toward Second Century Mile Post

Am enclosing a few reports and wish to ask you to put me in the "Herald Only" Club also. Don't know why I neglected doing this when it was first started, as the "Herald" is the only paper I report to each week, but better late than never, I guess.

Wishing you success, I remain

J. W. ANDRESEN,
Rialto Theatre, Cozad, Neb.

I wish to join the "Herald Only" Club, for I think "What the Picture Did for Me" is one of the greatest helps for the exhibitor that has ever been organized solely for his benefit.

Will state that I have been taking the "Herald" for some years and know that it has been an aid in our business.

WM. A. CLARK, JR.,
Castle Theatre, Havana, Ill.

I wish to join the "Herald Only" Club. Lateness in joining the club has been caused by indecision as to its value to this theatre. Very few of the late pictures are reviewed by members, most reports being of films shown here long ago. We specialize in new stuff, as fast as we can get it, but are sometimes obliged to drop back, because no decent films are procurable.

Am enclosing reports on two pictures we have shown in 1924 and will try our best to make 100 per cent reports hereafter.

B. F. HUESTIS,
Community Theatre, Harbor Beach, Mich.

I took over the theatre here in October and along with it came "Exhibitors Herald," and will say that it is the best thing I have inherited since I had a rich uncle die in the poorhouse. The things that suit me best are the box office reports and Phil Rand's dope about the wild and fair sex in Follywood. I do not live far from Salmon and you can bet that when he gets on that salmon spearing trip next summer I am going to send Mrs. Phillips, boss of the Film and other projects around here that the undersigned is connected with, home on a visit and run over to Salmon and see what the Red Salmon look like.

I take several other motion picture papers but have not made a single report to any other paper but the "Herald" and want to get in the "Herald Only" bunch at once.

DON H. PHILLIPS,
Film Theatre, Craigmont, Idaho.

NOTE. Enrollments this week bring the club membership to 109.

A blank for convenience in nominating entries in the "Herald Only" Club Favorite Star Contest is provided upon the second page following.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

Falkos, Strand theatre, Warsaw, Ind.—General patronage.

Ashes of Vengeance, with Norma Talmadge.—A very fine production and one that is finished in every respect. Will satisfy the better classes, and, although rated as being better than "Smilin' Through," it will not please as many people. Ten reels.—E. C. Potter, Firemen's theatre, New Hampton, Iowa.—Neighborhood patronage.

Potash and Perlmutter, with a special cast.—A fine picture, as good and entertaining as "Anna Christie" is repulsive. Everyone will enjoy it and tell you and your friends so.—R. C. Williams, Majestic theatre, Streator, Ill.—Neighborhood patronage.

Penrod and Sam, with Ben Alexander.—A very good picture for children, of which we have a great many as our patrons. The boy has the talent to act natural and does so to perfection in this production. Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Penrod and Sam, with Ben Alexander.—Picture drew better than most big super specials—such as "Robin Hood." Adults as well as the children were thrilled and amused beyond a doubt. Very clever comedy. Six reels.—Louis R. Markum, Dream theatre, Indianapolis, Ind.—Neighborhood patronage.

Children of the Dust, with a special cast. Fine picture of its kind, but did not please the men. Title also kept some away. First four reels devoted to story of childhood days of principals and two reels would have been plenty. A four reel picture drawn out to seven reels. Poor holiday business.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

Children of the Dust, with a special cast.—A fine picture with splendid heart appeal. You can face your patrons after showing this one. A Paul Parrott comedy with it made a 100 per cent program. Six reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Girl of the Golden West, with a special cast.—I am unable to agree with some of the reports on this one, as we think it is a high class Western, with a good story well enacted.—Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Mighty Lak' A Rose, with a special cast.—Eight reels. A wonderful little picture that sure pleased our patrons on Christmas day. Many fine comments.—Gregg & Hobbs, Liberty theatre, Caney, Kans.—Neighborhood patronage.

Skin Deep, with Milton Sills.—It is quite old now, but it is a good one to show, especially if you have many ex-service men in your town. It pleased the majorty. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

Within the Law, with Norma Talmadge.—An excellent production. One of Norma's best. Many favorable comments. Good patronage, three day run, but not what it should have been. Good picture, but price too high. Just about broke even. Eight reels.—H. T. Hodge, Palace theatre, Abilene, Tex.—General patronage.

Within the Law, with Norma Talmadge.—Good for neighborhood houses, but not downtown for second run. Eight reels.—R. M. Ford, Broadway theatre, Oakland, Cal.—Downtown patronage.

Within the Law, with Norma Talmadge.—Simply fine, and that's that. Played this Christmas and did fine business. Norma has always been a drawing card for me and this fact, coupled with the popularity of the play, made a great combination. Not so sentimental as "Smilin' Through," but Norma's acting is more versatile and gives her a splendid opportunity to prove her talents. In this day of costume plays and jazz pictures this comes as a real diversion and proves a timely attraction. Play it. Eight reels.—V. G. Bollman, Castalia theatre, Castalia, Iowa.—General patronage.

The Voice from the Minaret, with Norma Talmadge.—Poppycock of the first water. Norma had better get a different brand of stories, as this eternal triangle stuff is hurting her following. Very poor business on this one.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

A Man of Action, a Thomas H. Ince production.—Good picture. They send us good prints. Better than most specials we run. Buy First National right and get behind them. They have good trailers on their service. Five reels.—Tyo theatre, Wray, Colo.—General patronage.

A Man of Action, a Thomas H. Ince production.—A good picture and one that will please, but not a special in any way. Six reels.—E. C. Potter, Firemen's theatre, New Hampton, Iowa.—Neighborhood patronage.

The Hottentot, a Thomas H. Ince production.—The best all around picture we have run. Seven reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Hottentot, a Thomas H. Ince production.—Boy, here is some picture. Best action, best comedy, best thrills, best all around picture in years. Six reels.—W. P. Brown, Nifty theatre, Waterville, Wash.—General patronage.

The Hottentot, a Thomas H. Ince production.—One of the best pictures we have ever shown in our theatre. A clean cut comedy with a thrilling steeplechase that had them standing on their ears at the finish. Here is a picture you can play up big and the picture will back it up. Pleased 100 per cent. Give us more like it. If all pictures were as clean as this there would be no need for censorship. Seven reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—General patronage.

The Lonely Road, with Katherine MacDonald.—A most pleasing story told in a most pleasing way. Consider this a very good picture. Pleased about 75 per cent. Ran "The Haunted Valley," with Ruth Roland. Very interesting serial.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Lonely Road, with Katherine MacDonald.—They surely were lonely—the few who came, because there were so few others. Now this picture, with an actress, would measure up to average program. For all of that, Katherine does some better than heretofore, but her previous stuff has been so hopeless that the only way we could get them in would be to give a free show. This series is, of course, merely one that is thrust upon us along with some good pictures. Six reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

Slander the Woman, with Dorothy Phillips.—Good picture for Dorothy Phillips fans. Not as much action as "Hurricane's Gal," but will please generally. Seven reels.—E. C. Potter, Firemen's theatre, New Hampton, Iowa.—Neighborhood patronage.

Slander the Woman, with Dorothy Phillips.—Such a name for a picture, but if you can get them in the picture will please. The name sure hurt my Christmas business. Some would not even let their children attend on account of the title.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Daddy, with Jackie Coogan.—If any actor has anything on little Jackie, why, they got to show me. This picture is absolutely wonderful. You will laugh and cry and regret to see the end. Book this one by all means.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Daddy, with Jackie Coogan.—This picture gave more universal satisfaction than any we have run in our house for some time. It is one of the most human pictures ever made. Ran it Christmas day and it sure went well. Six reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Daddy, with Jackie Coogan.—Book it and go the limit on advertising. It will please. It's a pleasure to run such pictures as this one. Pleased 100 per cent.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Eternal Flame, with Norma Talmadge.—Two reels too long, but was a fine picture. Many favorable comments. Eight reels.—W. P. Brown, Nifty theatre, Waterville, Wash.—General patronage.

The Eternal Flame, with Norma Talmadge.—Dandy picture, but Norma don't draw here like she did a year ago. Too many costume pictures. Eight reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Isle of Lost Ships, with Milton Sills.—Every now and then a picture comes along that your patrons refer to as "The best picture you ever had." That is what our patrons have been telling me about this picture. You know when they talk about a picture in this way, why it's some picture. All I can say is, step on it good and strong. Will please everybody.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

The Isle of Lost Ships, with Milton Sills.—This picture held them to end. Had many good comments saying, "Fine, get more like it." No one walked out on it and some stayed to see it over again. Ran "Just Passing Through," with Will Rogers, a very pleasing two reel comedy.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Dangerous Age, with Lewis Stone.—A good picture with a good moral. Well acted and entertaining. Seven reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Dangerous Age, with Lewis Stone.—A very good show that brought very laudatory comments from those that saw it, but without much pulling power. Eight reels.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Kindred of the Dust, with Miriam Cooper.—If you have not booked this one do so, then step on it. You won't be sorry. J. W. Bascom, Fastime theatre, Sisson, Cal.—Local patronage.

Kindred of the Dust, with Miriam Cooper.—Good picture, good business.—L. C. Tidball, Isis theatre, Ft. Worth, Tex.—Suburban patronage.

Omar the Tent Maker, with Guy Bates Post.—Lost money on this picture, but no fault of picture. Played it week before Christmas and people too busy for movies. Personally I think it a little too high class for the farmers. Eight reels.—Gunther &

Special to Dierker and Strickland

I see in your reports that Harry Strickland of the Aubert theatre, St. Louis, gives a boost for the picture, "Cause for Divorce," and then adds, "I'm wondering if the director, Hugh Dierker, isn't from St. Charles, Mo. Come on, Hugh, if you are, admit it."

I immediately stopped reading further, hence this letter.

I want to tell the world that Hugh Dierker was born and raised here in St. Charles and I am certain he would "admit it." His parents and his grand-parents, the Dierkers, were well known people and Hugh's mother often visits the old home town. It's not so many years ago that they moved to California.

Mrs. J. W. MOORE,
Lyric theatre,
St. Charles, Mo.

"Let Not Man Put Asunder"

Metzger, Palace theatre, Syracuse, Nebr. Small town patronage.

Omar the Tent Maker, with Guy Bates Post.—I don't suppose anyone will ever want to use this thing, it is so old, but if you haven't, don't, that's all. We used it Christmas night and, of course, had a good crowd, and we used Lloyd's "Among Those Present" to finish up with, and they had forgotten the "Tent Maker" before they came out, so we didn't get hurt. If you use it, use a good comedy on last to keep 'em from walking out on you. Film in good condition. Eight reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kans.—Small town patronage.

The Sunshine Trail, a Thomas H. Ince production.—Oh, boy, but it fell flat second day, and first one, too. Can't see why they put him in such pictures. Don't play it if MacLean is liked in your town. "Haunted Valley" is all that held the program up.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Sonny, with Richard Barthelmess.—A good program picture that pleased a fair Saturday night crowd. Barthelmess not known here and picture somewhat old. Prints, however, in good shape. Holiday season kept the crowd away. Seven reels. —Gunther & Metzger, Palace theatre, Syracuse, Nebr.—General patronage.

Brawn of the North, with Strongheart. - While draggy in spots, people went wild over the dog. At least it was something different. This show brought them and sent them away with a smile. When, oh when, will the producers give us stuff that people want to see instead of stuff that sends them away yawning? Eight reels.—Al C. Werner, Royal theatre, Reading, Pa. —General patronage.

The Crossroads of New York, with a special cast.—It was full of jokes and had a very good moral.—Hazel Roberts, Cozy theatre, New Windsor, Ill.—Small town patronage.

One Clear Call, with Milton Sills.—A picture that should please all men and women. Heart interest drama, beautiful photography. One of the best.—C. P. Harper, Whiteway theatre, Selma, N. C.—General patronage.

Passion, with Pola Negri.—A fine subject that pleased all who like a real historical story and fine settings. Had several favorable comments and a few adverse. Business fair. Nine reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Domestic Relations, with Katherine MacDonald.—A good picture. Katherine MacDonald was wonderful and did some splendid acting. Five reels.—C. P. Harper, Whiteway theatre, Selma, N. C.—General patronage.

Fools First, a Marshall Neilan production.—Very fair crook drama. No comments either way. Six reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Rose of the Sea, with Anita Stewart.—We got this to introduce Miss Stewart to our patrons. They failed to acknowledge the introduction. No Rose, no sea—no nothing. Seven reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Smudge, with Charles Ray.—They must have run out of stories when they made this picture. Nothing to it. Poorest Ray ever run here.—A. Stalder, Spicer theatre, Akron, Ohio.—Neighborhood patronage.

The Woman He Married, with Anita Stewart.—Better entertainment than some of the so-called specials. Six reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich. —Small town patronage.

East Is West, with Constance Talmadge. —Saw this picture when it was new and thought it excellent. Received a print with a lot of good comedy cut out and had more kicks than any picture we have played in a long time. We get the poorest prints from FirstNational of any big distributor. Eight reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Oliver Twist, with Jackie Coogan.—Follows book closely and characters good, but the print, oh boy, I had to revise. Wow! How long must we suffer? They evidently tried to make a feature out of two old ones, with sad results for me. In one place the story was repeated for a number of scenes, likely for the benefit of those who could not see the point the first time. If ever I get out of a job I will make a dandy little revisor for some one. Eight reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

The Bond Boy, with Richard Barthelmess —Just a good program picture. Seven reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich. Small town patronage.

Hurricane's Gal, with Dorothy Dalton.—This is as good as some specials we have played. Lots of action, and sea scenes are great. Pleased a very small crowd. Dorothy sure swings a wicked fist when she knocks the mate cuckoo. Wallace Beery gets killed in the eighth reel, but as far as I am concerned they could have killed him in the first. Eight reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Light in the Dark, with Hope Hampton.—This picture has a good moral and pleased my patrons 100 per cent. First National pictures are sure good if you can book them so as you can run them. Six reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—General patronage.

Pilgrims of the Night, with a special

Corinne Griffith, Bollman Choice, Second Star Entry

Fellows, allow me to introduce my candidate for the beauty contest, and a sure fire winner if I'm a judge of beauty. Who was it that remarked, "You ain't seen nothin' yet?" That boy had the grammar right but his optics were focused in the wrong direction. Just how all you fellows happened to get in wrong on this beauty contest by passing up a real beauty like Corinne Griffith is beyond me.

Of course Grandpa Jenkins and "Phileas" Rand are excusable because after Rawhide Rosie pulled stakes and left they were sure "desprit," and now they do tell me that "Phileas" shows nothing but Miss Dana's pictures and Grandpa Jenkins can't eat, sleep or drink "tea with a kick" without composing ditties to his Viola. But when a man like Brother Creal comes right out and announces his affections in public, I contend that it's time to do something and call attention to the importance of this beauty contest and show you beauty that is beauty.

Maybe it's because I've just seen "Six Days" wherein my fair lady suffered all the abuse that a scheming mother and a jealous director could inflict, and maybe it's because I fell hard the first time I saw her photograph, but if Corinne isn't the sweetest bit of femininity that ever pulled a mischievous wink, then I'll take Phil Rand at his word and go right out to Utah. Right now Corinne has them all faded.

Eyes like the sparkling moonbeams,
And tresses that enthrall,
A smile that sets you groggy,
And man, that isn't all—
Those ruby lips, sweet nectar kissed
With Nature's loveliest flowers.

O Gosh, Corinne, we've got them licked right now, and all I ask is that you turn a deaf ear to this "Phileas" Rand if he springs any of that dogfish-spearing stuff on you.

Tell you what we'll do. When the season opens we'll take a run down to the old Mississippi and I'll show you how to catch the all-firedest biggest bass that ever set his tooth on a chimney wabbler.

Come on, you fellows, if you think you've got a chance. This is going to be a real contest.—V. G. BOLLMAN, Castalia theatre, Castalia, Ia.

Corinne Griffith, star of Goldwyn Cosmopolitan's "Six Days," who is nominated in the "Herald Only" Club Favorite Star Contest this week by V. G. Bollman, Castalia theatre, Castalia, Ia. Miss Griffith is the second entry, Louize Fazenda having been nominated last week by William H. Creal.

EXHIBITORS HERALD,
Chicago, Ill.
Favorite Star Editor:
I nominate
.....
for the "Herald Only" Club Favorite Star Contest.
(Signed) .....
.....
.....

"Let Not Man Put Asunder"

"FORGIVE AND FORGET"

A Proven Box Office Winner

Pauline Garon
Estelle Taylor
Wyndham Standing

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Omaha
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Philadelphia
or
C. B. C. FILM SALES CORP.
New York City

cast.—A good picture. Acting of best quality. A crook plot laid in France and England. We took in $6.00 owing to below zero weather and impassable roads, but no fault of picture. Six reels.—Unique theatre, Bricelyn, Minn.—General patronage.

The Rosary, with Lewis Stone.—This was a sure 100 per cent picture. Pleased my patrons. Had a packed house on Christmas night at ten and twenty cents. Book First National if you can get them cheap enough. Seven reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—General patronage.

Fox

The Temple of Venus, with Mary Philbin.—Very spectacular. Beautiful colored photography. Seemed to please unusually well. Business awfully poor. Paid too much for this one. Will please the higher class. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

North of Hudson Bay, with Tom Mix.—This is a good picture that drew well, although I've run some Mix program pictures that were just as good. The wolf fight is a little far fetched. However, there's been quite a few "specials" that weren't near as good as this. Five reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

South Sea Love, with Shirley Mason.—This is good. **I cannot see how J. C. Jenkins can cop Viola and exclude such beautiful little actresses as Shirley, Viola's sister, who in my estimation has Viola beat for looks. It must be that he has not seen Shirley yet. Say, J. C., just try one of her pictures and see.** Five reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Monna Vanna, with a special cast.—This foreign made spectacular picture is the poorest picture I have run in a long time and I paid the price of a special. Nothing to it that interested any of my patrons. Billed it for two days and showed it one. Should have left it in the exchange after paying for it. Drew a small house and lost money.—F. E. Barnes, Strand theatre, Morris City, Ill.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—A typical Mix Western. Pleased and drew big business for three days.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—Very good Mix picture. Plenty of action. Will satisfy the Western fans. Six reels.—E. C. Potter, Firemen's theatre, New Hampton, Iowa.—Neighborhood patronage.

Does It Pay, with Hope Hampton.—Fairly good picture. Gets rather tiresome at times. The supporting cast is not all star, as the advertising says.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Does It Pay, with Hope Hampton.—I could not dope out this one. Feel safe in saying that it pleased about 50 per cent, as every other person that saw it gave it a "knock." Personally consider it only a program picture. Attendance fair. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

Big Dan, with Charles Jones.—This is a real good picture. While it is not a Western, it has plenty of action and was well liked. There is a sure enough fight in it. Draws good. Six reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Big Dan, with Charles Jones.—Terrible. A few more ilke this and Jones is a dead one here. From start to finish, you were expecting something which never happened.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

Big Dan, with Charles Jones.—Average. Not the kind of a role my patrons like to see Buck in, but it seemed to please, with the "Leather Pushers." Six reels.—Majestic theatre, Mauston, Wis.—General patronage.

"Let Not Man Put Asunder"

Wants Both Sides Told In Reports

Why not tell what opposition you had when you report on a picture's drawing power?

To say that Gloria Swanson didn't draw any business wouldn't mean the picture was punk if opposition in our town had Tom Mix the same date.

If you play a picture against anything pretty "big," let's tell what we had to buck.

M. P. FOSTER,
Orpheum theatre,
Harrisburg, Ill.

The Lone Star Ranger, with Tom Mix.—The combination of star and author—Mix and Zane Grey—is surely a money-getter. Made some money on this picture. This is the kind they like in the small towns.—F. E. Barnes, Strand theatre, Norris City, Ill.—General patronage.

St. Elmo, with John Gilbert.—A cheap program picture sold as a special that brought them in and satisfied a part.—Nelson theatre, Pascagoula, Miss.—General patronage.

Exiles, with John Gilbert.—A very satisfactory program picture by the author of "The Dictator." Betty Bouton good opposite Gilbert. Five reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Times Have Changed, with William Russell.—A very ordinary program picture. Five reels.—E. C. Potter, Firemen's theatre, New Hampton, Iowa.—Neighborhood patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—This melodrama will please the ones who like lots of action and genuine meller of the serial order. We prefer Jones in Westerns.—F. E. Barnes, Strand theatre, Norris City, Ill.—General patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—A wild, wild melodrama. Some patrons complained that it had too much of a serial flavor, but it pulled good business for three days. Buck Jones is popular in this city.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

The Silent Command, with a special cast.—I believe this to be the best special on Fox program this season. However, I lost money on it.—Nelson theatre, Pascagoula, Miss.—General patronage.

The Silent Command, with a special cast.—Here is a picture that will entertain and please the majority. It has a gripping and interesting story well acted. Advertise it well. It will not disappoint. The Fox specials so far are proving better than last year. Nine reels.—H. T. Hodge, Palace theatre, Abilene, Tex.—General patronage.

The Silent Command, with a special cast.—Here is a real special that will please anywhere. Book this one and get behind it.—F. E. Barnes, Strand theatre, Norris City, Ill.—Neighborhood patronage.

The Silent Command, with a special cast.—Very good picture and drew well. Very good paper. Eight reels.—R. M. Ford, Broadway theatre, Oakland, Cal.—Downtown patronage.

The Silent Command, with a special cast.—Strictly melodrama, with action like a serial. Foreign spies and a woman stealing a naval officer away from his home, all for the "plans." This is a great picture to tie up with the Naval Recruiting Station. Didn't draw or please as well as expected. Used as New Year's attraction two days.

Eight reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Soft Boiled, with Tom Mix.—A very good picture of the kind, but it is not the kind that the people are used to seeing Mix in and Mix fans were disappointed. I did just about half the business on it I did on "The Lone Star Ranger." Fox will soon kill Mix if he keeps him in this silly stuff. Mix fans want him in Westerns. Jones and Russell are dead ones. Seven reels.—H. T. Hodge, Palace theatre, Abilene, Tex.—General patronage.

Soft Boiled, with Tom Mix.—One of the best I ever showed, and the best Mix picture. This is a real one that will get the money in any small town.—F. E. Barnes, Strand theatre, Norris City, Ill.—General patronage.

Soft Boiled, with Tom Mix.—Good paper. Good lite of comedy and ends with plenty of action. Drew wonderful. Eight reels.—R. M. Ford, Broadway theatre, Oakland, Cal.—Downtown patronage.

The Buster, with Dustin Farnum.—A dandy little Western with some good comedy and good action. Book it. Five reels.—J. W. Anderson, Rialto theatre, Cozad, Nebr.—General patronage.

The Buster, with Dustin Farnum.—A poor picture. No kick. Five reels.—V. R. Cottrell, Cottrell Plains, Kans.—Small town patronage.

The Buster, with Dustin Farnum.—A regular Tom Mix style of rapid fire comedy-drama, which Farnum handles acceptably. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Skid Proof, with Charles Jones.—A dandy picture. Can't go wrong on booking. Print in good shape. Six reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

Skid Proof, with Charles Jones.—Best Jones picture that we have ever run. Wonderful race on the speedway. Lots of thrills.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Skid Proof, with Charles Jones.—This is one of the best pictures we have ever run. A kick coming every minute. Six reels.—V. R. Cottrell, Cottrell theatre, Plains, Kans.—Small town patronage.

Skid Proof, with Charles Jones.—A splendid program picture with Jones doing some good work as an auto racer, but my patrons like him best in Westerns with good comedy mixed in. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Bucking the Barrier, with Dustin Farnum.—All I can say is, do not buy Fox service unless you can pick the pictures you want. If it's a proposition of all or nothing, why let Foxy keep all his pictures. Five reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Bucking the Barrier, with Dustin Farnum.—Just a fair program picture. Very good acting, good snow scenes, but ruined with bad ending. He goes blind and is left that way with no explanation as to what became of him. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

The Gun Fighter, with William Farnum.—An average program picture of the action variety.—F. E. Barnes, Strand theatre, Norris City, Ill.—Neighborhood patronage.

Second Hand Love, with Charles Jones.—The worst thing Jones ever did and if Fox puts him in any more like this one he is done as a star at my place. If Fox cannot find Western stories for Jones, why not give him something like "Skid Proof," which was good and went over fine, but the Western story is where people want to see Buck playing. Five reels.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

Alias the Night Wind, with William Russell.—A good program picture.—F. E. Barnes, Strand theatre, Norris City, Ill.—Neighborhood patronage.

The Madness of Youth, with John Gilbert.—Played this on a Saturday night and it is not that sort of a picture. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Grail, with Dustin Farnum.—Can't say very much for this one. You may get by with it and you may not. Do not promise too much. They want to see Farnum in different stories than this. Farnum is a dead issue in this town for me. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Goodbye Girls, with William Russell.—A mighty good comedy-drama. Well liked by all who saw it. Print in good shape. Six reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

Just Tony, with Tom Mix.—The best Mix picture of the few we have played. Six reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Just Tony, with Tom Mix.—Good. The kind that makes people want more. The best Mix picture made for 1923. Buy and make friends with your patrons. Six reels.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

Just Tony, with Tom Mix.—The horse, Tony, is the real star in this one. He does some wonderful acting. Plenty of action with both man and beast and should please any audience. To a lover of good horses it is a marvel. Six reels.—Robert L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

A Great Night, with William Russell. This was a good little picture, full of action, and can be advertised fully without any disappointment to your patrons. Local conditions failed to make it pay expenses, but we do not blame Fox for this. It sure makes you feel good to see a picture like this, even if you are loser at the box office. Prints good and ran through our machines without a bobble. Five rels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

A California Romance, with John Gilbert.—A pleasing picture. This star is well liked here. Five reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

Truxton King, with John Gilbert.—Good and liked by all who were in to see it. Six reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

Truxton King, with John Gilbert.—I was afraid of it, but my people enjoyed it. Gilbert good in this one.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Truxton King, with John Gilbert.—Have paid much more for pictures not as good as this one. Gilbert's work fine. It drew well and pleased all. Six reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

Stepping Past, with Tom Mix.—Same old story. Tom gets them in and always pleases. This picture was no exception. Six reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

Boston Blackie, with William Russell.—A fair program picture. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Boston Blackie, with William Russell.—This boy is no favorite here on account of rotten pictures. However, this one seemed to please. Average business and no kicks. Five reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Snowdrift, with Charles Jones.—A good Northern picture that seemed to please. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Calvert's Valley, with John Gilbert.—Very good. Pleased most all who saw it. The church scene and the court scenes were very true to life. Five reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

In Arabia, wtih Tom Mix.—Poorest Mix I ever ran. Film in horrible condition. Fox sure do hold Mix as a club to run rest of this stuff. Five reels.—A. R. Bird, Opera House, Arlington, Iowa.—General patronage.

The Madness of Youth, with John Gilbert.—This was a surprise to me, as well as the audience, as they expected a Western or drama of a different nature. It pleased well and many good comments. If the Hawthornes come your way book them, for they are singers. Five reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

The Bells of San Juan, with Charles Jones.—Poor. Nothing to go after. Nothing to show your people. They left with something lacking.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Romance Land, with Tom Mix. Patrons

Gives List Of Winners And Others

In looking back over the year and making a general report, I find some of the good ones I have played were, "The Famous Mrs. Fair," "Peg O' My Heart," "Where the Pavement Ends," "Tess of the Storm Country," "Her Reputation," "Human Wreckage," "Ashes of Vengeance," "Fighting Blade," "Circus Days," "Within the Law," "Trifling Women," "The Girl of the Golden West," "Wandering Daughters," "Penrod and Sam," "Children of Dust," "The Beautiful and Damned," "Hearts Aflame," "Toll of the Sea," "The Isle of Lost Ships," "The Prisoner of Zenda," "Quincy Adams Sawyer," "Mighty Lak' a Rose," "The Hottentot," "The Dangerous Age," "Omar the Tentmaker," "Ruling Passions," "Turn to the Right," "Lorna Doone," "The Bond Boy," "The Pilgrim," "Broadway Rose," "East Is West," "Brawn of the North," "The Four Horsemen," "Skin Deep," "Daddy."

Those just fair were, "Oliver Twist," "Peacock Alley," "Fascination," "Heroes of the Street," "The Love Light," "Rich Men's Wives," "The Voice from the Minaret," "Bell Boy 13," "All the Brothers Were Valiant," "Westbound Limited," "Shadows," "The Sunshine Trail," "The Fourth Musketeer," "Broken Chains," "Trailing African Wild Animals," "Thorns and Orange Blossoms," "Poor Men's Wives," "The Soul of the Beast," "The World's a Stage," "Scars of Jealousy," "Masters of Men," "The Little Church Around the Corner," "A Man of Action," "Slander the Woman," "Hurricane's Gal," "Potash and Perlmutter."

A few poor ones were, "On the Banks of the Wabash," "Jazzmania," "Slippy McGee," "Success," "An Old Swetheart of Mine," "Your Friend and Mine," "The Scarlet Lily," "Trilby," "The Hero," "Forget Me Not," "The Forgotten Law." The only two bad films received in the last year were "The Christian" and "What's Wrong With the Women?" These two head the list as the best business killers I have had.

R. S. WENGER,
Victory theatre,
Union City, Ind.

"Let Not Man Put Asunder"

seemed to enjoy this Mix program. Five reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Romance Land, with Tom Mix.—All Mix's go good here. This is a good one.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Goldwyn Cosmopolitan

In the Palace of the King, with Blanche Sweet. A splendid picture. A beautiful love story with luxurious settings. Interesting all the way through and the nearer it gets to the end the greater the interest. Eight reels.—A. A. Suszyski, Majestic theatre, Mauston, Wis.—General patronage.

Slave of Desire, with a special cast. A fantastic drama, but it semed to please and drew fair business for four days.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Slave of Desire, with a special cast.—A very entertaining picture that carries a moral. One that should please any audience. However, played two days to poor business. Seven reels.—A. I. Latts, Royal theatre, Ashland, Wis. General patronage.

The Green Goddess, with George Arliss.—Very artistic production, with wonderful photography. However, it is not a picture that will please the masses, and has not a minute of comedy in it. Too long to use any short reels with and registers only fair at the box office. Ten reels.—W. H. Harman, Strand theatre, Kingsport, Tenn. Neighborhood patronage.

The Green Goddess, with George Arliss.—A very high class production that failed to get across here. Made a little money for me but had few compliments. Lacks action in first four reels and the nature of the plot does not interest. The entire picture is dependent upon Mr. Arliss' acting for its punch, and those capable of appreciating high class stuff will rave, and the others will wonder what it's all about. Don't pay too much. Goldwyn's weakest box office number.—V. G. Bollman, Castalia theatre, Castalia, Iowa.—General patronage.

The Love Piker, with Anita Stewart.—A very good society picture. Seven reels.—L. N. Savage, Alhambra theatre, Rockport, Ind.—General patronage.

The Love Piker, with Anita Stewart.—This picture proved to be much better than expected. It pleased 90 per cent of our patrons. The rental price was reasonable for this one. Seven reels.—A. I. Latts, Majestic theatre, Ashland, Wis.—General patronage.

The Love Piker, with Anita Stewart.—Good average program picture, but no special by any means. Another angle on the love stuff. Some said good and some said just fair, but as a whole a pleasing and clean story, and that is what counts these times. Seven reels.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

Six days, with Corinne Griffith.—Excellent production that pulled them in. Pleased. Many good comments. Eight reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Six days, with Corinne Griffith—This is a real picture from most any angle. Has just that flash of spice that set it off and many moments of suspense and thrills. I call it an audience picture. Nine reels.—Majestic theatre, Mauston, Wis.—General patronage.

Six days, with Corinne Griffith.—**Sweet Mamma! Just wait until "J. C." of Neligh gets hold of this and lamps the feminine appeal of this new star! Gone will be his knightly glamor for this Dana Only Club and he'll even forget his daily portion of "Tea with a Kick." Sad days for Miss Dana.** As a picture this is not "such a much" and it's drawn out too long, but boy, how it pulled. Many came expecting to see something a trifle rank and were pleasingly fooled. Not an offensive scene in the entire production. The story, for the most part, is splendidly acted and its appeal is universal. Not a real big picture but will stand a raise in admissions. There's no mistake about it. Goldwyn is doing big things and this convinces me that they have got the stuff that us fellows want. Get your name on the dotted line, fellows, and get some pictures that will bring in the jack.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

Red Lights, with a special cast.—All they claim for it. Did smashing big business without any extra advertising.—W. H. Mart, Strand theatre, Grinnell, Iowa.—Neighborhood patronage.

Red Lights, with a special cast.—Nick Carter hasn't a thing on this one, but it draws them in. Satisfactory business. Good on Saturdays. Seven reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

The Christian, with Richard Dix.—Wonderful production, but not the kind to please in small towns. Did not draw. Highbrows all turned out, but not enough of this class to pay film rental. Nine reels.—D. A. Hooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Christian, with Dichard Dix.—A very good picture, but I paid too much for it. I ran it to house full of empty seats. Nine reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

The Christian, with Richard Dix.—Ran this one Christmas night and sure did do a good business, and believe me the picture is sure a dandy. So far I have failed to receive a poor one from Goldwyn. People told me that it was the best yet. Boy, that Richard sure does some acting in this one. Nine reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

Enemies of Women, with Lionel Barrymore.—Very poor attendance two days. Ten reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Vanity Fair, with Mabel Ballin.—Fair picture. Did not draw. Pleased a few.—A Stalder, Spicer theatre, Akron, Ohio.—Neighborhood patronage.

Mad Love, with Pola Negri.—One lady who did not see the picture said she wanted to know when we would have another Pola Negri picture, that John came home that night so loving she felt that it must have been a wonderful picture and wanted to see the next one herself.—W. D. Patrick, Strand theatre, Florala, Ala.—Neighborhood patronage.

Mad Love, with Pola Negri.—This picture did not please 20 per cent of our patrons.—A Stadler, Spicer theatre, Akron, Ohio.—Neighborhood patronage.

Souls for Sale, a Rupert Hughes production.—An eight reel special. This is a fairly good picture. The title draws.—Wm. E. Jahr, Lincoln theatre, Sebewaing, Mich.—General patronage.

Souls for Sale, a Rupert Hughes production.—Very satisfactory. Played it Christmas day and had good attendance and pleased all. Think this will suit any fan and can be run any day. Holds interest at all times and entertains. Eight reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Back Bone, with Alfred Lunt.—A good picture. Will please most of them. Do not be afraid of this one. Seven reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Back Bone, with Alfred Lunt.—For us, good. Pleased 85 per cent. Little too long when you use a two reel short subject. Five and six reels plenty. Star not known. Did not draw. Several reels. Film in good condition.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

Broken Chains, with Colleen Moore.—This is a good picture. Book it.—Wm. E. Jahr, Lincoln theatre, Sebewaing, Mich.—General patronage.

Look Your Best, with Colleen Moore.—Only fair. Six reels.—Peck's theatre, La Salle, Ill.—General patronage.

Lost and Found, with House Peters.

Here is a good picture with some fine acting and directing. Would class it 100 per cent entertainment from the first to the last reel. Seven reels. C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

Lost and Found, with House Peters. Good. One of the best of South Seat settings we ever ran. Pleased a good Saturday attendance. No complaint to offer on this. Believe it will make good any time. Eight reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Lost and Found, with House Peters.—This picture did not please my patrons. They said very poor. One of those South Sea Island pictures which my patrons say, "Keep away from." Seven reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage

Come On Over, with Colleen Moore.—One of my patrons said, "The best picture we have seen in three months." Comedy element puts it over. Six reels C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Hungry Hearts, with a special cast.—Heard no kicks on this one As for me, I liked it fine and my patrons seemed to enjoy it. Seven reels.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

Hungry Hearts, with a special cast.—Fair picture, but no business.—A. Stalder, Spicer theatre, Akron, Ohio.—General patronage

A Blind Bargain, with Lon Chaney.—Rotten, impossible story, and if you have any friends who think anything of Chaney, for goodness sake don't play this, as ever since I used this picture, when I have a film with Chaney's name to it I do not mention his name, because if I do I cannot get people enough out to even pay the express charges on the shipment of film. Five reels. —Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

Brothers Under the Skin, with a special cast.—Another good picturization of a Peter B. Kyne story. A comedy and a good one. One of the best.—J. W. Bascom, Pastime theatre, Sisson, Cal.—General patronage.

Gimme, with Helen Chadwick.—Not much to this. Just about 40 per cent entertainment and no box office value after first night. Six reels. F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Gimme, with a special cast.—Just a fair program offering. Pleased the ladies only. —J. W. Bascom, Pastime theatre, Sisson, Cal Local patronage

Sherlock Holmes, with John Barrymore. —A great detective story and a great picture. Drew big. They all liked it.—J. W. Bascom, Pastime theatre, Sisson, Cal.—General patronage.

The Wall Flower, with Colleen Moore.—Nothing to bring the house down, but a very pleasing picture. A few said it was the best ever. Believe the title attracted quite a few. Six reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Watch Your Step, with Cullen Landis. Good comedy-drama. Pleased the 47 patrons who saw it immensely. Business off. —J. W. Bascom, Pastime theatre, Sisson, Cal.—General patronage.

Hodkinson

The Drivin' Pool, with Wally Van.—A very good picture. Plenty of comedy and action, and that's what they want. Six reels.—W. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage

The Man from Glengarry, with a special cast.—An excellent Saturday picture, used with Fox comedy, "Circus Pals." Very fine logging scenes. Everyone said, "Fine show." Ralph Connors' name draws. Six reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Bulldog Drummond, with Carlyle Blackwell.—Pleased fairly well. About 800 feet on each reel, and that with many places out of frame. Operator busier than Blackwell. Paper will attract those who like thrills. Poor business on account of near blizzard both nights. Six reels.—I. R. Gavin, Hammond theatre, Hammond, Wis. Small town patronage.

The Headless Horseman, with Will Rogers.—Bad weather and poor attendance, but pleased all who came out. Six reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich - Small town patronage.

The Headless Horseman, with Will Rogers.—Very satisfactory show for the few who braved the arctic blasts of New Year's night to see it. Follows book closely and gave satisfaction to all except the money drawer. Seven reels, good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

Cameron of the Royal Mounted, with a special cast.—A good North picture and will please all who love rough and ready stuff. Some said, "Too much fighting," but the satisfied ones made up for it. Six reels, good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

The Mysterious Rider, with a special cast. -A first rate Western that pleased. Big business for matinee and night, one day. Clear photography, some good comedy, some tears. Film well inspected. Small towns can use this. Six reels.—I. R. Gavin, Hammond theatre, Hammond, Wis.—Small town patronage.

Desert Gold, with a special cast.—Pulled good business and pleased generally. Seven reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Metro

The Soul of the Beast, a Thomas H. Ince production.—Nice little picture. Satisfied my crowd. Most patrons like a circus story. Five reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Woman of Bronze, with Clara Kimball Young.—Another rotten one. Young no good in this town. She's getting too old to play young girl parts. Pop., 7,000.—M. R. Blair, Regent theatre, Cedar Falls, Ia.—College town patronage.

Her Fatal Millions, with Viola Dana.—One of the best we have run of this star. Story fine. Business the same. Metro is always good. Six reels.—Peck's theatre, La Salle, Ill.—General patronage.

An Old Sweetheart of Mine, with a special cast.—A pretty good picture from the poem by James Whitcomb Riley.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind General patronage.

An Old Sweetheart of Mine, with a special cast.—Used this on Sunday and proved to be good, wholesome entertainment. A very good program picture based on James Whitcomb Riley's famous poem. Six reels. —E. C. Potter, Firemen's theatre, New Hampton, Ia.—Neighborhood patronage.

The Fog, with Cullen Landis Only fair No pulling power here. Little spicy in places. Look before you book.—M. R. Blair, Regent theatre, Cedar Falls, Ia.—General patronage.

June Madness, with Viola Dana.—A fair program picture. Viola does a few steps in tights which, according to the title, is supposed to be a "Society Dance." Would suggest that the next time the scenario calls for anything like that she call on her sister Shirley to do the dancing for her.—Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Love in the Dark, with Viola Dana Played this on Christmas along with Educational comedy, "In Dutch," and patrons told me it was the best balanced show that I had had in a long time. Miss Dana can sure make friends anywhere, as the unexpected is always happening when she is in the stellar role. Also many good comments on the comedy, "In Dutch." Six reels.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage

Where the Pavement Ends, a Rex Ingram production.—Good title Terrible picture Watch out for it Very few of Metro pictures are above fair program type.—M. R. Blair, Regent theatre, Cedar Falls, Ia.—General patronage.

Where the Pavement Ends, a Rex Ingram production.—An overlong, draggy never-ending tale of the South Seas. Have had much better South Sea stories at half the cost of this one So far as I am concerned, I don't care if Rex Ingram never makes another one. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville Wis. Small town patronage

Youth to Youth, with Billie Dove Played this Christmas Eve and found it to be a nice little program picture. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Toll of the Sea, with a special cast.—Very good picture Coloring splendid Five reels. Fair attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Broadway Rose, with Mae Murray.—My first one of this star A good picture of this type. The fair sex, especially, should like it.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Hearts Aflame, with Frank Keenan.—Many favorable comments on this one. Extra good. The Metro specials that I have used have all been good.—F. E. Barnes, Strand theatre, Norris City, Ill.—General patronage.

Hearts Aflame, with Frank Keenan.—A fine picture for any house. A forest fire scene that was wonderful. Frank Keenan gives his usual fine acting. Nine reels.—H. E. Patrick, Palace theatre, North Rose, N Y.—Small town patronage

Hearts Aflame, with Frank Keenan.—Every inch a picture. Delighted a large Christmas crowd. Frank Keenan and Russell Simpson great character men. Nine reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Five Dollar Baby, with Viola Dana. Used this Christmas night and it was very appropriate, showing a Christmas tree in one of the scenes The picture pleased Six reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage

The Five Dollar Baby, with Viola Dana

Who Knows What Film This Was?

It is unusual for a bear to unhibernate at this time of the year, but here I come and, it being New Year's, I am resolving to send more reports than I did last year. In fact I think I have already done so and made my resolution good.

Some time back I saw the name of a picture I would like to run if reasonable, but have forgotten it. It was a Swiss picture of ski-jumping and the comments gave no information about where it could be secured and there seems no other way to find out unless some exchange takes a notion to send a list of subjects, which they seldom do.

I see many subjects I would like to investigate if I knew where, but I do not, so let them go. If any Texas exhibitor can put me wise to where I can get in touch with the exchange handling the above subject, it will be appreciated.

J. W. LUMPKIN,
Cupid theatre,
Miles, Tex.

"Let Not Man Put Asunder"

—If this is Irvin S. Cobb's baby—God pity him. We ran it Christmas, too. Six reels. —Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

All the Brothers Were Valiant, with a special cast.—Fell flat for me. Some good whaling scenes it. Chaney good.—M. R. Blair, Regent theatre, Cedar Falls, Ia.—General patronage.

All the Brothers Were Valiant, with a special cast.—Excellent. Whaling scenes are great. Metro has given us some fine pictures: "Peg O' My Heart," "Quincy Adams Sawyer," "All the Brothers Were Valiant," "Hearts Aflame." Play them, you small town fellows. Seven reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Quincy Adams Sawyer, with a special cast.—Played this on percentage with high school. They put it over in fine shape, with everyone pleased. I consider this one of the best small town pictures I ever showed and nearly as good as "Way Down East." —F. E. Barnes, Strand theatre, Norris City, Ill.—General patronage.

Quincy Adams Sawyer, with a special cast.—A little old, but one of the best pictures I have run this winter. 'Nuf sed.—Gus N. Brown, American theatre, Mackay, Idaho.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—A wonderful picture. River scenes great. Everybody spoke well of this show. Films in fine shape. Eight reels.—L. J. Moritz, Dana Consolidated Movie Show, Dana, Iowa.—Neighborhood patronage.

Quincy Adams Sawyer, with a special cast.—This is one of the few good specials and will stand for all the good things you can say for it. The wrecking of the ferry boat and the saving of the blind girl will bring your audience to their feet if anything in pictures will. Eight reels.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

Enter Madame, with Clara Kimball Young.—In addition to being two reels too long, it is, as one of the boys reported, too silly. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Hunch, with Gareth Hughes.—Pleasing little program picture. Paramount salesman made fun of it, but my patrons enjoyed it. Five reels.—Gus N. Brown, American theatre, Mackay, Idaho.—Small town patronage.

Forget-Me-Not, with Bessie Love.—Very good picture and patrons well pleased. Seven reels. Good attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Fourteenth Lover, with Viola Dana. —This is an extra good one. Kept the house laughing, which indicated satisfaction. Have used several of Miss Dana's lately. They have averaged very good.—F. E. Barnes, Strand theatre, Norris City, Ill.—Neighborhood patronage.

The Forgotten Law, with Milton Sills.—Put this on as a benefit for one of the churches and had many nice comments. Nothing in it to offend anyone. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

A Woman's Hate, with Alice Lake.—This one cleaned up an old contract that has been running some time, but the picture was O.K. and pleased a good-sized audience and bought at a live-and-let-live price. Film in good condition, as usual, from the Buffalo Metro office. Five reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Brat, with Nazimova.—Plenty of comedy in this one. It pleased 90 per cent.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Peg O' My Heart, with Laurette Taylor. —An Irish comedy-drama that was extra good. Mahlon Hamilton, who plays a leading part, helped to put the picture over. He made a great hit in this town in the Pathe picture, "Half a Chance."—F. E. Barnes, Strand theatre, Norris City, Ill.—Neighborhood patronage.

The Conquering Power, with Rodolph Valentino.—Another piece of junk from Metro. I sure was asleep when I booked Metro. Never had a real picture from them yet. Am through. Seven reels.—A. R. Bird, Opera House, Arlington, Iowa.—General patronage.

Turn to the Right, a Rex Ingram production.—Heard one patron say this was the best picture he ever saw. Many other favorable comments. I consider this a very fine picture, especially for a small town. It pleased 95 per cent.—F. E. Barnes, Strand theatre, Norris City, Ill.—General patronage.

Peacock Alley, with Mae Muray.—Splendid picture, but not enough action to please our Saturday night patrons. Eight reels. —D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Paramount

West of the Water Tower, with Glenn Hunter.—A small town romance of unpleasant flavor. About 2,000 feet excess footage, and the title writer—gee, I wonder why the home office pased some of them by. How's this for one? The druggist tells the young hero that he is "very sorry, but I must give you the gate," and in another the city father refers to him as the only capable orator that can "bring home the bacon." It jars, coming from the rural community. Sounds more like the Bowery or the East Side than Junction City, Mo. I know—I've been in both places—but why complain when they are play or pay?—C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Wild Bill Hickok, with William S. Hart. —A typical Bill Hart picture that is sure to please all Hart fans, and probably more, too.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Don't Call It Love, with a special cast.—Well done, but unsuitable for smaller towns. Naldi more vulgar than ever. Wm. De Mille slipping fast. His "Marriage Maker" I paid for, but did not run.—C. N. Walker, Strand theatre, So. Portland, Me. —Neighborhood patronage.

Stephen Steps Out, with Douglas Fairbanks, Jr.—A good program picture and nothing more. As a drawing card it will pull them in. As a picture it will satisfy. Young Fairbanks just an ordinary American boy. Book it if you can buy it right. Six reels.—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.—General patronage.

Big Brother, with Tom Moore.—Brothers, step on this one. It has everything and is suited for Main Street or Broadway.—C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—This is one of Gloria's best. A story and cast that will please any audience. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Zaza, with Gloria Swanson.—Didn't care much for this myself. Heard of some who liked it quite well and others who agreed with me.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Purple Highway, with Madge Kennedy.—One of the finest program pictures I have ever run. It has some specials backed off the screen. Boost this one and it will sure please. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Marriage Maker, with Jack Holt.—This, with so many free schools in America. Why, oh why, will they waste perfectly good money on junk like this? De Mille should make one more just like it and then jump overboard. If you must, pay for it, but for God's sake don't ever play it.—C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Salomy Jane, with Leatrice Joy.—Very good Western that please almost everyone —Saturday crowd. Good business in a blizzard that came up at 6:00 p. m. We would class it just above an ordinary Western. Seven reels.—S. H. Blair, Majestic theatre, Belleville, Kan.—General patronage.

Lawful Larceny, with a special cast.—

Much better picture than we anticipated. A few scenes could have been eliminated, however, and suited us just as well. We suppose these were put in as a concession to the so-called high class houses. Business was just fair.—Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Lawful Larceny, with a special cast.—Entertaining. Cannot class this above a fair program offering. As all Famous, well done as to detail and settings, acting good. Not suitable for Sunday showings. —C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Ruggles of Red Gap, a James Cruze production.—Opened on this picture in a blizzard, so don't know much about its drawing power. To be exact, did not seem to please over 50 per cent of the 300 odd people who were out the three days. It is too slow and about three reels too long and has against it the foreign atmosphere that always hurts a picture for us. We would class it with "Three Live Ghosts." Not worth a cent more. It has its good points, but that's the best we can say for it. Torrence was the successful part of the show. Eight reels.—S. H. Blair, Majestic theatre, Belleville, Kan.—General patronage.

Ruggles of Red Gap, a James Cruze production.—A fine six reeler padded to eight that drags and drags and drags. Would be a wow if about 2,000 feet of excess film was left out.—C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Woman Proof, with Thomas Meighan.—Not so good. About average Meighan business.—W. H. Mart, Strand theatre, Grinnell, Iowa.—Neighborhood patronage.

Woman Proof, with Thomas Meighan.—A typical picture of the Meighan-George Ade combination, meaning that it's a good picture.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Exciters, with Bebe Daniels.—Very good comedy stuff that went over nicely. Bebe is somewhat of a favorite and brought a little extra business. Six reels.—S. H. Blair, Majestic theatre, Belleville, Kan.—General patronage.

The Heart Raider, with a special cast.—A clever little picture. Entertainment value good.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Homeward Bound, with Thomas Meighan. —Will please most admirers of these stars. Storm scenes on shipboard were realistic. Nearness to holidays affected attendance unfavorably, but no fault of the picture. Seven reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Homeward Bound, with Thomas Meighan. —Not a very good story, but in spite of that Meighan put it over in fine style and people were very well pleased. Seven reels. —Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Prodigal Daughters, with Gloria Swanson.—Swanson good in this one. Everybody enjoyed it. Went good with us. Will stand boosting.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—College patronage.

Bella Donna, with Pola Negri.—Poor show for small towns. Good acting. Eight reels.—W. P. Brown, Nifty theatre, Waterville, Wash.—Country town patronage.

Adam and Eva, with Marion Davies.—This certainly is a fine picture. You will make no mistake in grabbing this one, and the price is right. Although in eight reels, it doesn't drag like 99 per cent of those you get that are over five reels in length. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Nobody's Money, with Jack Holt.—Not much of a picture. Didn't give satisfaction at all. As far as I have gone, the "39" looks like the "dirty nine." I can do better with the old "41" and they draw better. Paramount has too much society stuff and it doesn't go here. Most of them too long.—L. E. Gray, Movie theatre, Drayton, N. D.—General patronage.

The Law of the Lawless, with Dorothy Dalton.—A very pleasing picture. Drew a little better than average business. Seven reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

My American Wife, with Gloria Swanson. —A good Swanson picture. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Children of Jazz, with a special cast.—Played this Christmas night. A good program picture, but too far fetched. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Children of Jazz, with a special cast.—An ordinary program picture. Did not even please the majority and was sold as a special.—Gregg & Hobbs, Liberty theatre, Caney, Kan.—Neighborhood patronage.

The Go-Getter, with T. Roy Barnes.—A good program picture that pleased very well. Only have one more picture of the "39" to run, and as a whole they were a very ordinary group of pictures.—Gregg & Hobbs, Liberty theatre, Caney, Kan.—Neighborhood patronage.

Racing Hearts, with Agnes Ayres.—A nice little program picture, something on the order of Wallie's racing pictures. If Wallie had been in it with his old time pep it would have been a bearcat. Roberts good as usual. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Racing Hearts, with Agnes Ayres.—A fair program picture. A little draggy in spots, but will please 75 per cent. Not as big as I thought it was. Theodore Roberts helps in the acting, as he is always good. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

On the High Seas, with Dorothy Dalton. —Good picture. Action is almost altogether on the sea. Shipwreck and fire very realistic. Six reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

The Snow Bride, with Alice Brady. A good picture and business was fair, in spite of the fact that the picture is old. Print in fair condition. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Tiger's Claw, with Jack Holt.—No story, no action, poor picture. Six reels.—W. P. Brown, Nifty theatre, Waterville, Wash.—Small town patronage.

Adam's Rib, with a special cast.—This would have been a really fine picture if we could get De Mille to stop somewhere at about seven reels. The day is past when a director can stick in three reels of junk, draggy 29-million-years-ago stuff, and get away with it. Fair business first night and just a whisper the second night. Aside from the ancient stuff, it is the equal of "Manslaughter." Can't give it much. Ten reels.—S. H. Blair, Majestic theatre, Belleville, Kan.—General patronage.

Adam's Rib, with a special cast. Fair. Not as good as expected. Just fair business. Paramount has no variety of programs. They are all the same society stuff except a very few, and you have to buy a barrel of them to get the few that are good. Too much long time contracts.—L. E. Gray, Movie theatre, Drayton, N. D. —General patronage.

Back Home and Broke, with Thomas Meighan.—One of the best and pleased all. Just the kind of picture for us Christmas. Paramount has the pictures. Buy them right and put them over. They put more stars in a program picture than others do in specials. Eight reels.—Tyo theatre, Wray, Colo.—General patronage.

Back Home and Broke, with Thomas Meighan.—Oh, boy, we will say that was a good one. This picture, although it did not leave us any more than the war tax to pay out of our own pocket, makes one feel that all the grouch you have against Paramount for high rentals melts away like snow in a furnace. This is the best picture this year, with "The Village Blacksmith" a close second. Print came from another exhibitor, who must mend film with a steak beater. Eight reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—An extra good Meighan picture that drew fair business in the middle of December. Eight reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Is Matrimony a Failure? with a special cast.—A little old, but very good. Many comedy situations, which brought plenty of laughs. Six reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The World's Applause, with Bebe Daniels. —Don't know how it ever happened, but Wm. De Mille has made one picture you can sit through without being "bored to death." I don't mean this one amounts to anything—it doesn't—but it's much better than most of the tiresome things. Heaven help you, Wm., if your big brother ever leaves the picture business—or would he get you a job in the new line, too? Your ideals may be lofty, but your stuff is hopeless. Seven reels.—Fred Hinds, Cresco theatre, Cresco, Ia.—General patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—Out of the ordinary. Something different. An old one, but by far better than many of the so-called super features. Title misleading and means nothing. Seven short reels.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

The White Flower, with Betty Compson. —Where they like "the beach at Waikiki," give this to them. Betty very good in this. She does a hooray of a hula also. Story good except for the "praying to death" of an American girl. All right for the Hawaiians to pray themselves to death, but when they can do it to Americans, it's asking an American audience to stretch

It's Best To Report All Angles

In lamping over some of my December "Heralds" I noticed quite a few adverse criticisms on "Dulcy" from some of my brother exhibitors, I being more than interested in same (criticisms) because I had this particular picture booked for New Year's.

Let's start the New Year right, and when we send in a report on any picture, forget the box office angle and if it is worth while give same a favorable write-up.

There are many exhibitors, like ourselves, who depend on "What the Picture Did For Me" to a great extent, so when we get a few reports that a picture is a weak sister, you naturally lay down on your exploitation of same. Suffice to say that we ran "Dulcy" both matinee and evening New Year's Day and the opinion of my patrons as they left the theatre was that it was one of the highest class comedy-dramas they had ever witnessed. Our one wish for the year 1924 is that all the features we will offer our patrons be just as good as the one we started the new year with, and that was "Dulcy."

H. J. PFEIFFER,
Pfeiffer Bros.,
Grand Opera House,
Kenton, Ohio.

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the imagination too far. As a whole a very good program picture. Six reels.—Fred Hinds, Cresco theatre, Cresco, Ia.—Neighborhood patronage.

Pool's Paradise, with a special cast.—This, though a little old, is a wonderful picture. It seemed to please all who saw it, but I had a poor print on this subject. I seldom get a poor print from this company, but this one was in awful shape. Don't be afraid of picture, you small town guys, but urge for good print. Nine reels.—Paul E. Gossett, Pike theatre, Coldwater, Kans.—General patronage.

The Ghost Breaker, with Wallace Reid.—Well enjoyed. A good comedy-drama. Five reels.—H. A. Felps, Gem theatre, Wood River, Nebr.—General patronage.

The Ghost Breaker, with Wallace Reid.—Interesting, but a crazy story. Will please Reid fans. Five reels.—Geo. C. Sarkey, Opera House, Montour Falls, N. Y.—General patronage.

The Ghost Breaker, with Wallace Reid.—Good program picture that seemed to please. Five reels.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

The Bonded Woman, with Betty Compson—Fair. Will satisfy with good comedy. Six reels.—N. E. Frank, Regent theatre, Wayland, Mich.—Small town patronage

If You Believe It, It's So, with Thomas Meighan.—A great picture. Pleased 100 per cent. Don't miss this one.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

Manslaughter, with Thomas Meighan.—This good picture failed to draw as it should. Don't believe our patrons read the magazines much. Ten reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

To Have and to Hold, with Bert Lytell Excellent. This certainly is a fine picture and we played to extra business. "Paramount Service" in every department means a lot to small town exhibitors. Good service means as much as good shows. Eight reels.—N. E. Frank, Regent theatre, Wayland, Mich.—Small town patronage.

North of the Rio Grande, with Jack Holt.—Average Western that drew fair business on Saturday. Five reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Bachelor Daddy, with Thomas Meighan.—Picture is old, but print was new. Story is good, but patrons few. The cause for poor attendance was snow and cold.—Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Top of New York, with May McEvoy.—Mighty pleasing picture. Heart interest and comedy predominates. A thrill or two, also. Acting of kids good. Particularly appropriate for Christmas time. Five reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

The Old Homestead, with Theodore Roberts.—To say the least, I was good and sore after I saw this picture. Years ago I saw Denman Thompson, and the play was certainly wonderful. I supposed, of course, the screen version would be much more so. I must say that the director made this picture look nothing more than a good program picture. I play lots of pictures, night after night, just as good. It will please your people, but don't go around and yell your head off what a great show it is, as I did. Eight reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

The Old Homestead, with Theodore Roberts.—Splendid picture. Played it Christmas Eve and Christmas night. Good attendance, for which we are duly thankful, as otherwise we would have lost our shirt, which goes without saying that we paid too much for it, but then, the exchanges have got to live, and it was our way of giving them a Merry Christmas. Seven reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Man Who Saw Tomorrow, with Thomas Meighan. Very good production One of the best of the Meighan pictures ever shown here. All his pictures take well.—Hazel Roberts, Cozy theatre, New Windsor, Ill.—Small town patronage.

The Dictator, with Wallace Reid.—The Reid pictures have all proven very satisfactory. This is good, but had poor attendance on account of very cold weather. Six reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Over the Border, with Betty Compson.—A good mounted police story. Film in good shape. This picture seems to please all. Seven reels.—H. A. Felps, Gem theatre, Wood River, Nebr.—General patronage

The Man from Home, with James Kirkwood.—The biggest piece of cheese in many a day. Paramount sure hands them to the small towns. A few more and I am done with Paramount. Eight reels.—A. R. Bird, Opera House, Arlington, Ia.—General patronage.

Borderland, with Agnes Ayres.—No good for small towns. Leave it alone. Star O.K. but not a picture that appeals to picture public. Six reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

The Kentuckians, with Monte Blue.—Fair program picture. Nothing to brag about. Pleased 40 per cent. Print in good condition. Something unusual for Paramount. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

One a Minute, with Douglas MacLean.—A very good comedy drama. Film in fair shape. About 4½ reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

The Jucklins, with Monte Blue.—Paramount is the most unscrupulous concern to deal with that we have found. Poor prints are invariably palmed off and their "high pressure" salesmen assure all prints are new. "Jucklins" is a good story but our print was in vicious condition. No more for us, Paramount—Good night. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

The Loves of Pharaoh, with a special cast.—A remarkable production, splendidly staged and acted with fidelity. Should please all who read and think. Nine reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Little Minister, with Betty Compson.—Just a common program picture, good for the first of the week. I heard good reports on this one before I booked it, but I can not see where they get it. Six reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

Get Rich Quick Wallingford, with a special cast.—A dandy comedy drama that a small town audience will enjoy, and while I am reporting on this want to add a line about Paramount service out of Des Moines. I have run 28 pictures of theirs, some old, some not so old, and will say that they certainly keep their prints in first class shape and have a system of getting their pictures to you in time.—Liberty theatre, Jewell, Iowa.—Small town patronage.

Conrad in Quest of His Youth, with a special cast.—No good. Don't book.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

Across the Continent, with Wallace Reid.—This picture went over very good and it pleased our patrons. Has plenty of excitement all the way through. Film in fine shape. Five reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Under the Lash, with Gloria Swanson.—A very good picture but no drawing power. Rather odd story to give to Gloria to star in. Six reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Blood and Sand, with Rodolph Valentino.—Do not know how to report on this one, as some said best picture they had seen in long time and others said there was nothing to it. Most of the kicks were on account of hero getting killed at the last. A good many patrons stayed away

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account of some people reporting that the hero got killed in the end. Eight reels.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

Blood and Sand, with Rodolph Valentino.—Very good and pleased.—Lyric theatre, Jewell, Iowa.—Small town patronage.

Midsummer Madness, with Lois Wilson.—This was mid-winter madness for me. People went out of their way to tell me how bad it was. Why Miss Wilson would play in anything of this kind is beyond me. Lay off this. Six reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

The Bait, with Hope Hampton.—Paramount dug this old one up and substituted for the "World's Champion." It pleased 50 per cent. Five reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

The Ghost in the Garret, with Dorothy Gish.—Good picture. Kept them roaring all night. Why not have more like them? Can be bought reasonable. Six reels.—St. Mary's Hall, Gilbertville, Iowa.—Small town patronage.

The Sheik, with Rodolph Valentino.—Old, but new here. It's some picture and pleased a good Christmas night crowd. Eight reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

The Inside of the Cup, with a special cast.—Pleased all. Book it. Can't go wrong. Seven reels.—St. Mary's Hall, Gilbertville, Iowa.—General patronage.

White and Unmarried, with Thomas Meighan.—Pretty good program picture. Nothing to rave about. Fairly good print. Five reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

The Great Moment, with Gloria Swanson.—Dandy good program.—St. Mary's Hall, Gilbertville, Iowa.—Small town patronage.

Behold My Wife, with Milton Sills. A little old, but mighty good. Book it and boost it.—St. Mary's Hall, Gilbertville, Iowa.—Small town patronage.

Traveling On, with William S. Hart.—Very, very poor. Another good star gone wrong. The title means nothing except that if he puts out any more of these kind of pictures Mr. Hart will be traveling on so far that he will never be able to get back in the hearts of the fans who stuck by him after this terrible piece of junk. Seven reels.—Wm. Koons, Garden theatre, Vicksburg, Mich.—Small town patronage.

The Testing Block, with William S. Hart.—Fairly good. Western.—St. Mary's Hall, Gilbertville, Iowa.—Small town patronage.

White Oak, with William S. Hart.—On the Western type. A good picture well enjoyed by those who saw it. Print new. Seven reels.—H. A. Felps, Gem theatre, Wood-River, Nebr.—General patronage.

Cappy Ricks, with a special cast.—A good program picture. Had a good big house on this one. Book it.—St. Mary's Hall, Gilbertville, Iowa.—General patronage.

Something to Think About, with a special cast.—Old one, but very good.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

Something to Think About, with a special cast.—A picture that gave entire satisfaction. Many stopped to tell me how they liked it. Seven reels.—St. Mary's Hall, Gilbertville, Iowa.—Small town patronage.

The Hell Diggers, with Wallace Reid.—Not a bad picture, but lots do not care to see his pictures now.—Five reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

Don't Tell Everything, with Gloria Swanson.—Fair program picture. Swanson will help out on this one. House seats 410. Six days a week.—Lyric theatre, Jewell, Iowa.—Patronage, farmers and Norwegians.

Pathe

Call of the Wild, with Buck, the dog.—A fine northern that will satisfy most audiences. Excellent snow stuff. The adventures of the dog, Buck, were vividly and most interestingly portrayed. Eight reels.

A scene from "A Girl of the Limberlost," forthcoming Gene Stratton-Porter production, distribution arrangements for which are now being made. The last Stratton-Porter production, "Michael O'Halloran," is published by Hodkinson.

Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Call of the Wild, with Buck, the dog.—A very good picture and will make you money if you buy same right. But remember it is no special. Just an ordinary dog picture and not in it with "The Silent Call." Nevertheless, this seems to be the class of pictures the public wants, so let's have more of them.—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.—General patronage.

Safety Last, with Harold Lloyd.—An absolute knockout comedy. Lloyd will have to do some tall stepping to ever make a better one. To those who have not played it, do so by all means.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Dr. Jack and **Grandma's Boy,** with Harold Lloyd.—Opinion divided as to which of these is the better. Both were extra good, but they cost me too much.—F. E. Barnes, Strand theatre, Norris City, Ill.—General patronage.

The Power Within, with a special cast.—About an average program picture. Commendable work by the principals. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Half a Chance, with Mahlon Hamilton.—This picture made a great hit here. It made Mahlon Hamilton one of our most popular stars.—F. E. Barnes, Strand theatre, Norris City, Ill.—General patronage.

Preferred

Are You a Failure? with a special cast.—A fair picture. Seven reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Daughters of the Rich, with a special cast.—Didn't draw or please as well as "Rich Men's Wives," and it's not as good. The better class liked it; the others didn't care for it. Will look better on a city theatre screen. One good point, however, is its length, six reels.—W. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Selznick

The Common Law, with Corinne Griffith.—This is a splendid picture. Miss Griffith did wonderful acting and Conway Tearle is right at home in that type, he just fits in exactly. My patrons don't like him in a wild and wooly picture. Had good comments on this one. Our Christmas picture. Had good crowds for three days. Eight reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Quicksands, with Richard Dix.—Good show. Pleased all classes. Kids went wild at charge of colored troop. Seven reels.—W. P. Brown, Nifty theatre, Waterville, Wash.—Country town patronage.

The Marriage Chance, with a special cast. Pleased a good crowd Sunday night following a good show Saturday. This is all they claim for it. Good comedy and good drama. Will please the hard boiled fans. Play it any time. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Three Buckeroos, with a special cast.—Poor picture.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

Pools of Fortune, with a special cast.—Mild picture that won't get you any extra money. Comedy-drama; mostly comedy. Better run it with a serial to get by with; we did.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Trail of the Axe, with Dustin Farnum.—Another poor picture; not worth the price of the film used in the making.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

Vengeance of the Deep, with Ralph Lewis.—Just fair. Some good underwater shots and good scenic views. However, not a big picture. Good as a change and print in fair shape. Did not draw. Five reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Vengeance of the Deep, with Ralph Lewis.—Good underwater picture. Far above average program picture. Held suspense throughout. Five reels.—W. P. Brown, Nifty theatre, Waterville, Wash.—General patronage.

Evidence, with Elaine Hammerstein.—This little show went over very well and comments were very favorable. Six reels.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

United Artists

Rosita, with Mary Pickford.—Mary has made 'em a lot better, but this will get the biz and please. Eight reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

One Exciting Night, a D. W. Griffith production.—Whatever possessed Griffith to sponsor a picture like that? It's just cheap serial stuff, produced with all the tricks of the trade, tedious, long drawn, improbable and with hardly any comedy relief. Not

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having seen the picture, I made the mistake of shouting too loudly about it. I lost heavily on it and, worse, I disappointed the few that came to see it. Eleven reels.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

The Girl I Love, with Charles Ray.—The first four reels are very good, but after the team runs away and for the last four reels it's awful. Eight reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Douglas Fairbanks in Robin Hood.—This is one good picture of its kind. Some said they never saw any better and others did not like it. Plenty of action in this one. Doug. sure does some fine work. This picture did not draw like "Human Wreckage," and I didn't pay but half as much for it as I did "Robin Hood." If I had it to do over again I would let it rest until the price came down, down, down. Ten reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

Douglas Fairbanks in Robin Hood.—My report on this would be an exact repetition of Brother Hinds' report in the Christmas Issue, for he hit the nail squarely on the head. A very artistic production and pleasing to many people, but not to the amount of fifty cents, the admission which I was forced to charge. Personally I have seen many other pictures that caused a stronger punch and pleased more people.—V. G. Bollman, Castalia theatre, Castalia, Iowa.—General patronage.

Douglas Fairbanks in Robin Hood.—This is a wonderful production, but lost me money. In the first place, no picture of this type ever made me any money. It is objectionable because of length. Hope no one makes any picture in more than six reels. Think it time to lay off all such in small towns. There never was any great demand in this town for such pictures, regardless of quality. Twelve reels.—J. C. McKee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Tess of the Storm Country, with Mary Pickford.—Too long; Too long! Too long! There is no justification whatever in making "Tess" in ten reels. There is action enough for six. Audience very restless during first five reels, which were devoted to antics of the star and had little connection with the action of the story. As a whole the new version is mighty good entertainment. We took in as much money with "Tess" on New Year's as we did with a picture which cost half as much a year ago. We'd probably have lost money on it had we run it any time but on a holiday. You fellows in the real little towns—where they ask you the same minimum we pay—don't let it bother you. You can get along nicely without them. We can never make any money on Pickford or Fairbanks because they cost us so much, yet they claim they will have to retire because the exhibitor won't pay them enough for their pictures. Wow! I guess they'll have to retire. There certainly is no indication in "Tess" that it cost any money to produce. The only expense apparently was Mary's time and the film—and there was too much—much too much—of that. No star, not even Mrs. Fairbanks, can hold an audience through five reels of padding—alone. If producers don't stop boring audiences with their unwarranted padding we're going to lose some business. There was not a single report which came to me on "Tess" that did not include "It's too long." Otherwise the reports were favorable, some very strong, some good, some fair. Population 3,200. Ten reels—Fred Hinds, Cresco, Cresco, Iowa.—Neighborhood patronage.

Little Lord Fauntleroy, with Mary Pickford.—Pleased all the ladies and all the children and most of the men and boys, so what more could you say? I find dealings with the United Artists, Atlanta Exchange, entirely satisfactory. They are clean and honest to deal with, and this I cannot say for most of the other exchanges in Atlanta. Ten reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Above: A scene from "The Fake Alarm," two reel Mirthquake comedy which Arrow will issue. Below is shown a scene from Billy West's comedy, "Peaceful Alley," also on the Arrow program.

The Man Who Played God, with George Arliss.—Talk about it. This is some picture. Better than 90 per cent of so-called specials. More good comments than any picture in months. Book it. Seven reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

The Birth of a Nation, a D. W. Griffith production.—Played this the sixth place in Kansas, and it certainly draws them in, due to the publicity it has been getting in the newspapers. A masterpiece.—Gregg & Hobbs, Liberty theatre, Caney, Kans.—Neighborhood patronage.

The Birth of a Nation, a D. W. Griffith production.—The biggest box office attraction for small towns on the market today. You can't fail to make money if you haven't played it. Twelve reels.—N. E. Frank, Regent theatre, Wayland, Mich.—Small town patronage.

Universal

The Clean Up, with Herbert Rawlinson.—A small town comedy drama that drew fair and pleased 90 per cent. Five full reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

The Clean Up, with Herbert Rawlinson.—A very good simple sujbect that pleased 60 per cent of the people. Have seen Rawlinson make better ones than this, though. Business poor. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Near Lady, with Gladys Walton.—Film brand new. Can't say much on star part, but the old couple are sure crackerjacks as they sure are the life of this picture. Book it, as it is a dandy comedy-drama. Six reels.—H. A. Felps, Comet thetre, Shelton, Nebr.—General patronage.

The Near Lady, with Gladys Walton.—Got many laughs and seemed to please. Contains some rather rough comedy, parts of which might have been eliminated with profit. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Drifting, with Priscilla Dean. —Not one

of this star's best by any means. Somewhat draggy in spots. However, will get by with Dean fans. Seven reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Wild Party, with Gladys Walton.—Not very well liked here. Have seen star in better pictures. Six reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

The Wild Party, with Gladys Walton.—Didn't see it myself, but some told me they couldn't figure what it was all about. Because of kicks, must class it as a poor picture.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

The Thrill Chaser, with Hoot Gibson First half full of excellent stuff and replete with laughs. Last half reminiscent of desert scenes in "The Sheik," "Under Two Flags," "Burning Words," etc., ad lib. First half a regular scream. Above the average Gibson subject.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Thrill Chaser, with Hoot Gibson.—This picture will not please over half of a Saturday crowd. Liked it myself, but can see why lots of them did not. It was not suitable for Saturday for us. Lots of complaints.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

Blinky, with Hoot Gibson.—Fair program picture. Only trouble, they are asking too much for his pictures. Film in good shape. Six reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

Blinky, with Hoot Gibson.—Just fair. Not worth the money the extra added reel cost us. They are worth no more, if as much, as last year's stuff, quality considered. The Western fans do not like him in anything but Westerns and when one like this comes along it hurts the next one. Six reels.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

Blinky, with Hoot Gibson.—Universal is doing their level best to kill off a real good bet in Gibson. Imagine Charlie Chaplin playing Hamlet. A few more stories like this for Hoot and curtains. The same applies to his "Single Handed" and "Double Dealing."—C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Crooked Alley, with Laura La Plante.—A good story well filmed, but I don't see where they get the name. Had nothing whatever to do with the story and had a tendency to keep them away. Did not ring the bell at the box office, but pleased those that saw it. Played "Buddy at the Bat" with it, an A1 comedy and above the average of the star. Five reels.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

John Gilbert and support in two scenes from the William Fox production "Just off Broadway."

Crooked Alley, with a special cast.—Not very well liked here. Six reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

A Million to Burn, with Herbert Rawlinson.—Personally I liked this very much and, judging from the laughter it produced, it must have been pretty well liked, but I do not think that it is up to the star's standard. Story not fitted to the star. Showed "Speed Bugs" with it; good comedy with plenty of action. Made a good Saturday night show. Five reels.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

A Chapter in Her Life, with a special cast.—A rather cloying and somewhat draggy feature of the "Pollyanna" variety. Excellent work by the principals, but the story contains no action and at times the repetition becomes tiresome. Work of the child in particular was fine. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Out of Luck, with Hoot Gibson.—This picture was some good one A line on the navy, but pleased all the kids. Five reels.—H. A. Felps, Gem theatre, Wood River, Nebr.—General patronage.

Fools and Riches, with Herbert Rawlinson.—A very good program picture that seemed to please the audience. I liked it myself, and that's saying a whole lot. Universal pictures are my best Saturday night bet. I don't even know Carl Laemmle, either. Five reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Shooting for Love, with Hoot Gibson.—Good program picture. Film in good shape. Five reels.—H. A. Felps, Gem theatre, Wood River, Nebr.—General patronage.

Merry Go Round, with a special cast.—If you are a small town exhibitor, watch your step on this one. After reading all those good reports from the city exhibitors I booked it for Christmas and thought I had a real attraction, but it proved to be the biggest disappointment of the year. It pleased about 30 per cent of my patrons and the others did not hesitate to stop and tell me that they did not like it. It may be all right for the city theatres, but my advice to you is to see it before you play it. One of those long drawn out war dramas without a thrill or a smile in the entire ten reels. Paid big rental and played it one day only. 9,000 feet.—Albert Metzger, Fairy theatre, Knox, Ind.—General patronage.

The Untamable, with Gladys Walton.—This is a little unusual for this star, but she plays it fine and everyone seemed pleased. One lady said she didn't expect much from it, but liked it much better than "Why Worry." After seeing it you never can tell how they are going to like it. Six reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Thundering Dawn, with J. Warren Kerrigan.—Very good picture, but not worth the price we paid for it. Wonderful scenery and a good cast. Typhoon scenes realistic. However, we have had specials from other companies at one-third the price which pleased as well. Seven reels.—Princess theatre, Crested Butte, Colo.—General patronage.

Men in the Raw, with Jack Hoxie.—Good Western drama well liked. Six reels.—H. A Felps, Comet theatre, Shelton, Nebr.—General patronage.

Legally Dead, with Milton Sills.—This is certainly a dandy picture. Story is very peculiar. Gets away from the usual run and it pleases, so what more can we ask? Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—A dandy and sure pleased a good crowd

Three dramatic scenes from "Torment" the First National attraction.

One of Hoot's very best. It's the kind to please our Saturday crowds.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

The Ramblin' Kid, with Hoot Gibson.—Sure pleased young and old. Many good comments on "Isle of Lost Ships."—Villa theatre, Portland, Ore.—Neighborhood patronage.

Bavu, with a special cast.—After reading reports on this I was all set for a flivver, but I watched it through Christmas Eve and Christmas night and must admit that there is a powerful story and a lot of good acting in it, but there is no comedy relief, and it's a bit heavy for the average audience to take in at one sitting. No compliments from my people, and what's more to the point, no complaints. Eight reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Love Letter, with Gladys Walton.—Star good. Picture fine. Five reels.—Peck's theatre, La Salle, Ill.—General patronage.

The Love Letter, with Gladys Walton.—Grade this one 100 per cent. Drew a good crowd at ten and twenty cents and delighted everybody. Some producers would have padded this one to eight reels and put a special price on it. At a program price it earned us some money and we say book it by all means. Five reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Burning Words, with Roy Stewart.—Good program picture which pleased.—A. Stalder, Spicer theatre, Akron, Ohio.—Neighborhood patronage.

Dead Game, with Hoot Gibson.—Good pic-

(Continued on page 78)

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There's a tremendous kick in the newspaper advertising prepared for this picture. Nothing like it ever seen before. So many amazing points about "JUDGMENT OF THE STORM" we can't begin to enumerate them. SEE THE PICTURE WITH YOUR OWN EYES, then pass your opinion on it's exhibition value. SPECIAL PRESS BOOK. SPECIAL POSTERS. SPECIAL LOBBIES. Everything all set for a giant financial mop up. It's easily one of the BIG TEN super specials of the year. Write, wire or long distance your nearest F. B. O. exchange for play dates. You can't go wrong. Don't wait. Don't delay. ACT TODAY.

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ture, as Gibson takes well with the kids, and if you get the kids in the grown people will follow. Five reels.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

Dead Game, with Hoot Gibson.—A dandy little picture that pleased. Hoot Gibson pictures can safely be depended on here, both to please and make a little money, because Universal sells them right. Five reels.—J. C. McKee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—This is one of the best Western features I have ever run. Star very good. Packed them in for three days. Five Reels.—Peck's theatre, La Salle, Ill.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—This one pleased eighty per cent. Came at a reasonable price and made a little money. Five reels.—J. C. McKee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Crossed Wires, with Gladys Walton.—Very good Walton picture. Clever, fast moving, some good comedy. If Walton is liked in your community, play her by all means.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Crossed Wires, with Gladys Walton.—A mighty good little picture with a pleasing star. Gladys Walton's usually do please my patrons. Five reels.—J. C. McKee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Wolf Law, with Frank Mayo.—One of the best Mayo pictures we have run. Story of the Ozarks in the early 60's. Mayo demonstrates to the hard boiled outlaw in the Wolf Creek country that he is no softy or greenhorn. Pleased 95 per cent. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Lone Hand, with Hoot Gibson.—This is very good and interesting. Holds up from start to finish with plenty of action. Hoot is a good card here. Played on an off night and a good crowd at that. Five reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

The Lone Hand, with Hoot Gibson.—Hoot Gibson is popular here. That smile of his captivates the entire audience. Not as good as "Out of Luck," but a crackerjack at that. Hoot scores his biggest hits in comedy Westerns so give us more of them. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Flame of Life, with Priscilla Dean.—My entire audience of six men seemed to think this a very good picture. The posters did not seem to appeal to the ladies. Also, a picture salesman came in and after viewing two reels, said, "Ah, da - - mn this costume stuff."—W. D. Patrick, Strand theatre, Florala, Ala.—Neighborhood patronage.

Under Two Flags, with Priscilla Dean.—A pretty good picture. Have run program pictures that were better.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Long Chance, with a special cast.—A good program picture of the Western mining type. Henry B. Walthall plays leading role, supported by Ralph Graves and Marjorie Daw. Pleased 90 per cent. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Kentucky Derby, with Reginald Denny.—A very clever picture that seemed to please the very small crowd who came out to see it.—W. D. Patrick, Strand theatre, Florala, Ala.—Neighborhood patronage.

Sawdust, with Gladys Walton.—Very good. Best since "Pink Tights." Advertise a circus and you'll get them. Pleasing to all classes.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Sawdust, with Gladys Walton.—Ran this on Christmas Eve, billed it like a circus, bought the record entitled "Circus Days," set my Edison out on the front of theatre, hired a boy to play this record over and over all day. I made everybody think there was a circus going on inside and, believe me, I had no trouble in packing them in. After I got them in, the picture with a good two reel comedy, James Aubrey in "The Tourist," did the rest. Five reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Nobody's Bride, with a special cast.—Good program offering. Five reels.—H. A. Felps, Gem theatre, Wood River, Nebr.—General patronage.

The First Degree, with Frank Mayo.—I did not see this picture, but several told me it was a good one. Sorry my Universal contract is running out as it was pretty fair one, but the new one is too high for me.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Riding Wild, with Hoot Gibson.—Good Western picture well liked. Print in good shape. Five reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

Vitagraph

On the Banks of the Wabash, with Mary Carr.—Many said it was the best picture they ever saw, and I agree to quite an extent. Flopped at the box office, partly on account of the season, partly because this town chases flapper stars and matinee idols regardless of the worth of the picture. Seven reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

On the Banks of the Wabash, with Mary Carr.—This is a very, very good picture. A good flood scene in it. Pleased all. Weather cold. Poor biz on it. Seven reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

Pioneer Trails, with Cullen Landis.—Booked this on strength of HERALD reports to reopen the house. Stood up for the second best week's business in the year, which is going some considering the house had been closed for a month and had four first runs in opposition including "Little Old New York," which was going capacity. Used a covered wagon and Indian ballyho. Seven reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

Pioneer Trails, with Cullen Landis.—It really will please most exhibitors, but must say it did not please here. They said it was good, but not the big production we advertised it to be and that the company sold it to us for. I was personally disappointed. Would class it personally as an extra good Western. Saw some one reported it as the direction being extra good. It was weak in lots of places and our patrons told us so and I had to agree because I felt the same way.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

Pioneer Trails, with Cullen Landis.—Best picture of its kind ever run. A real bet for small town patronage. Seven reels.—A. R. Bird, Opera House, Arlington, Iowa.—General patronage.

Pioneer Trails, with Cullen Landis.—Don't pass this one up. Can't say enough for it. It's a real box office attraction.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

Pioneer Trails, with Cullen Landis.—Good picture; good business. "Midnight Alarm" same.—L. C. Tidball, Isis theatre, Ft. Worth, Tex.—Suburban patronage.

Pioneer Trails, with Cullen Landis.—Star and cast good. Second run on this one, to a very good business. Print in fine shape. You can't go wrong on this one. Ladies should not be afraid of this one. Get them in and they will be satisfied. You can play it up big. Seven reels. Put a good single reel comedy with it.—Wm. Thatcher, Royal theatre, Salina, Kans.—General patronage.

Pioneer Trails, with Cullen Landis.—A picture that all that saw it went out satisfied, and believe me some were here. This holds the house record up to date. You fellows that live in the sticks, like I do, grab this one if your patrons want a real honest Western that has got action in it. But say, don't get cold feet and just put up a few one-sheets. Use everything you can get, including their heralds. Then, the day of the show, get out your hand bills. This is what I did in a town of 1,200. Admission twenty and thirty-five cents. Put on a two reel comedy and, believe me, they turned out. Bought it right and made some money. Seven reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Mining town patronage.

The Man Next Door, with Alice Calhoun.—Was really surprised to hear what our box office receipts were on this picture, as it was a very fine production but did not seem to draw at all. We advertised fairly heavy but did only a fair business. Seven reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Man Next Door, with Alice Calhoun.—An exceptionally good story told in a pleasing fashion. Good paper for front. Good audience picture. Seven reels.—Louis R. Markum, Dream theatre, Indianapolis, Ind.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—Well done and full of good satisfying action. If your patrons crave suspense, by all means get this.—C. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—Some picture. Give Vitagraph credit for this one. Ran a Peggy comedy with it. A real show for Saturday night. Seven reels.—Tyo theatre, Wray, Colo.—General patronage.

Masters of Men, with Cullen Landis.—A very good picture. Fine acting and pleased about 90 per cent, but had to borrow money to pay out on it, as Vitagraph got more than I took in on it. I can't see where they got their nerve to ask the price. Seven reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Masters of Men, with Cullen Landis.—An overestimated picture. Only a good program. Can be bought right. Seven reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Midnight Alarm, with Alice Calhoun.—The patrons were afraid to blink their eyes for fear of missing a thrill. A great picture and bought right. Seven reels.—Earhart & Lutz, Opera House, Bellville, Ohio.—Neighborhood patronage.

A Man of Might, with William Duncan.—This is an old serial boiled down and the continuity is terrible. There is so much action that by the time the show is over you are dizzy in the head. Have run a lot of Duncan pictures and found them all good, but I can't say much for this one. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Playing It Wild, with William Duncan.—A good Western picture suitable for small houses that run Western pictures. Six reels.—H. T. Hodge, Gem theatre, Abilene, Tex.—General patronage.

Playing It Wild, with William Duncan.—Pleased Duncan fans. Good clean Western. No murders, but good comedy and riding. Six reels.—Clark Munson, Playhouse theatre, Randelman, N. C.—Small town patronage.

Loyal Lives, with Mary Carr.—Very nice little program picture, but was sold to me as a special. Do not raise your admission on this one. Print was new. Six reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

A Girl's Desire, with Alice Calhoun.—Would rate this as a thin one. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

A Front Page Story, with a special cast.—A amusing comedy-drama. Not big, but good entertainment. Six reels. D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

A Front Page Story, with a special cast.—Just a right good picture. One which sends them away with a smile and a kind feeling for your house. Humorous situations all through the plot which will hold interest to the last sprocket hole. I wish I could buy more of these at the same price. Wouldn't have to worry about anything but income tax.—Vick Millward, Harris theatre, Bancroft Idaho.—Small town patronage.

The Ninety and Nine, with Colleen Moore

—A great picture carrying a great lesson and a wonderful influence for good. Very entertaining. Eight reels.—C. P. Harper, Whiteway theatre, Selma, N. C.—General patronage.

The Ninety and Nine, with Colleen Moore. —Here is a real picture which you can buy right and it will please your audience. The fire scene is a thriller. Warner Baxter and Miss Moore sure did their part to make a great picture. Give us more of those. Seven reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

The Ninety and Nine, with Colleen Moore. —A generous concoction of well known ingredients that with proper mixing produced a fairly entertaining picture. Patrons praised it highly and it brought a very good attendance. Seven reels.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

When Men Are Men, with William Duncan.—We had this set in for one day as we failed to get our picture, and it proved to be very good entertainment. Six reels. —A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

The Scarab Ring, with a special cast.—Fair picture. Five reels. H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

Trumpet Island, with a special cast Very good. Another score for Vitagraph. Six reels.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Little Minister, with Alice Calhoun —I found this a very pleasing little program. I showed it to a losing house, but it was not the fault of the picture. Two close to Christmas and everyone was busy or looking over their Christmas presents, I think. Six reels.—F. R. Meirbachtol, Elysian theatre, Elysian, Minn.—General patronage.

Restless Souls, with a special cast.—Just fair. Five reels.—H. A. Felps, Comet theatre, Shelton, Nebr.—General patronage.

My Wild Irish Rose, Masters of Men, The Midnight Alarm, The Ninety and Nine. —Rain first night of each, mud second and last, so didn't do much. Ran with two reel Semon comedy (or one reel divided and put on two reels) "Dull Care," and by lots of boosting got by. Programs are good and worth what I paid, I guess, but I can get a better profit on an average on regular programs at fifteen and thirty cents. Ran these at twenty and forty cents. Seven reels.—J. W. Lumpkin, Cupid theatre, Miles, Tex. General patronage.

My Wild Irish Rose, with Pauline Starke. —I don't believe I have ever played a better picture in the house. It was so far ahead of all of the so-called specials I have ever been stung on, that I don't see how they get that way. If you have a theatre in a small town don't hesitate, the price is right and the picture is all there. Give us more like this and not so much of that "sex stuff" the fellows are worrying about.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Warner Brothers

Conductor 1492, with Johnny Hines.—Bad weather made us do poor business on this, but some said it was best picture ever shown here. It's extra good. More laughs than a circus.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

The Gold Diggers, with Hope Hampton.—Everything to make a good box office attraction. Plenty of comedy. This town usually strong for Westerns, but this one went over better than any Western. There may be a few scenes some might complain of, but nothing rash. All that we heard was praise. Somehow or the other, all Warner Bros.' product has gone over here. Nine reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

The Gold Diggers, with Hope Hampton.—A good picture that pleased a good Christmas crowd. Good acting, good story and lots of comedy.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

Little Johnny Jones, with Johnny Hines. —Very good. Should do good business. Easy to exploit.—W. H. Mart, Strand theatre, Grinnell, Iowa.—Neighborhood patronage.

A scene from "The Shadow of the East" from a story by E. M. Hull, produced by Fox.

Little Johnny Jones, with Johnny Hines. —A knockout. This and "Conductor 1492" pleased better than any Harold Lloyd ever shown here. They are full of hokum, but the crowd sure likes them. They both have a good story, however.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

Little Johnny Jones, with Johnny Hines. —A swift moving comedy of the turf. Has plenty of pep and action and the comedy is good. Well pleased audience. Seven reels. —W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

The Little Church Around the Corner, with a special cast.—Good picture, good business. "Main Street" same.—L. C. Tidball.—Isis theatre, Ft. Worth, Tex.—Suburban patronage.

The Little Church Around the Corner, with a special cast.—This might have been a fairly good picture, but when we used it about one-fifth was missing.—A. Stalder, Spicer theatre, Akron, Ohio.—General patronage.

The Printer's Devil, with Wesley Barry.—Very disappointed in this picture. It's just a fair program picture, suitable for a second run house. Six reels.—A. I. Latta, Royal theatre, Ashland, Wis.—General patronage.

The Printer's Devil, with Wesley Barry. —Weakest Warner Bros. this year. It is not up to Wesley's standard, but it is not a poor picture. It pleased very well. Had very few kicks.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage

Where the North Begins, with Rin-Tin-Tin.—A knockout; business near house record.—W. H. Mart, Strand theatre, Grinnell, Iowa.—Neighborhood patronage.

Where the North Begins, with Rin-Tin-Tin.—The best Northern picture ever produced. This will please 100 per cent. A positive business getter. Six reels.—F. Breymaier, Barcli theatre, Schenectady, N. Y.—General patronage.

Where the North Begins, with Rin-Tin-Tin.—Best business and most satisfactory picture for some time.—L. C. Tidball, Isis theatre, Ft. Worth, Tex.—Suburban patronage.

Where the North Begins, with Rin-Tin-Tin.—Personally think it the best dog picture to date. Wonderful dog, but had a blizzard both nights I ran it, so did not get enough to pay rental. Six reels.—Majestic theatre, Mauston, Wis.—General patronage.

The Country Kid, with Wesley Barry.—A picture that is not big but has lots of comedy and is sure to please. One of Wesley's best yet.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

Heroes of the Street, with Wesley Barry. —Entire satisfactory. Seven reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich. —Small town patronage.

Main Street, with Monte Blue.—A very human story, humanly told. Follows the book closely and pleased the great majority. Warner Bros.' productions are all priced too high for the exhibitor to hope for any profit. W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

Main Street, with Monte Blue.—The picture was well liked. The only fault with it is, not all the rubes live in small towns. That part was overdone. Monte Blue does some fine acting and it is worth running. Seven reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Rags to Riches, with Wesley Barry.—You can't go wrong on this one. Personally I think it is much better than "Heroes of the Street." Both of them are fine. Six reels. —Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Brass, with Monte Blue.—A very pleasing feature that pleased our patrons. Played two days to fair business. Eight reels.—A. I. Latts, Royal theatre, Ashland, Wis.—General patronage.

Parted Curtains, with Henry B. Walthall. —Had this one booked before reading comments. Sept. 1922 "Box Office Record" had but two comments, both putting on the soft pedal, so we were in fear and trembling. It proved to be a splendid show and we are still getting compliments for it. It held the interest of the kids as well as a Western—and that is going some. Drew fairly well at twenty and ten cents. Six reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

School Days, with Wesley Barry.—This picture is very much overrated in its entertainment value. It will satisfy the kids, but the grown ups don't fall for it. It drew a little above normal business New Year's night—one of the best show nights of the year—but flopped terribly the second night. Can't hand it much personally.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—General patronage.

State Rights

The Lone Wagon (Sanford), with Matty Mattison.—Here's an almost big picture. Missed its mark in a few places, while some scenes rival the original "Covered Wagon." Had Earl Metcalf been cast in Mattison's place it would have been better, and the direction missed fire in several places. However, it drew well and pleased the admirers of melodrama, but no special comments. Vivian Rich plays her part well, too. Scenery fine. Cut out the impossible angle of the scenes and you have a good subject. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Bright Lights of Broadway (Principal), with a special cast.—A good picture that will interest and please any audience. Not a big special but better than the ordinary run of pictures. Six reels.—E. C. Potter, Firemen's theatre, New Hampton, Iowa.—Neighborhood patronage.

The Last Hour (Burr), with Milton Sills. —This is not my style of picture, but it pleased 50 per cent. Photography is not good. Spoiled my show, as usual whenever I try to put on a comedy from Enterprise. For three straight and different shows I have been unable to screen their comedies. If you have them bought, don't pay express.

Buy "Last Hour" as program only. Seven reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

The Devil's Partner (Ind.), with Norma Shearer.—Used this on Saturday and it is pretty tame. A Northwoods picture with a villain that couldn't be anything else, and a hero and a girl, and a father in the clutches of the villain with the girl at stake. You know the rest; so does the audience. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Her Accidental Husband (C. B. C.), with Miriam Cooper.—I thought it was fairly good. Still, one of my most faithful critics knocked it. Most of them liked it or put it down as "all right."—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Back to Yellow Jacket (Arrow), with Roy Stewart.—Failed to please. Poor picture of a good story.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

Western Blood (Sanford), with Pete Morrison.—Not up to the standard. Have seen him do lots better. Title pulled some. Did very good business. If you run it, put a good two reel comedy with it.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Luck (Burr), with Johnny Hines.—Pleased 60 per cent. Story poor. Acting good. Not in class with "Sure Fire Flint." J. W. Bascom, Pastime theatre, Sisson, Cal. -General patronage

The World's a Stage (Principal), with Dorothy Phillips.—Good picture that pleased 100 per cent. Don't think any house will go wrong on booking it. Ran "Asleep at the Switches," Hal Roach comedy in two reels, and everyone was pleased with the program.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Lure of Gold (Steiner), with Neal Hart.—Not as good as I expected. Will get by as an ordinary Western. Poor story and direction. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Flesh and Blood (Principal), with a special cast.—I bought this as a special and it isn't even a good program picture. It is supposed to be six reels but a lot of it is cut out and what is left is a bunch of rags. Exhibitors, look out for this one.—Wm. E. Jahr, Lincoln theatre, Sebewaing, Mich.—General patronage.

Has the World Gone Mad? (Equity), with a special cast.—Will get by as a program picture but don't make the mistake that I did. Bought it as a special and, owing to lack of exhibitors' reports concerning the picture, I played it as a special, thereby making mistake No. 2. Seven reels.—M. A. Manning, Opera House, Baldwin, Wis.—Town and country patronage.

Out of the Dust (McCarthy), with a special cast.—This is a historical production from Frederick Remington's paintings. It's a great picture. Book this one. It will please 'em all. Get the 22 by 26 photos. Drew big. Opposition, Chautauqua.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

A Motion to Adjourn (Arrow), with Roy Stewart.—Good semi-western with comedy high spots. The print was nearly new—the best print we have received for a long time. Pleased good crowds. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

Saved by Radio (Federated), with George Larkin. A splendid picture that satisfied everyone. Has about everything. Fights, love, thrills and comedy, and a seaplane rescue great. Six reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Saved by Radio (Federated), with George Larkin.—If you want a picture with lots of good action this picture will certainly fill the bill. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage

The Dempsey-Pirpo Fight.—A great fight. Shows crowds, training and slow motion of round one. Fast motion of round one and two. 2,000 feet of film.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

Riders of the Law (Arrow), with Jack Hoxie.—One of the best Western comedy dramas. Exceptionally good.—J. W. Bascom, Pastime theatre, Sisson, Cal.—General patronage.

Scene from "Fools' Highway," a Universal-Jewel production featuring Pat O'Malley and Mary Philbin.

Wild Cat Jordan (Goldstone), with Richard Talmadge.—Boys, look out when you get this one, as it is only four short reels. Fair attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

One Eighth Apache (Arrow), with Roy Stewart.—Another poor program picture. Another good story spoiled by a poor director. The picture is not worth showing.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

Western Justice (Arrow), with a special cast.—A very good Western but have seen Arrow make better ones. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Border Bandit Killer (Tri.), with Douglas Fairbanks.—This old bird got by for me. Just why I don't know. The second film from Enterprise that didn't cause a stop. But never again!—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Your Best Friend, with Vera Gordon.—Good picture, but did not draw any extra business for us. Mother story, too much like her other pictures.—J. L. Greenwood, Orpheum theatre, Weleetka, Okla.—Neighborhood patronage.

Serials

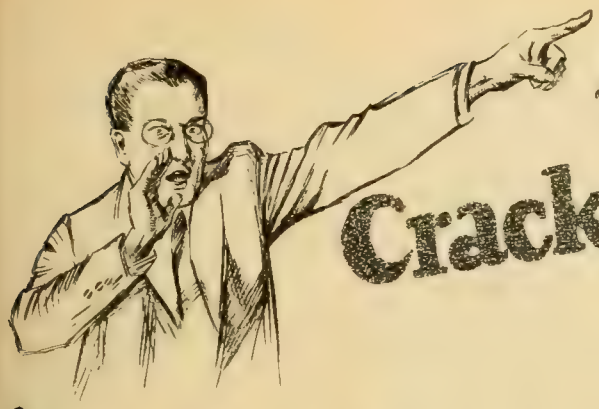
The Steel Trail (Universal), with William Duncan.—Started off big on the first chapter. Had missout on the second episode, so am wondering if I will be able to get them back to see the next chapter next week.—W. D. Patrick, Strand theatre, Florala, Ala.—Neighborhood patronage.

Plunder (Pathe), with Pearl White.—I have layed off reporting on this one to see if I could find anything to report on, but have run the thirteenth episode and have failed to find anything yet, so here goes. Just a conglomeration of gruesome, blood curdling scenes without the least semblance of a story and no one knows what it is all about. Absolutely nothing to it. The better class of patronage quit on account of it. Lay off; it is no good.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

Around the World in Eighteen Days (Universal), with William Desmond—While not a world beater, this old serial is a consistent attraction. Holding its own on the ninth episode.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Haunted Valley (Pathe), with Ruth Roland.—Seems to be going along as good as most serials. The kids are staying away on account of smallpox and scarlet fever. On seventh episode. Two reels.—Wm. E.

(Continued on page 8[illegible])



Another Crackerjack Picture from F.B.O.

"PHANTOM JUSTICE"

Presented By
William Le Plante
A Richard Thomas Production

Starring Rod La Roque and Estelle Taylor

"They'll talk about this one"

F. B. O. Picks Only the Winners!

Write this on Your Cuff

FOR months the tip has gone 'round in the trade to "Watch F. B. O." It's the Box Office Winners that we've put out that created this tip and sent it speeding on its way from Coast to Coast.

And you can bet your last dime that this tip, means something. And those Exhibitors who tie up to F. B. O. in 1924 will know and feel what it means in added profits, hard cold cash.

As another example of a picture they'll talk about we present "PHANTOM JUSTICE" with Rod La Roque (Star of The 10 Commandments) and Estelle Taylor.

Boy—what a Crook melodrama this one is!!!

A wallop packed in every panel. Action from beginning to end. To see it is to know it. Go see "PHANTOM JUSTICE" at your nearest F. B. O. exchange. If you can't see it, book it on our recommendation. Action posters, Action ads. Strong arm exploitation and accessories. Grab it while it's hot.

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Tragsdorf, Trags theatre, Neillsville, Wis. Small town patronage.

Haunted Valley (Pathe), with Ruth Roland.—Am on the ninth episode and is holding up good.—Wm. E. Jahr, Lincoln theatre, Sebewaing, Mich.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—On seventh episode. Holding up good. Getting better as it goes along. We are admitting ladies free accompanied by gentlemen. One twenty-cent ticket admits two. Good way to get the ladies, as my audience is mostly men. We are doing a very satisfactory business.—On the ninth episode. Holding up only fair. Fell off 30 per cent. —Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Oregon Trail (Universal), with Art Acord.—Is holding up to good crowds. On Chapter 12 and the kids haven't missed a night. Eighteen chapters is too long for adults, though. Prints good. Two reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

The Oregon Trail (Universal), with Art Acord.—Have run three episode and is holding up fine.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

The Oregon Trail (Universal), with Art Acord.—Just finished 18th episode. Held up good all the way through. Kids followed it from first to 18th episode. You can't go wrong on this.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Ran this through in six days, three episodes and comedy each day, during holidays. Ran first three episodes free on Saturday and had some crowd, a good part of which stayed. I personally think this is the best directed serial I have ever run. Try one through in a week, boys, and watch them take to it. Don't be afraid to run a free show. It will pay. 36 reels. —J. W. Lumpkin, Cupid theatre, Miles, Tex. —General patronage.

The Timber Queen (Pathe), with Ruth Roland.—Finished to a good and well pleased patronage. Not like I had on "Buffalo Bill" though. Ran with Playlet, three reels, Hall Roach comedy, one reel, Fables, one reel. Pathe service was very satisfactory. Two reels.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—General patronage.

Short Subjects

Aesop's Fables (Pathe).—Ran these with fifteen episodes of "Timber Queen" and like them so well I've booked for fifteen more weeks. Pop. 800.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—General patronage.

Aesop's Fables (Pathe).—Good comedy for a change. Soon grow tiresome.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Round 1, second series. This round went big. Good stuff. Lots of comedy in this round.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Gumps (Universal).—The first one we have run of these and if the balance are as good they will be knockouts. More laughs than in a long time on any comedy. Two reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

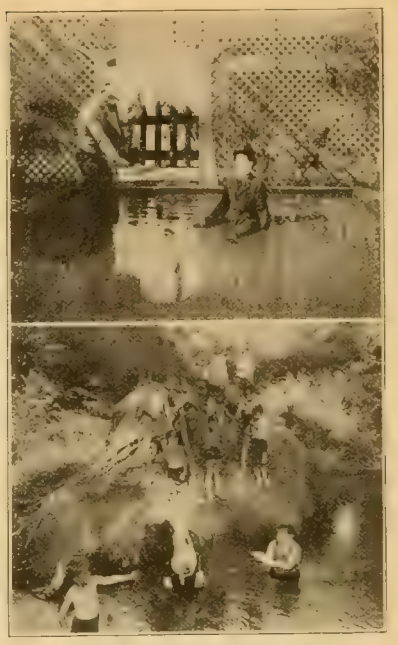
International News.—Is always good. Up to the minute on all events. Priced right.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

The Leather Pushers (Universal), with Reginald Denny.—Third round. Don't think they will come up with "Fighting Blood.—W. D. Patrick, Strand theatre, Florala, Ala. —Neighborhood patronage.

Our Gang Comedies (Pathe).—These are censor proof comedies. Liked here by old as well as young. Two reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Our Gang Comedies (Pathe).—I don't know where I would go to buy better comedies for the small town theatre. The adults laugh just as loud as the kids. They draw as well as the feature. Have used all of the old ones and have contracted for the new series. Two reels.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Out of the Inkwell.—Here is a batch of nonsense that is pleasing my patrons. You can hear them talking all over town and asking "How does he do it." Am running one every other week with Felix the Cat, which they also like. One kid in telling me how to get a crowd said: "Just put out a poster with Felix on it."—J. W. Lumpkin, Cupid theatre, Miles, Tex.—General patronage.



Two new comedies on Educational's program. Top: A scene from the Educational Cameo comedy, "Film Foolish," with Cliff Bowes. At bottom a view from the Educational-Juvenile comedy, 'Over the Fence."

Fathe Reissues.—All fair programs at a very fair price.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—General patronage.

Asleep at the Switches (Pathe), with Ben Turpin.—A good comedy. Two reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Author (Fox), with Al St. John.—This comedy started out fine, but got too silly before it finished. But at that they seemed to like it. Personally did not think very much of it, but if my audience did suppose it is all right. Two reels.—Wm. Thatcher, Royal theatre, Salina, Kans.—General patronage.

Better than Gold (Universal), with Roy Stewart.—Good two reel Western, as are most of Universal's short subjects.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

Bringing Up Buddy (Universal), with Buddy Messinger.—A splendid comedy that rang the bell for us. Two reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark. —Small town patronage.

The Busher (Educational), with Lee Moran.—Show this comedy during the baseball season and they'll like it immensely. Not so appropriate now, but good anyway. Two reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

The Caddie (Universal), with Buddy Messinger.—These comedies are usually very good and this one was exceptionally so. Two reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Choose Your Weapons (Educational), a Christie comedy with Bobby Vernon.—This subject stacks up mighty well as a good comedy. Plenty of action and a plot. Splendid photography and a beautiful heroine. A comedy that ought to please all classes. Two reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

The Cyclist (Fox), with Clyde Cook.—Good average comedy. You know Clyde and his bicycle. Titles are clever. Two short reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Down to the Ships to See (Universal).—The best Century I have run in some time. Two reels.—Peck's theatre, La Salle, Ill.—General patronage.

Easy Street, with Charles Chaplin.—Kept the audience in an uproar all through the two reels.—Earhart & Lutz, Opera House, Bellville, Ohio.—Neighborhood patronage.

Forgetting the Law (Universal), with Jack Daugherty.—A good rough Western two reeler. Print good. Two reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

Fruits of Faith (Pathe), with Will Rogers. Only a three reel picture, but it sure pleased big. Good for any theatre. Just the kind of dry comedy they like. Played this with "Sailor Made Man."—J. W. Bascom, Pastime theatre, Sisson, Cal.—General patronage.

Get Your Man (Pathe), with Paul Parrot.—This is a dandy single reeler that is a burlesque on the N. W. M. P. stories. Lots of action and slapstick, with a background of snow. One reel.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Glad Rags (Metro), with Bull Montana.—Pretty good. Two reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Great Explorer (Pathe), Aesop's Fables.—This was an extra good Fable with a whole menagerie of animals in it.—John M. Williams, Park theatre, Glen Rose, Tex. —Small town patronage.

Hang On (Educational), with Virginia Vance.—Good. Boys, if you want good short stuff, see Educational. They have 'em. One reel.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

Horseshoes (Vitagraph), with Larry Semon.—This is a typical Semon. Plenty of action. Larry makes a pretty good pool shot, knocking down fifteen balls in one shot. Two reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Japanese Catastrophe (Paramount) —Two reels. No advertising obtainable on this. Poor photography. Rather unsatisfactory.—J. W. Bascom, Pastime theatre, Sisson, Cal.—General patronage.

Kick Out (Educational).—Good enough. Two reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—General patronage.

Kick Out (Educational), with Lige Conley.—All Mermaids are very good and this one is above the average Mermaid. It kept the house in a continuous uproar. Two reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Lightning Love (Vitagraph), with Larry Semon.—Another one of these good Semon comedies. They get the laughs out of my audiences. Two reels.—J. W. Andresen, Rialto theatre, Cozard, Nebr.—General patronage.

Love Taps (G-A), with Monty Banks.—Two reels of stuff he's done before, but if you are in a good humor you'll smile. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Mud and Sand (Metro), with Stan Laurel. —A dandy burlesque on "Blood and Sand." However, if you haven't shown the latter it will not go over so good. Three reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Navy Blues (Educational), a Christie comedy with Dorothy Devore.—Very good clean little picture, but not any too many laughs. Two reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Newly Rich (Pathe), with Snub Pollard. —One of the best of the Snub Pollard two reelers. Film was new. Two reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Nobody's Darling (Universal), with Baby Peggy.—She was fine in this. I believe the best one I have had. Two reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Nobody's Darling (Universal), with Baby

(Concluded on page 86)

HURRAY !!! THEY'RE COMING!

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SHAKE hands with yourself Mr. Exhibitor and be happy over the fact that F. B. O.-Film Booking Offices of America is going to release SIX BIG HIGH CLASS WESTERNS for 1924.

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1924 belon

Read these Reviews then writ

Motion Picture News said:

Here is a picture rich in exploitation possibilities. Radio is sweeping the country like wildfire. And here's a film that takes cognizance of America's newest plaything to use it as a basis for the hero's marvelous invention—the wireless transmission of power. In this connection every exhibitor has a rich field to tie up with local radio dealers.

As for the production itself, it is good entertainment.

You have no end of exploitation possibilities in this one.

The Billboard said:

Here's a feature you can bank on. L of comedy, a fine dramatic climax, w acted—and it doesn't look as thou you'll have to mortgage your theatre buy it.

"Blow Your Own Horn" is based on play by Owen Davis, and if there is a person better versed in the art of the co mercial theatre than Owen Davis presence has not as yet been ma known. There are laughs galore; and has a finish packed full of action a suspense.

Grab It

Book It

BLOW YOUR

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Ralph Lewis

and

Derelys Perdue

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723 SEVENTH AVENUE
NEW YORK, N. Y.

Exchanges Everywhere

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your own Ticket on this winner

ıe Exhibitors Trade Review said:

You can't possibly make a mistake in booking this ıre as it has everything in it that makes for first class ıon picture entertainment. A story that holds the ·est from the first scene to the last, skillful direction, llent photography, and convincing social atmosphere, is "Blow Your Own Horn."

This is a picture that really matches up with the title, the director and author haven't wasted any time in ıng things going. Action, action and more action is principle upon which they have operated.

"Blow Your Own Horn" is the sort of picture that undoubtedly prove more than an average success rever it is shown. It is a subject that will please the ıg, the old and folks in middle life. All of which means the exhibitor can show it with little effort and very ıiderable profit.

The Exhibitors Herald said:

Splendid entertainment is presented in this latest F. B. O. production, which has a timely twist now that radio has such a vogue. It is a swiftly moving comedy, with a touch of drama and because it is well directed and well acted deserves to meet with success.

Adapted from the Owen Davis play and carefully directed by James W. Horne, well lighted, photographed and acted, this picture should meet with the approval of most audiences. Ralph Lewis, Warner Baxter and Derelys Perdue give excellent performances in this fast-moving comedy. Six reels.

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Own Horn

and

arner Baxter

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Every picture is important. If it's sold it's bought and if it's bought it's exhibited—to profit or loss. Big pictures and little pictures take from or add to the same bank balance.

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To perfect this system of picture selection by box office proof is every exhibitor's business. Use this blank now and a supply for future use will be sent you.

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Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

Producer .....

Remarks .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

Peggy. A nice little comedy that pleased the majority. Two reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

No Wedding Bells (Vitagraph), with Larry Semon.—A good Semon comedy. Two reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis. General patronage.

One Cylinder Love (Pathe), with a special cast.—It's so hard to get really good comedies nowadays that I'd call this good. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

One Wild Day (Metro), with Bull Montana.—Two reels of nothingness. One of the poorest excuses for a comedy we've ever run. Two reels.—H. E. Partrick, Palace theatre, North Rose, N. Y. Small town patronage.

Over the Fence (Educational), a Juvenile comedy.—Good comedy. Pleased the grown-ups as well as the kiddies. Have used three of these Juvenile comedies and all were satisfactory. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

Pure and Simple (Educational). Just fair. Two reels. A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

The Rainmaker (Educational), with Lloyd Hamilton.—Here is real comedy. One of the best we have had in a long time. It got more laughs than a hog has hairs. Had very good print. Two reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Rustlin' (Universal).—No good. Not worth ten cents. No plot, story or appeal. Universal substituted this for "Leather Pushers" and the picture was as poor as their excuse. Two reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

School Days (Vitagraph), with Larry Semon.—If you want some real laughs, run a few of these comedies. They are the best I ever ran. Two reels.—F. R. Meirbachtol, Elysian theatre, Elysian, Minn.—General patronage.

Sunday Calm (Pathe), with Our Gang.—These comedies always bring the laughs. This one was very good.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Torchy's Feud (Educational), with Johnny Hines.—A good comedy. If they like the star, and I don't see why they shouldn't, this will surely please. Some clever gags and subtitles.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

A Tough Winter (Pathe), with Snub Pollard.—Didn't see this but understand it was there. No business. 28 below zero. Froze out. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—General patronage.

'Twas Ever Thus (Educational), a Christie comedy.—This is sure some comedy. Could not keep them quiet. If you play this one tell them two weeks in advance. Everybody will like this. Will go big with the ladies.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Uncle Sam (Educational), a Mermaid comedy.—The Mermaids are all good. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

The Under Boarder (Universal), with Bob Reeves.—Good little two reel Western with lots of action.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Wild and Woolly (Pathe).—This series looked very good to me when it first came out and after playing the first one I'll tell the world it's a peach. Why? Because it's up to the minute stuff that patrons want to see and every foot of film is filled with "meat." No hokum about it and its slow motion photography came in just right to make it classy entertainment. Patrons are asking when they will see the next one and that's music to our ears. Try them out. One reel.—V. O. Bollman, Postville theatre, Postville, Iowa.—General patronage.

Wrecks (Educational). A satisfactory one reel comedy.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Young Sherlocks (Pathe), with Our Gang.—Considered this the best of the "Our Gang" series yet run. Two reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Roughest Africa (Pathe), with Stan Laurel.—This is about the only Stan Laurel comedy that I personally thought funny. It's an amusing burlesque on the African wild animal pictures that are now on the market. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Soilers (Pathe), with Stan Laurel.—Stan Laurel is a new one here, but the comedy was above the average. The fight in this will keep them laughing. Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

Spooks (Educational).—This is a splendid comedy. In fact, nearly all of these comedies are good and can be bought at a reasonable price. Two reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

That Son of a Sheik (Educational), a Christie comedy.—Not much. Run it fast and it may slip by.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Three Cheers (Educational), with Ben Alexander.—The second one of the Juvenile comedies I have used. They contain good clean comedy, and the acting of the kids is fine. Two reels.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Three Gun Men (Fox).—Poor comedy. About one of the poorest we are playing these days. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Three Strikes (Educational), with Lige Conley.—They don't make 'em any better. A scream from start to finish. Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

A Tough Winter (Pathe), with Snub Pollard.—They laughed so hard they shook all the burrs off the seats. Good print.—W. T. Waugh, Princess theatre, Reinbeck, Iowa.—Small town patronage.

Traffic (Educational), a Cameo comedy.—A dandy one reel comedy. Be sure and play this.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Two Twins (Metro), with Bull Montana.—Poor comedy. One of the poorest we ever played. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

THEATRE WANTED

WANTED: Theatre in seven day town of Iowa or nearby state. Will buy equipment and lease building. M. A. Fauver, Box 215, Logan, Iowa.

Weren't we the Fools not to rave over "LIGHTS OUT" with reviews like this

Ex. Herald, Sept. 29th

If you want something unusual in screen enter-
inment, something different, our advice is to hop out
d get "Lights Out," which is probably the most
ique crook story ever screened.

Weekly Film Review, Oct. 20th

"Lights Out" is a cracker-jack comedy that should
an up. It's a picture in a hundred and certainly
ght to make money for exhibitors. It is action from
e word "go" and the tempo never slackens. Adver-
ed right—and F. B. O. is getting out a hot line of
per. "Lights Out" stands every chance of going
er big.

Harrison's Reports, Oct. 6th

A good crook-melodrama; the story is sufficiently
mpelling, the action sufficiently fast, and thrills close
ough together. "Lights Out" is good stuff.

M. P. News, Sept. 22d

In working out this theme, the producers have
ilt as many laughs as thrills into the picture—is rich
comedy. Cabaret scene in South America is a real
velty, much fast action in the climax, when many
rprises are sprung—you will be
le to please any audience with
is one. The theme is out of the
aten path.

Amusements, Oct. 6th

They seldom make mystery plays any better than this one, fast moving from the word go—suspense is held up to the final fadeout. Laughs and good thrills and a lot of comedy that registers—these ingredients should insure the success of the picture. In addition there is a novel angle and any audience will get considerable kick out of this novelty—you can practically guarantee the picture from the standpoint of pleasing the majority.

Ex. Herald, Oct. 20th

Will entertain the average person, and as the average person constitutes the overwhelming majority of moving picture patrons, there is no question at all as to whether this is a good box office attraction. Story is excellent, and exhibitor, no matter where his theatre is, will have no difficulty in attracting attention to this picture.

L. A. Times, Aug. 22d

Excellent entertainment—the picture affords quite the most delightful caricature I've seen on the screen for a long time; really, it's superb as comedy and highly enjoyable.

Al Santell's Greatest Picture

Lights Out!

Is a Knockout

Book It—Boost It

It's a Riot Everywhere

ISTRIBUTED
Y

Film Booking Offices of America, Inc.

723 SEVENTH AVENUE, NEW YORK

Sales Office United Kingdom
R-C Pictures Corporation
26-27 D'Arblay St., Wardour St.
London, W. 1, England

THEATRE CONSTRUCTION AND EQUIPMENT

Rendering Service Wins Success for West Coast Dealer

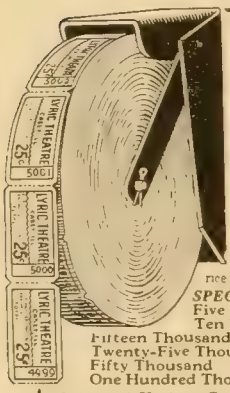
THE Theatre Equipment Supply Company of San Francisco, distributor of Powers' projectors, came into existence in March of 1919 when R. M. Combs, then chief projectionist of the Turner & Dahnken circuit, conceived the idea of

Headquarters of the Theatre Equipment Supply Company, San Francisco, Calif.

establishing a supply house for the express purpose of giving expert service to theatre owners and managers on their projection equipment.

Mr. Combs felt that he was capable along this line for he had started as an operator in 1898 on the old Bioscope (which used 2½ inch wide film) and from that had progressed to the Kinedrome, a machine with the beater type

(Continued on page 90)



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered, every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand $3.00
Ten Thousand 5.00
Fifteen Thousand 6.50
Twenty-Five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand 18.00

National Ticket Co. *Shamokin, Pa.*

Increased Factory Facilities Opened by Globe Ticket Co.

ON January 1, the Globe Ticket Company, Philadelphia, very appropriately celebrated the birth of the New Year with a reception held in their factory, on North Twelfth Street. The occasion marked the formal opening of the new section of their plant, which, with the completion of some alterations to be made in the older section, will more than triple the size of the factory.

The history of the Globe Ticket Company is unusual in many respects. It had about as humble an origin as might be conceived. Literally it started with a small hand press owned by an ambitious boy.

Walter E. Hering, the founder of the Globe Ticket Company, and since 1894 its president, served a very thorough apprenticeship in the printing business with one of the then foremost printers in the city. But even before that, he had done not a little business with his small hand press.

After the completion of his apprenticeship, Mr. Hering went actively into business, his first plant being located at the rear of the family home on North Twelfth Street and known as the Globe Printing Company. The business grew from the first inception, but only because Mr. Hering's determination was greater than all obstacles which were met.

* * *

The ticket printing end of the business came as a later development, and in 1891, Mr. Hering and his associates, incorporated the Globe Ticket Company whose officers were Walter C. Rodman, president; Edward A. Henkle, vice-president and general manager; Mr. Hering, treasurer; and Harry R. Keen, secretary. This corporation took over all the ticket printing business, sold the Globe Printing Company to Edward Stern & Company, and moved their own quarters to 917-19 Filbert Street.

In 1900 The Constantin Hering building, an eight-story structure, was completed, having been erected to the memory of Mr. Hering's father, a leading physician of his day and one of the founders of Hahnemann college and hospital in Philadelphia. It is of more than passing interest to note that this building stands on the site of the Hering family homestead, the birthplace of Walter Hering, at 112 North Twelfth Street.

Into this building the Globe Ticket Company moved in 1900, occupying three floors and part of another. Presently, however, the growth of the business made it necessary to occupy the entire building, and the erection of the new structure, which was formally opened with the reception on New Year's Day, indicates that the business is still increasing. As a matter of fact, the increase during the past year, in all lines, is placed at 35%, and the outlook is exceedingly bright.

* * *

In addition to the Philadelphia plant, a complete unit is maintained in Los Angeles to serve the far West, and a similar unit in New York City handles the work for the Metropolitan area.

"Globe" products are counted in billions. The normal capacity of the plant is about twenty-five to thirty million tickets a day and under pressure can increase production to over forty million daily. They include every known form of ticket or check, from the familiar trolley ticket and transfer, to the elaborate dining-room checks used in fashionable hotels, restaurants and clubs. Nor are the limits confined to this country. Nearly every country in the world where films are shown or trolleys are operated, make use of Globe Tickets and transfers.

* * *

The present officers of the company are Walter E. Hering, president; Philip C Snow, vice-president and treasurer; Harry R. Keen, secretary and general manager; William P. Snow, general sales manager; George F. Fish, assistant secretary and W. S. Holt, Jr., assistant treasurer.

National Theatres Adds to Circuit of Playhouses

National Theatres Syndicate, headed by L. R. Crook, has closed a deal, according to an announcement made by J. R. Saul, theatre broker, and L. S. Hamm, who represented the National Theatres Syndicate, whereby it has purchased from Frank Atkins all of the real and personal property of the Atkins theatre located in Marysville, Calif.

This theatre was built by Mr. Atkins about twelve years ago and has been managed by him ever since. The new owner proposes to spend approximately $40,000 in enlarging the theatre and installing new furnishings and equipment. The deal, by the acquiring of the real estate holdings of Mr. Atkins, involved about $150,000.

Non-Theatricals Are Merged in New Firm

A new corporation is now in process of organization, to be known as the Vision Company, with general offices at 565 Fifth Avenue, New York, which will acquire the assets, good will and the combined business of the following concerns: National Non-Theatrical Motion Pictures, Inc., 130 West 46th Street, New York; and Non-Theatrical Pictures Service Co., 565 Fifth Avenue, New York. The Vision Company will engage in the general business of selling motion pictures to non-theatrical users.

Officers of the Vision Company will be: F. C. Pitcher, president; Robert W. Priest, vice-president; W. J. Bold, treasurer; H. H. Cudmore, secretary and general sales manager.

MIDDLE WEST EVENTS

GUTTENBERG IS NAMED HEAD OF EXHIBITOR BODY

Film Arouses No Protest from Milwaukee Reformers

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Jan. 15.—A. C. Guttenberg, Grand theatre, is the new president of the Motion Picture Theatre Owners of Milwaukee.

Mr. Guttenberg was elected at a banquet at Toy's cafe at which thirty-five members of the Milwaukee branch paid honor to Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, and Henry Staab, who has just assumed the duties as executive secretary of the Wisconsin unit.

During the course of the banquet Mr. Seegert was presented with a diamond Masonic ring as a token of appreciation from the Milwaukee exhibitors for his earnest efforts in connection with the building up of the Wisconsin organization.

Among those who made addresses were Mr. Seegert, Mr. Staab, J. H. Silliman, retiring president, and Steve Bauer.

Other officers of the Milwaukee branch were chosen as follows:

Alex Rice, Fern, vice-president; Joseph Mergener, executive secretary; T. Mertz, Comfort, secretary; Ernest Langemack, Colonial, treasurer, and Otto Anders, Atlas, sergeant at arms.

* * *

The showing of Edna Purviance in "A Woman From Paris" a few days after she became involved with Mabel Normand in the investigation surrounding the shooting of Courtland S. Dines failed to bring a protest from Milwaukee reformers.

The picture opened at the Merrill theatre, managed by Roy C. MacMullen, and drew good houses despite extremely cold weather.

Church women, the motion picture commission and members of the Motion Picture Theatre Owners of Wisconsin have adopted the stand that judgment against Miss Normand and Miss Purviance should be withheld until all the facts surrounding the shooting come to light.

* * *

Eddie Weisfeldt, manager of Saxe's Strand, boasts the only orchestra in Milwaukee which has played for the records. Joie Lichter's Strand musicians reproduced two numbers recently and now Mr. Weisfeldt is featuring a victrola number in addition to his pictures.

* * *

It takes more than North Pole weather to keep the fans away from the motion pictures in Milwaukee. This was demonstrated when, despite temperatures ranging from 14 to 19 below zero, downtown houses reported capacity houses.

Sawyer Is Appointed Director of Midwest

C. B. Sawyer of Kankakee, representative to the state legislature from the twentieth senatorial district, has been elected a member of the board of directors of Midwest Theatres, Inc.

Mr. Sawyer is president of the Kankakee County Title and Trust Company, and vice-president of Majestic Amusement Company, which company recently sold a substantial interest to the Midwest Theatres, Inc. Mr. Sawyer will take an active interest in the management of the theatres in the future.

GUS SCHMIDT TO HEAD CITY PLAN BODY IN INDIANA

Co Receiver for Consolidated Has Been Appointed

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Jan. 15.—Gus. G. Schmidt prominent in exhibitor organization circles has been appointed a member of the city plan commission and it is probable he will be elected president of the commission. Mayor Shank has informed reporters that he is in favor of Mr. Schmidt for the presidency. Mr. Schmidt was a member of the city council during the last administration, having been elected on a ticket headed by Mr. Shank, who was defeated in the previous election.

* * *

Judge Mahlon E. Bash, probate court, Indianapolis, has announced the appointment of George M. Dickson, manager of the Indianapolis branch of National Motors Corporation, as co-receiver for Consolidated Realty and Theatres Corporation. The corporation owns the Consolidated office building in North Pennsylvania street, and several theatres and office buildings in other Indiana cities. Fred A. Sims is the other co-receiver.

* * *

An attempt will be made by Clint F. Rose of Evansville, Ind., owner of the Strand theatre building there, to force Consolidated Realty and Theatre Corporation, now in the hands of a receiver, to vacate the building, which it leased from Rose, it was learned last night. According to statements said to have been made by Rose, the Consolidated company has made no payments under the terms of the lease. Another lease was granted to Charles Sweeton, manager of the American and Majestic theatres at Evansville, on December 1. Sweeton attempted to take over the building on December 1, but was ordered out of the building by Marcus S. Sonntag, placed in charge of Consolidated's interests in Evansville by Receiver Fred A. Sims.

PRESS-THEATRE PERFORMANCE IS GIVEN CHILDREN

New Organ Installed in Grand Central in St. Louis

(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 15.—Through the courtesy of Herschal Stuart, manager of the Missouri theatre, the *St. Louis Post-Dispatch* gave a special morning performance of the St. Louis Symphony orchestra for the benefit of the school children of the city.

This was the third consecutive year in which the newspaper with the cooperation of the management of the Missouri had arranged a cycle of children's free symphony concerts with the purpose of quickening youthful interest in the best music. The management of the Missouri donates the use of the theatre without charge. It accommodates 5,000 children at each performance.

* * *

Alfred Robyn, noted St. Louis organist and composer, introduced the Grand Central's new $50,000 Kilgen organ to the people of St. Louis recently. A feature of the new organ is its rising console which attains an elevation of eight feet when the organ is being featured. The entire console is built upon an elevator and when played while elevated permits the audience to see the organist's feet as well as given a perfect view in every other respect. The organ was made in St. Louis.

* * *

Fred Wasgien has resigned from his post with the Sears & Jones Theatrical Circuit at Brookfield, Mo., and on January 21, at the expiration of his contract, plans to again take up the selling end of the film business. He formerly sold for Metro and Paramount.

* * *

The holidays and the old bunk about keeping the home fires burning failed to keep Harry Weiss, First National's boss, off the contract chasing circuit.

* * *

During the past several days it has been persistently rumored in St. Louis that Morris Taitus, who was sent to the penitentiary at Ossinning, N. Y., some time ago in connection with theft of some films had died of lead poisoning while serving his sentence in Sing Sing. Taitus is said to have been employed in the paint department of the prison.

* * *

Billy Mueller, who conducts the Miller and Jefferson theatres in Jefferson City, Mo., was an early New Year caller Harry Weiss claims that Billy started the year right by booking First National pictures for many dates in January and February.

CHICAGO PERSONALITIES

By J. R. M.

HURRAH for Charlie Lundgren. Charlie won the national drive for volume sales and greatest number of features sold in the recent Hodkinson nation-wide contest.

* * *

ABE FADER and Sam Halper have bought the Rose theatre building at 2860 Milwaukee avenue. They previously owned the Pershing on 12th street and the Irving on South Halsted street.

* * *

I. L. LESERMAN, former manager of Universal exchange, has taken over the Circle theatre on Madison street, Forest Park.

* * *

JERRY ABRAMS, manager of Renown exchange, left for New York city last Friday and expects to come back with a gripful of new features.

* * *

Park Ridge now has motion pictures every night. The Mary Wilson Parish House was opened on Jan. 11 by Mrs. Ransley, who with her husband formerly operated a picture theatre in Park Ridge.

* * *

JOHN G. BURCH, the new manager of Woods theatre, who was connected with McVicker's theatre for a number of years, can remember way back when—Jones, Linick & Schaefer owned the Wilson avenue vaudeville and picture theatre, on Wilson avenue, then surrounded by vacant lots and tumble-down shacks. He was manager there. Then he was transferred to the Willard theatre, 51st street, and when J. L. & S. built the Comedy theatre, on North avenue, he moved in as house manager. Mr. Burch takes charge of the Woods theatre, Jan. 19.

* * *

GUS TRULICK suffered considerable loss to the stock of theatre lobby flower display, when the Block fire swept that exchange.

* * *

C. C. WALLACE, district manager, and NEIL AGNEW, manager, Famous Players-Lasky exchange, left this week for New York to attend the national convention of that company to be held Jan. 17.

* * *

ABE ASKIN, formerly of Columbus and Milwaukee, has been added to the Chicago city sales staff of Paramount, covering the south side.

* * *

NITA NALDI, Famous Players vampire, who was appearing in person at State-Lake theatre last week, paid the local exchange a visit.

* * *

EDDY WEISFELDT, well known in Chicago film circles, manager of the Strand theatre, Milwaukee, will be the new manager of Saxe Bros.' new Wisconsin theatre, Milwaukee, Wis., when it opens in February. This is said to be one of the finest theatres in the Sax circuit and one of the handsomest in the Central West. It will be conducted along the lines of the Chicago theatre, the B. & K. house.

* * *

LINDSEY MCPHAIL is now leader of the orchestra at the New Evanston theatre, Evanston, succeeding Jack Silverman.

* * *

CLYDE ELLIOTT, manager of New Evanston theatre, has been confined to a hospital for several days.

* * *

MRS. M. BENNETT, who is building a new theatre at Whiting, Ind., suffered the inconvenience of being ejected from the Princess theatre, which she has conducted for several years, last week. She had an arrangement with the new owner to stay during the month of January, but on Dec. 31 they suddenly decided they wanted the house and put her out.

* * *

HERMAN ROBBINS, general manager of National Screen Service, was in town last week. He returned to New York on Friday.

* * *

CLYDE ECKHARDT, assistant to general manager Fox Film Corp., held a sales meeting in Chicago on Thursday and returned to New York Friday.

* * *

Ground has been broken for a new theatre at Park Ridge by the Park Ridge Amusement Co. There is another house contemplated at Elmhurst, it is rumored, also.

* * *

HARRY GRAMPP, well known in these parts, is now with the Associated Exhibitors, covering the Northern Illinois territory.

* * *

Nat Wolf is home from Texas. He played golf and rode horseback while spending his Christmas vacation with the folks.

NEW CHICAGO FILM

The Siple Studios, Inc., of Chicago, have just completed a special feature called "The Sky Trailer," produced under the direction of J. Law Siple at Chanute and Rantoul aviation fields, under the supervision and with the aid of the U. S. government air service.

The picture will be used as propaganda in spreading information about the air service. Mr. Siple left on Saturday with a print of his picture which he will screen before President Coolidge and the Senate in Washington. Mary Lee, soprano at the Westinghouse broadcasting station, Chicago, has the leading feminine role, and Lieut. Eller of Chanute field is the leading male. Major Martin of the Flying forces is also in the picture. The Major contemplates a trip around the world with Lieut. Eller next spring, in an airplane.

Service Wins Success for West Coast Dealer

(Concluded from page 88)

of movement, which was used exclusively for a time on the Orpheum circuit. His interests, however, had not been confined to merely operating a machine, for he had furthered the industry in other ways, having successfully helped to design and perfect such equipment as the Westinghouse motor generator set with the auxiliary equipment that is used so extensively on the Pacific Coast.

* * *

In the latter part of 1922, to take care of the rapid growth of the business, Mr. Combs took into partnership C. W. Burchett and Helena F. Randall, both of whom had been previously associated with him in other capacities, and in a short time after the formation of the partnership the company incorporated under the laws of the State of California.

Mr. Burchett has long been familiar with motion pictures, his first experience with them having been an acquaintance with the Lubin in 1901. Since then he has been, at different times, actively associated with affairs in the picture world, notably with an association with the Orpheum circuit and later in the United States Navy. But Mr. Burchett's chief interest and occupation have been along the lines of electrical engineering, and his knowledge and experience in electrical affairs are of incalculable value to the business with which he is now connected.

In 1916, foreseeing the entry of this country into the war, Mr. Burchett entered the Navy as chief electrician, later in that year receiving a commission as ensign and shortly thereafter as lieutenant in the engineering branch. After the close of the war he was transferred to the Pacific Coast and placed in charge of the Bureau of Moving Pictures for the United States Navy, which post he left in 1920 when he resigned from the Navy to affiliate himself with the Theatre Equipment Supply Company.

* * *

Miss Randall was trained for the teaching profession, which she followed for a few years but gave up to enter the more congenial life of business. Beginning in Minnesota, her work carried her to Chicago and later to New York, but having been long attracted to the west, she finally left New York for San Francisco where her acquaintance with the Theatre Equipment Supply Company shortly led to her affiliation with that concern. Her experience as secretary to the heads of several big companies and as manager of the correspondence department of one of the largest automobile distributing houses in the country has made her work of practical value in the correspondence and advertising departments of the Theatre Equipment Supply Company.

In April of 1923 the company moved into the spacious new building it had just erected on Leavenworth Street in the heart of San Francisco's film center. Here it has a salesroom that is worthy of itself and its patrons and here is maintained a service shop for work on Powers' machines that is second to none outside of the factory.

* * *

In addition to its valuable service to exhibitors, the Theatre Equipment Supply Company has an enviable reputation for cooperating with architects in laying out plans for projection rooms and for stages and for the lighting of theatres. This branch of its service is growing fast and has already placed the company in a unique position among the supply dealers of the Pacific Coast, for it can supply service and material to builder and exhibitor throughout the entire life of the theatre, beginning with the day the plans are formulated.

While his business started in a very small way, and for some time was seriously handicapped by lack of capital, Mr. Combs consistently refused to sell or to take on for distribution any equipment that he could not conscientiously recommend to prospective purchasers. And this policy, established in the infancy of the business, has been maintained and fostered by Mr. Combs and his associates even though there were times when it seemed decidedly advantageous to abandon it.

* * *

The insistence on quality, however, proved finally to be the wisest course, for it has led this house into a connection with the manufacturers of the best products on the market. The quality of the merchandise, the unfailing courtesy to patrons and the expert service intelligently rendered have made many customers for the institution who, trying it first as an experiment, have become its friends and constant patrons.

The producer's care is justified; the audience is pleased—when the print is on

EASTMAN POSITIVE FILM

—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

HAL ROACH *presents*

Will Rogers

in Two Reel Comedies

"The only thing missing is the drawl"

Will,—one night some years ago, we bought a seat in the "Follies." We brought to that show a grouch so deep as to be indescribable; our attitude as we slouched down in the chair was "Just make me laugh, —if you can, darn you!"

Will, you came out. You did some dofunnies with a rope; and as you made it circle through the air you drawled out wheeze after wheeze that had found their birth in your own brain; and we just listened,—and listened.

Will, the grouch came in by the doorman, but it didn't leave by him. It just vanished.

And Will; the only thing that you had that night that isn't in the pictures is the drawl. The personality, the brain, the magnetism are all there! And Will, the laughs are there too! We know a real comedian when we see him, Will Rogers!

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of the Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the firms so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathécomedy

TRADE MARK

n This Issue: "Better Theatres" for February

EXHIBITORS HERALD

The Independent Film Trade Paper

—and now Goldwyn *presents*

Nellie

THE BEAUTIFUL CLOAK MODEL

By Owen Davis

The Melodrama of 1000 *Thrills*

An EMMETT FLYNN *production*

With Claire Windsor, Edmund Lowe,
Mae Busch, Raymond Griffith,
Lew Cody, Hobart Bosworth

Adapted by H. H. Van Loan. *Scenario by Carey Wilson*

JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

Goldwyn-Cosmopolitan

VOL. XVIII. No. 6 *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly at 407 South Dearborn St., Chicago. Subscription $3.00 a year* February 2, 1924

at last!

Ever since the release of "Merry Go Round," one of the greatest money-makers for exhibitors that the industry has ever produced, you have been waiting for another Mary Philbin picture. And your public is waiting. Never has an actress won her way so straight to the heart of the American public. Never was the public so anxious to see an actress as they are to see Mary Philbin in her second great Universal Jewel.

You can book "Fools Highway" with all the assurance in the world that Mary Philbin is not only going to live up to the reputation she has established but that she is going to further enhance it. Her role is even stronger than in "Merry Go Round." With the deft, sure skill of a great actress, she creates a characterization that will sweep your audiences to the heights of picture entertainment.
Carl Laemmle takes particular pride in presenting

FOOLS HIGHWAY

A UNIVERSAL JEWEL

She steals the hearts of the public and steals into the purses of your patrons!

Metro presents

VIOLA DANA

in

The Heart Bandit

With

Milton Sills

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir. William Jury, - Managing Director.

A Metro Picture

Burglars and bootleggers in this crook comedy

"Everybody Likes Dana"

That is what Manager Gray of Union Hall Theatre, Searsport, Me., and what every other big and small town exhibitor says of "THE HEART BANDIT" star.

It's the Same Story Everywhere

"*VIOLA* is O. K. every time."
—*Lyric Theatre, Harvard, Neb.*

"*VIOLA* is putting my weak night across in great shape."
—*H. G. Selk, Selk Theatre, Scotia, Neb*

"Dana good box office star."
—*George Rea, Colonial Theatre, Washington, O.*

"*VIOLA* popular with my people."
—*G. M. Yeston, Ioka Theatre, Exeter, N.H.*

"My patrons—all classes, old and young—like her, and so do I."
—*W. H. Brenner, Cozy Theatre, Winchester, Ind.*

DANA is the exhibitor's best card, because she is an all-the-year-round star who *repeats every time* — and "THE HEART BANDIT" has a box office kick that backs every other repeator off the map.

VIOLA DANA in

With a Notable

MILTON

WALLACE

MAC DONALD

Directed

OSCAR

Adaptation and Continuity

by

TOM J. HOPKINS

A Metro Picture

a girl Raffles who beat the buccaneers of Wall Street

"Come Across"— Your Patrons Will!

When "THE HEART BANDIT" holds up traffic in front of your theatre, it won't say "Hands up" but "Stand up!" to your patrons—and man, *they'll stand!*

Because *VIOLA DANA* never made a picture like this one — that's got every other crook picture of the season skinned a mile. Fast, exciting zippy melodrama—and a new, different role for the star.

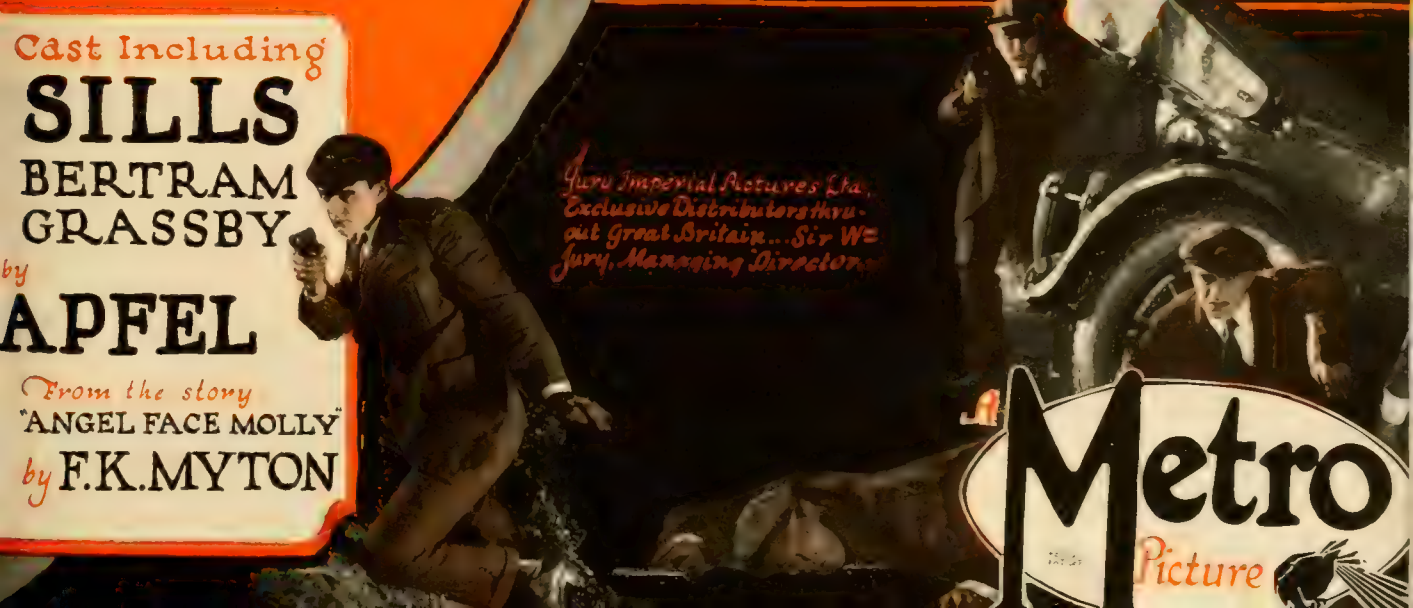
VIOLA as a darling of the underworld, a crook with the face of an angel, but when she has a gat in her hand—oh, boy, you never saw such thrills! From the first moment when there is a hold-up of rum runners on the Albany road, until *VIOLA* has cracked safes and cracked hearts and beat the Wall Street wolves at their own game, "THE HEART BANDIT" is one punch after another. Comedy, you bet! — the typical *DANA* kind. Everything that will register a count of ten with your audiences.

Milton Sills, who heads the supporting cast, has a box office "draw" of his own. You've got every selling point you could wish for with "THE HEART BANDIT."

he HEART BANDIT

Cast Including
SILLS
BERTRAM GRASSBY
by
APFEL

From the story
"ANGEL FACE MOLLY"
by F.K.MYTON



Metro
Picture

Every Exhibitor Says It!
"Best I have ever shown"—
Says Manager Thatcher, Gem Theatre, Somerset, Kentucky of

VIOLA DANA
in
The Social Code

From the story "To Whom It May Concern" by RITA WEIMAN
Scenario by REX TAYLOR
Directed by OSCAR APFEL

"Ranks high in box office value. Easy to exploit"—
Exhibitor's Trade Review

In Search of a Thrill

From the story "The Spirit of the Road" by KATE JORDAN
Adaptation and Continuity by BASIL DICKEY
Directed by OSCAR APFEL

"Should do well anywhere. Wide audience appeal"—Motion Picture News

Rouged Lips

From the story "UPSTAGE" by Rita Weiman
with Tom Moore
Directed by Harold Shaw
Adaptation and Continuity by Thomas J. Hopkins

Paramount Pictures

For Spring and Summer, 1924

To Be Released One a Week Beginning March 1st

IS YOUR MILL ON A STREAM THAT NEVER RUNS DRY?

THE wise miller gets his power from a stream he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and monthout the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work entrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

It was no accident that Paramount produced last year, the two greatest pictures ever made—two pictures that have been and will continue to be of incalculable value to the entire industry—"The Covered Wagon" and "The Ten Commandments."

Inspired by one aim, better pictures, Paramount has grown and developed, and around these better pictures has grown the industry.

Paramount has never failed exhibitors. For ten years the Paramount product has been recognized as the finest all-round, high-class business building picture product in the industry. From eight years of continued national advertising the name Paramount has been made synonymous in the public consciousness with the finest motion pictures. There is not doubt about that fact. You can test it out for yourself.

And now for the spring and summer of 1924. Paramount is building as it has built for twelve years, not for temporary success but for all time.

And the exhibitor who is building for the future must build upon that solid and dependable rock to tap the stream that never runs dry.

Produced by

Adolph Zukor and Jesse L. Lasky *present*

CECIL B. DE MILLE'S

Production

"Triumph"

With Leatrice Joy ~ Rod La Rocque, Robert Edeson

The second "Manslaughter." A strictly modern love story adapted by Jeanie Macpherson from the Saturday Evening Post serial and novel by May Edgington.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

GLORIA SWANSON

in

"A Society Scandal"

An Allan Dwan Production

Gloria as the gorgeously gowned heroine of a drama of society, intrigue and divorce. Adapted by Forrest Halsey from the play, "The Laughing Lady," by Alfred Sutro, in which Ethel Barrymore starred on the stage. Cast includes Rod La Rocque and Ricardo Cortez.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

A James Cruze Production

"MAGNOLIA"

By Booth Tarkington

With Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver, Noah Beery

After "The Covered Wagon," "Ruggles," and "Hollywood," a Cruze picture means crowded houses everywhere. Cruze is at his best producing this action-romance of the old romantic South by America's foremost writer. Adapted by Walter Woods.

A Paramount Picture

Adolph Zukor *and* Jesse L. Lasky *present*

A WILLIAM DE MILLE PRODUCTION

"Icebound"

with

Lois Wilson, Richard Dix

Supported by Vera Reynolds

De Mille has struck his box-office stride. Here's his greatest! Screen play by Clara Beranger. From the famous Broadway stage success and Pulitzer Prize Play by Owen Davis. The title will probably be changed.

A Paramount Picture

Adolph Zukor *and* Jesse L. Lasky *present*

THOMAS MEIGHAN *in* "Write Your Own Ticket"

A love-crook-drama with plenty of action and a brand-new angle. Tom will pack them in with this one. From the All-Story Weekly serial by L. Y. Erskine. Adapted by Paul Sloane, author of "Over the Hill." Directed by Victor Heerman.

A Paramount Picture

Adolph Zukor *and* Jesse L. Lasky *present*

POLA NEGRI *in* "Men"

Pola acting with all her old-time fire and abandon in a passion-drama written and directed by Dimitri Buchowetski. Made in America with an all-star American supporting cast. Adapted by Paul Bern.

A Paramount Picture

Adolph Zukor and Jesse L Lasky *present*

ZANE GREY'S

"The Wanderer of the Wasteland"

With JACK HOLT

an IRVIN WILLAT PRODUCTION

Zane Grey's most popular novel produced in natural colors by the man who made "The Heritage of the Desert." The whole country wants to see this picture.

A Paramount Picture

Adolph Zukor and Jesse L Lasky *present*

"The Code of the Sea"

With

ROD LA ROCQUE

A VICTOR FLEMING *Production*

By Byron Morgan, author of the Wallace Reid auto stories. Featuring the hero of "The Ten Commandments" in a roaring action-picture of the sea. Adapted by Bertram Milhauser.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

A WILLIAM DE MILLE

production

"In The First Degree"

By Clara Beranger, author of "The Gilded City." A bigger box-office mystery-drama than "Grumpy." Portrayal by a cast exclusively of big names.

A Paramount Picture

Adolph Zukor and Jesse L Lasky *present*

DOROTHY DALTON

in a RALPH INCE *production*

"The Moral Sinner"

Adapted by J. Clarkson Miller from the play, "Leah Kleschna," by C. M. S. McClellan. Cast includes James Rennie, Paul McAllister and Alphonz Ethier.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

WILLIAM S. HART
in
"Singer Jim McKee"

By William S. Hart. Adapted by J. G. Hawks. Directed by Clifford Smith. Cast includes Phyllis Haver and George Seigman. A William S. Hart production.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

A GEORGE MELFORD PRODUCTION
"The Dawn of a Tomorrow"
With Jacqueline Logan

By Frances Hodgson Burnett. Adapted by Harvey Thew. Cast includes David Torrence, Ray Griffith, Marguerite Clayton and Alma Bennett.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

AGNES AYRES
ANTONIO MORENO
in "BLUFF"
A SAM WOOD Production

By Rita Weiman and Josephine Quirk. Adapted by Willis Goldbeck. The story of a girl who bluffed New York.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

"FAIR WEEK"
with
WALTER HIERS

Written by Walter Woods, adaptor of "To the Ladies." Directed by Rob Wagner. Here's the scarcest article on the market—a clean, fast, really funny comedy-drama.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

a HERBERT BRENON *production*

"The Breaking Point"

with

NITA NALDI – MATT MOORE
PATSY RUTH MILLER GEORGE FAWCETT

Mary Roberts Rinehart's famous novel and play produced by the man who made "The Spanish Dancer" and "Shadows of Paris." With a cast of exclusively big names. A story of reckless youth, society scandal, romance and mystery.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

LEATRICE JOY

in

"Take It or Leave It"

A JOSEPH HENABERY PRODUCTION

You and your public have hailed her as a star ever since "Manslaughter." Now we bill her as a star officially. A great actress, a great beauty, the heroine of "The Ten Commandments," in her first big starring drama. Directed by the man who made "The Stranger."

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

POLA NEGRI

in a LUBITSCH *production*

"MONTMARTRE"

Pola in a fiery love-drama of the Parisian Latin Quarter produced by the director of "Passion" and "Rosita." A stirring story of the artists' studios and the glittering cafes of Montmartre. From the play, "The Flame," by John Miller.

A Paramount Picture

NEW YORK TRIBUNE, TUESDAY, JANUARY 15, 1924

Connell grimage ly Land

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On the Screen—*By Harriette Underhill*

Pauline Frederick and Tellegen, in 'Let Man Not Put Asunder,' Attract Throngs to Rialto

We have an idea that "Let Not Man Put Asunder" is not going to prevent any man from doing so. The reason why people in the picture did put asunder was not the usual reason for the severing of ties and probably the few people who might have similar trouble and who might contemplate putting asunder will not be deterred by what they see on the screen.

"Let Not Man Put Asunder" is a Vitagraph picture, with Pauline Frederick and Lou Tellegen as stars. It is the nominal feature at the Rialto Theater and it seems to be drawing vast crowds to the corner of Forty-second Street and Seventh Avenue. Although Pauline Frederick and Lou Tellegen are the stars, they do not play opposite—or, in other words, they do not fall in love with each other.

Neither Thinks of Phoning

Leslie Austin plays Harry Vassall and Vassall is an excellent name for him. Because of his wife's arrogant ways, he leaves her forever, but she has him chained to her chariot wheels, so that he spends the remainder of his youth writing in a diary passages beginning: "Oh, my lost love." She loved him, too, so that her life was ruined, also; and she said, "The eyes of my heart have been stricken with blindness." And then went and married Lou Tellegen! And yet neither of these love-lorn people would take up the telephone and call the other.

Of course, in a case like that—if there be any such—man should not put asunder. Lou Tellegen plays Dick Lechmere and he, too, leaves his first wife because they cannot agree. She is a grand opera singer and she needs "the plaudits of the multitude"; and so they are divorced. But they, too, wander through the world longing for each other.

Some people wondered if the Vitagraph company hadn't set out to present a lecture to its stars. It certainly is propaganda stuff, all right. It shows the aching void in the lives of divorced persons.

Marriage Proposal Grates

After Petrina Faneuil, the wife of the vassal, and Lou Tellegen, the husband of the opera singer, had wandered about the world for awhile alone they decided to be married, for some reason or other. That was the part we objected to. It doesn't seem a bit decent for a man to say, sadly, "Well, Petrina, I 'spose we might as well get married; we're both lonesome and nothing matters anyway." How much more moral for him to say, gladly, "Come live with me and be my love!"

If the people in the story had any sense of humor they must have had to laugh when they called their sweethearts by their first names—"I love you, Petrina"; "Felecia, you are my adored one"; "Gentian, I cannot live without you," and "Emmy, I worship the ground you walk on."

Felecia is the woman who prefers grand opera to a husband's love and she is nicely played by Helena d'Algy. We shan't tell you how the story ends and you never, never would guess.

Populace Clamors for Seats

By thus withholding this bit of information we are doing the Rialto Theater no service. For it will be necessary now for all those who see the picture to stay till the end if they want to find out what happens. Every time any one walks out it leaves a seat for some standee, and "Let Not Man Put Asunder" is so popular with those who haven't seen it that there is a gallant 600 waiting to enter.

The production was made by J. Stuart Blackton and adapted from Basil King's novel. The two stars are fine, if you like them.

There is an amusing Earl Hurd cartoon called "Pen and Ink Vaudeville." Irving and Jack Kaufman, two plump "boys," who seemed to be known to most of the spectators, sang "Linger a While" and "Deedle-Dum-Dum." Then, after that, they had a couple of encores.

The overture is "Orpheus in the Lower World," which elicited almost as much applause as Hugo Riesenfeld's classical jazz.

Court, Enjoining Police, Holds Slot Devices Legal

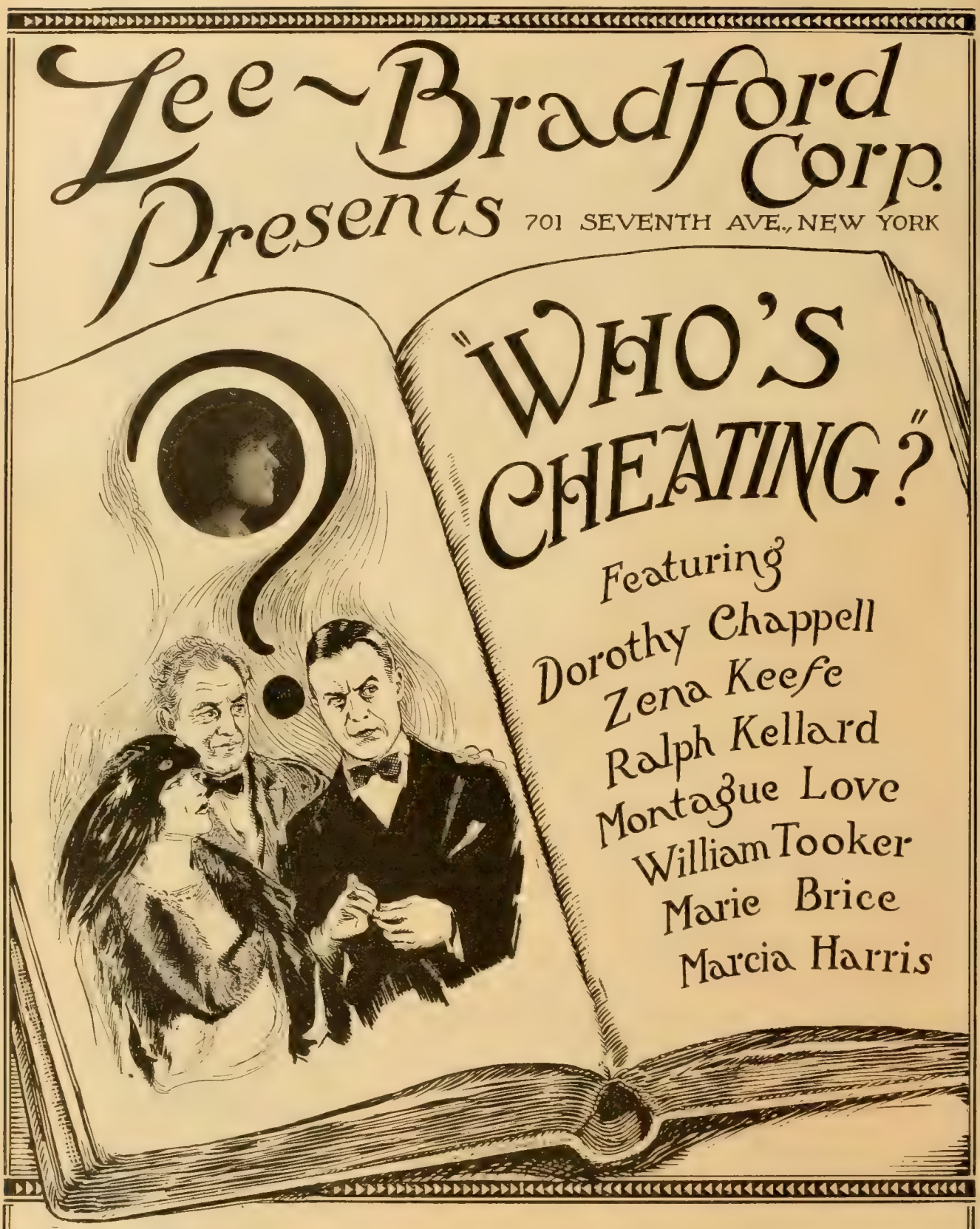
No Element of Chance, Says Magistrate, Forbidding

Lady Diana to Appear In "Miracle" To-night

First Glimpse of Vollmoeller Play To Be Had at Century Theater

... to-night at the

AMERICA'S FOR
WINTER GARDEN B'way Eve
Matinees TO-DAY, Thurs.
New York's Greatest Revue. TOPIC
Introducing ALICE DEL
BROADHURST 44th, W. of B Mats. Thurs
RICHARD BENNE
in THE DANC
WM. HODGE in
DR. FRANK CRANE
"'For All of Us' is a very remarkable example of the new trend of the theatre. It is
HENRY FORD Sc
"The best play I have ev
AMBASSADOR THEATRE Broadway
Matinees To-morrow & Saturd
THE SELWYNS Pres
TIMES SQ. West 42 St.
Mats. Wed & Sat.
ANDRE Charlot's Revue of 1924
with Beatrice Little Gertrude Lawrence and Jack Buchanan
The Revue Intimate
ELTI
Mats. W
The C of th Lot
Sp
Cle
with Vio Estello Arthi A. E.
Ask
GREENWICH VILLAGE Th., 4 St & Mats. Thur
ROSEANNE
APOLLO, W. 42 St. Evgs. 8:30. Ma
MADGE KENNEDY with W C. Fields in P
5th Month—Biggest Musical Comed
PLYMOUTH 45th St., W. of Mats. THURS
"THE BEST AMERICAN THE SEASON."—Hollywood B
THE POTT
ALL ABOUT THE FOLKS
Arthur Hamme
WILDFLO
2ND SEASON with EDIT
CASINO B'way and 39th Matinees TOM'W
NATIONAL Thea., 41 St. W Mats. THURS
"THE GREATEST LIVING ACTOR."—J. Rankin Tod



Available thru the Leading Independent Exchanges

MODERN JAZZ VS. THE CLASSICS

B.P. Schulberg presents a GASNIER production

MAYTIME

From the famous play by Rida Johnson Young
Scenario by Olga Printzlau

with
HARRISON FORD CLARA BOW
ETHEL SHANNON WM. NORRIS
and Hollywood's Twelve Most Beautiful Girls

Preferred Pictures
Corporation

MAYTIME

IS A PICTURE THAT HAS

EVERYTHING!

"MAYTIME" is a play that has had six years of astounding success on the stage. After more than a year in New York it toured the United States, and it still is playing to crowded houses. After it had run a year in New York City, the *New York Times,* in an editorial, said:

> *"Maytime" has been likened to "Old Heidelberg" and "Milestones". But it owes its great success to a touch not found in either. It has sadness and brims at times with pathos, but it crowns both moods with a happy ending, in a manner as modern as it is novel. It is that rarest of all things, a new stage story. In each episode it rings true, in pathos as well as in beauty.*

This "rarest of all things, a new stage story" has been faithfully reproduced in the Preferred Picture.

The story opens in the days of our grandfathers and carries down to the modern jazz age It is chock full of beauty, pathos, humor and action.

It runs from hoopskirt days down to a striking scene of chorus girls in a jazzy back-stage rehearsal. It shows love in the polite form of olden days and carries romance down to the hectic times of parties in bachelor apartments.

You'll Be Thrilled Through and Through By

THE GREATEST LOVE STORY OF ALL

SUSPENSE

ROMANCE

CONFLICT

BEAUTY

PATHOS

UNFAITHFULNESS

COMEDY

Preferred Pictures Corporation

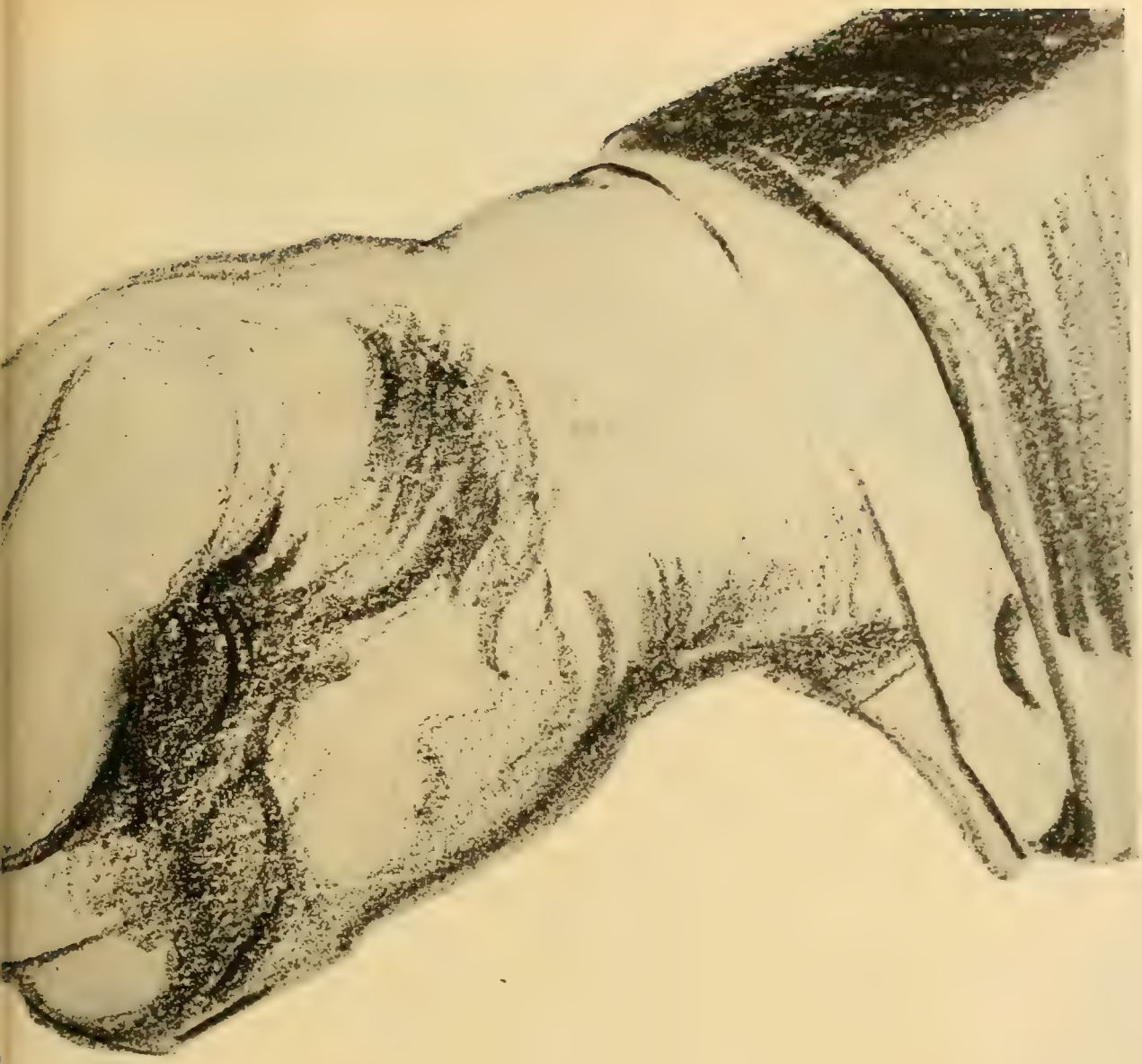
1650 Broadway New York

B. P. Schulberg, President — [illegible], Treasurer

FOREIGN DISTRIBUTORS—EXPORT AND IMPORT FILM CO. INCORPORATED

LOU · TELLEGEN
PAULINE · FREDERICK
Let Not Man Put Asunder
From the famous novel by Basil King
Shall Man-Made Laws Defy Divine Command?
Woman's Eternal Question!
The Divorced Husband Said:
"You are my wife; you are not his; you never can be his. You are mine. I am yours; by all that is God, by all that is Nature, by all that is love, you are my wife."
?
Man's Age-Old Problem!
The Divorced Wife Who Wed Again Said:
"What is divorce? The tearing of bone from bone and flesh from flesh. I am your wife. I am not Dick's. If I am one man's wife I am the other man's mistress!"
A Powerful Theme! A Mighty Picture!
J · Stuart · Blackton · Production
VITAGRAPH
ALBERT E. SMITH PRESIDENT

name the man!



ee it—

that's all!

VICTOR SEASTROM
director

SIR HALL CAINE
author

With CONRAD NAGEL, MAE BUSCH, PATSY RUTH MILLER, HOBART BOSWORTH, AILEEN PRINGLE, CREIGHTON HALE.

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

A Goldwyn Picture

Goldwyn-Cosmo n

The Voice of the Public

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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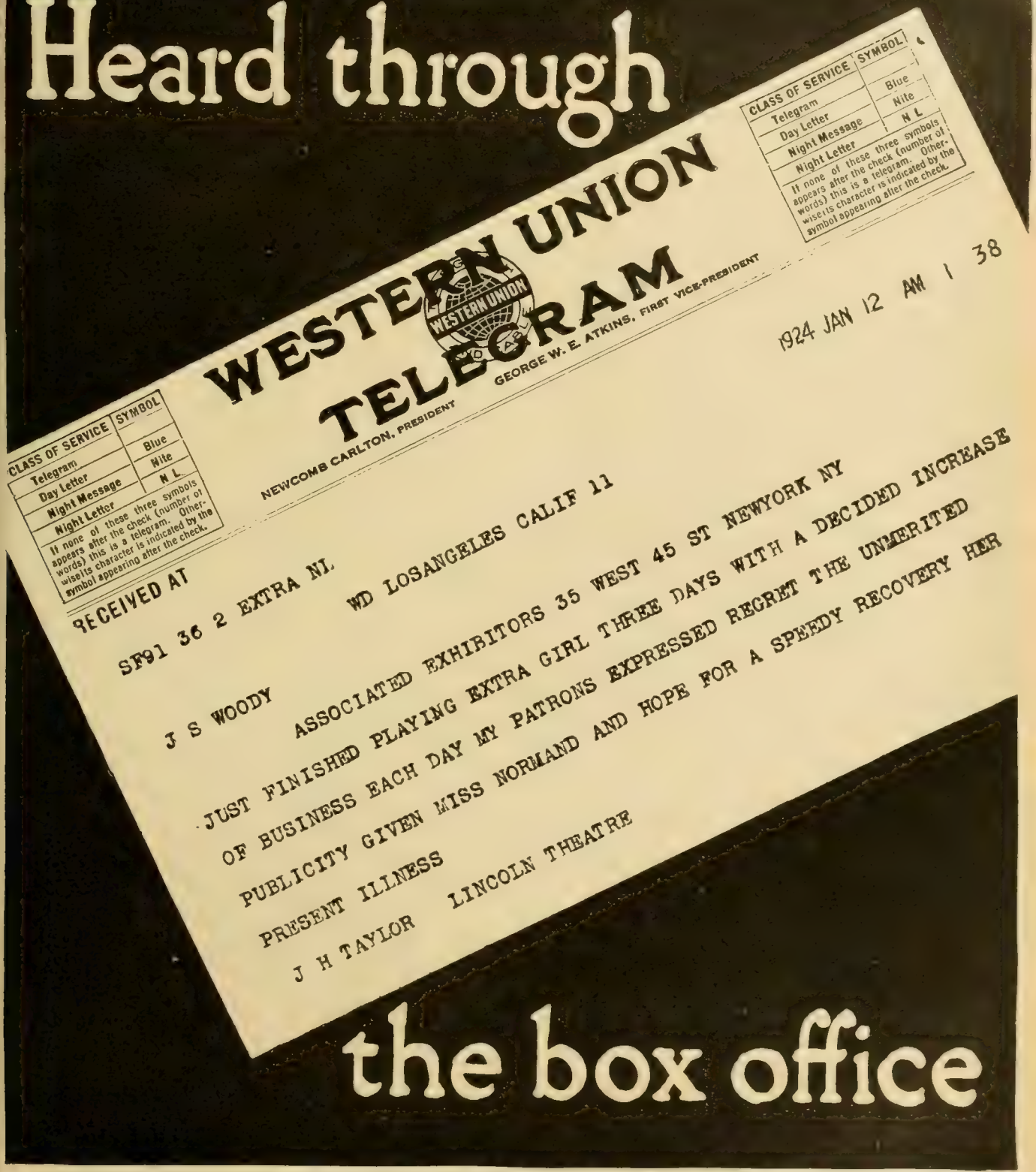
J S WOODY ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY

CONCLUSIVE PROOF THAT MISS NORMANDS ADMIRERS ARE NOT GOING TO DESERT HER IS SHOWN BY BREAKING ALL HOUSE RECORDS BOTH FRIDAY AND SATURDAY WITH HER PICTURE THE EXTRA GIRL STOP THE DEAR OLD PUBLIC IS NOT AN UNJUST JUDGE AFTER ALL

MCKINNEY REGENT THEATRE R W MCKINNEY.

Heard through



the box office

The Morning Telegraph
SUNDAY. JANUARY 13, 1924.

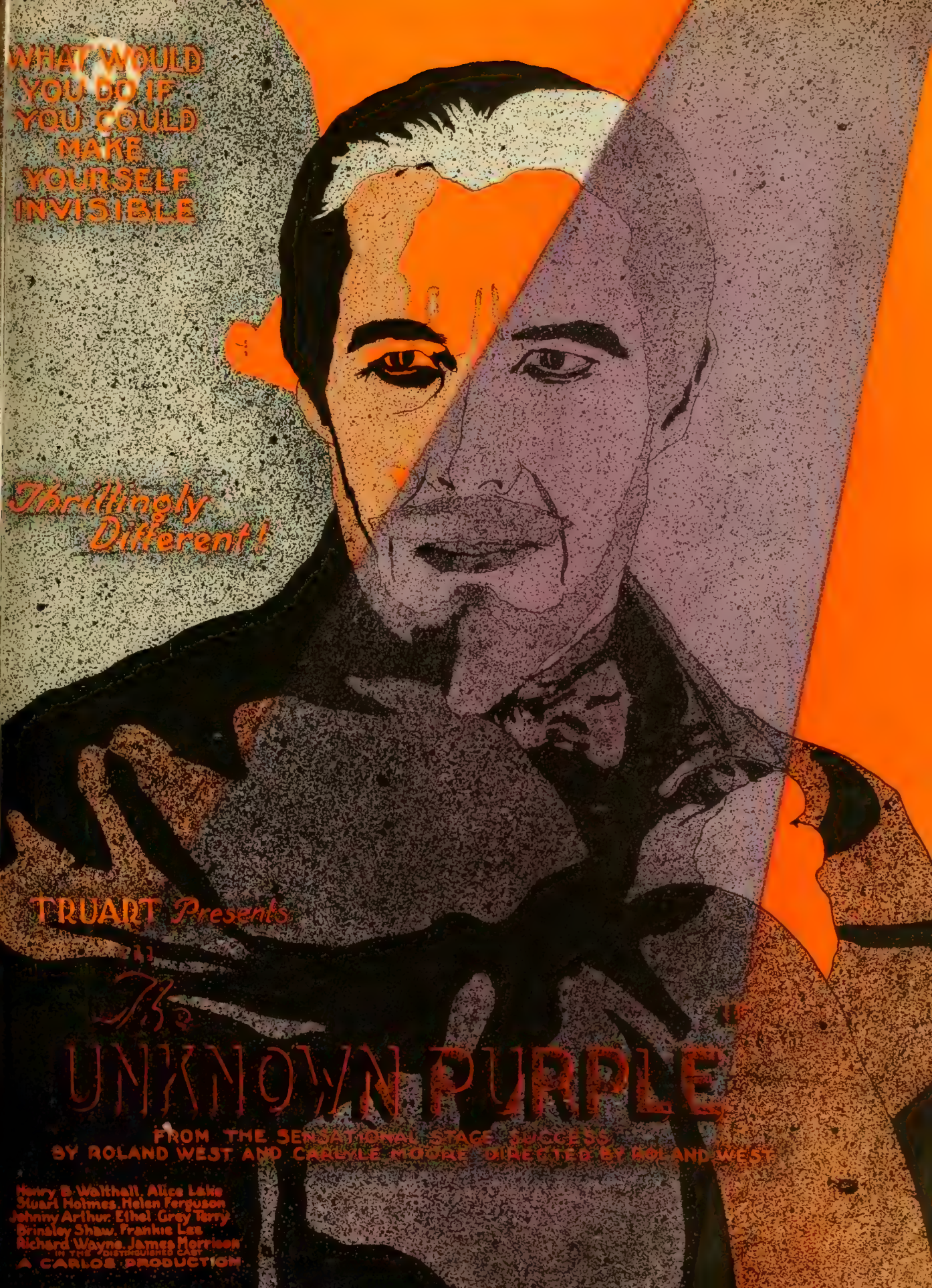
Real Sufferer in a Film Scandal.

The only person deserving of sympathy in one of these so-called "Hollywood scandals" is the producer If there ever was an innocent bystander shot by a stray bullet it is the man who, having put up his money and expended his energies in the making of a picture, finds it all thrown into the scrap heap because the conduct of some man or woman has incurred the disfavor of that noisy element of our community which has taken upon itself the safeguarding of our morals.

The situation is a harsh one and the punishment inflicted upon an innocent party unjust, but there seems no way of remedying it. A producer plans a picture, lays out his money, has his casting department and director select the players, with the object of giving the plot the best delineation possible. The work has progressed sometime to completion. There is every prospect of adequate financial return when suddenly on some night something is done or something is made known that shows a violation of the moral law by one of the players in the company. If the individual be of sufficient consequence very promptly the censorious packs gather and begin their yapping. And the peculiar part of it is that they do not ask that the person concerned be punished directly; they do not press for imprisonment or exile, but their sole cry is "bar the film." Thereupon there arises all over the country individual exhibitors who evince a desire for publicity to announce that never shall any picture in which the offending person appears be presented at his theatre. Of course, they do not mean it, but they have got their names in the paper, and that is what was wanted.

No one is saying that persons who openly and notoriously live evil lives should escape censure and punishment. It does not matter whether they are of the stage or screen or law or medicine or the church, for that matter, the offender should be made to pay. But why hit the producer, who innocently and honestly engaged in a legitimate enterprise? Why fine him so heavily for something he was dragged into by mischance?

That is one phase of the hullabaloo method of reform which should be considered.


WHAT WOULD YOU DO IF YOU COULD MAKE YOURSELF INVISIBLE
Thrillingly Different!
TRUART Presents
The UNKNOWN PURPLE
FROM THE SENSATIONAL STAGE SUCCESS
BY ROLAND WEST AND CARLYLE MOORE DIRECTED BY ROLAND WEST
Henry B. Walthall, Alice Lake
Stuart Holmes, Helen Ferguson
Johnny Arthur, Ethel Grey Terry
Brinsley Shaw, Frankie Lee
Richard Wayne, James Morrison
IN THE DISTINGUISHED CAST
A CARLOS PRODUCTION

TRUART *Presents*

"The UNKNOWN PURPLE"

A CARLOS PRODUCTION

A sensational stage triumph
adapted to the screen
without stint in
money, talent, effort, energy,
enacted by a cast of
distinguished artists—
----stars in even the
smallest "bits".

Proven
by its remarkable success
at the World's premier
presentation at the
Strand Theatre, Providence,
to be a sure-fire
Box-office attraction.

Booked
at the California Theatre,
Los Angeles,
for an indefinite run.

Franchised
even prior to the
initial announcement
from Truart
in over 60% of the
United States.

EXPLOITABLE
GRIPPING
ENTERTAINING
THRILLINGLY DIFFERENT!

Truart Films
The Perfect Setting

BEING FRANCHISED ON
THE INDEPENDENT MARKET BY
TRUART FILM CORPORATIO
M.H.HOFFMAN VICE PRESIDENT
1540 BROADWAY NEW YORK.

LLOYD HAMILTON

IN

"MY FRIEND"

"Lloyd Hamilton was never funnier."
M. P. NEWS.

Educational Pictures
"THE SPICE OF THE PROGRAM"

HAMILTON
COMEDIES

Supervised by
JACK WHITE

A UNANIMOUS VERDICT

Lloyd Hamilton was never funnier than in this two-reeler. Its best recommendation is that it made a crowd of unbiased critics shout with laughter in a projection room. In its early stages the picture coaxes laughs. As it develops, it defies you to keep from laughing. . . . There are more laughs in this one than in any two-reeler seen in a long time.—***M. P. News.***

Lloyd Hamilton's latest picture is one of the very best in which he has appeared . . . will make anybody laugh.—***M. P. World.***

That knowledge of human nature that Chaplin knows so well is evident in this new Educational of Hamilton's. . . . a one hundred per cent laugh-getter.—***Exhibitors Trade Review.***

Lloyd Hamilton is certainly a funny man. He provides a generous share of laughs in "My Friend." . . . sure to create laughter. —***New York Morning Telegraph.***

Here's a comedy that will cause laughs and then some. . . . You'll please them with this.—***Film Daily.***

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President

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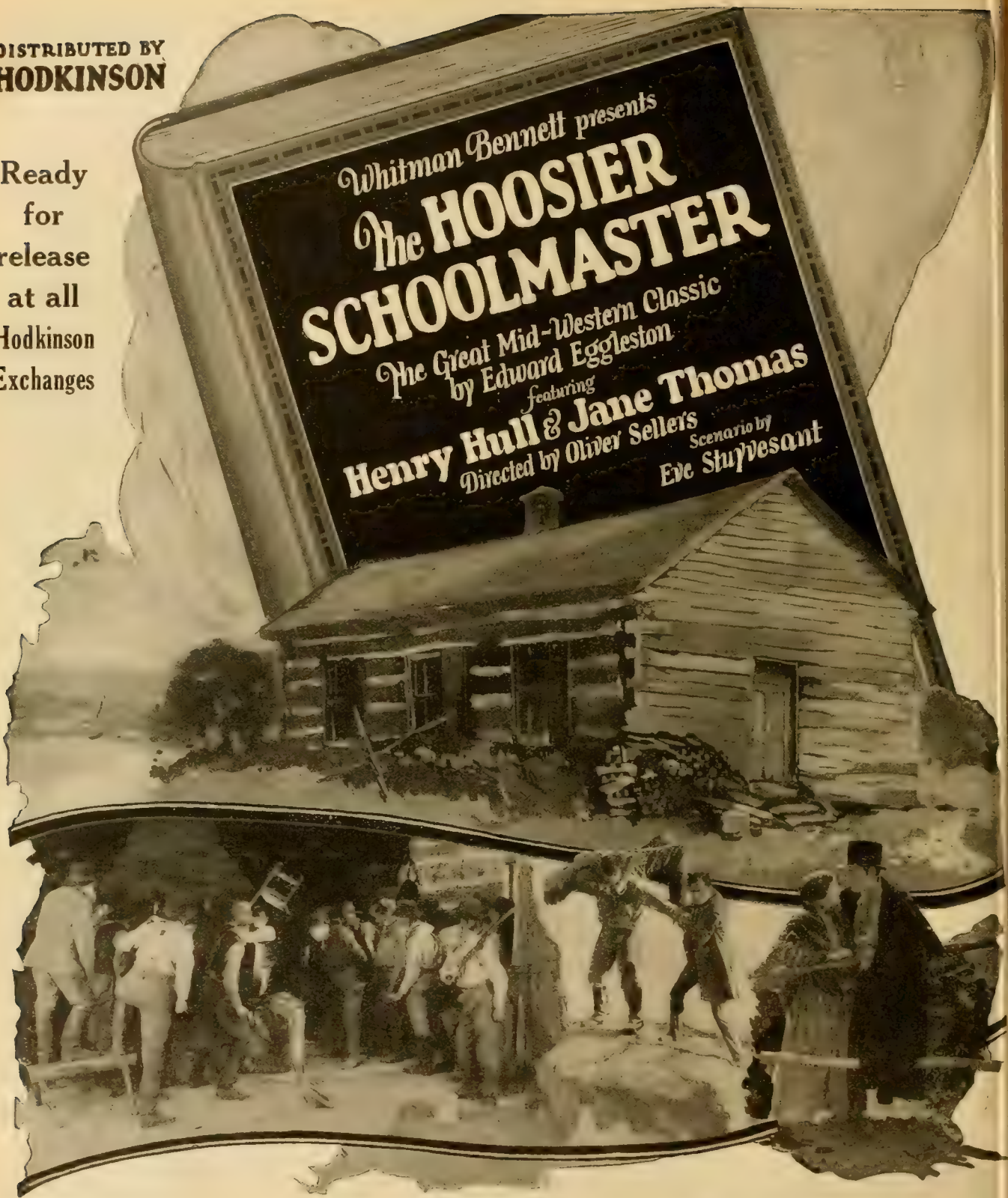
HODKINSON

Ready for release at all Hodkinson Exchanges



Acclaimed an epic of the screen at pre-release showing, New Willard Hotel, Washington, where, with a symphony orchestra of 30 pieces, it was presented to several hundred of the nation's notables. "WANT TO SEE IT AGAIN," said M. D. Crowley, Div. Supt., U. S. Shipping Board. "ENJOYED TENSE SCENES OF STIRRING ACTION," said J. Gordon, Argentine Embassy.

This Young Star's Popularity Means Patrons At Your Box-Office

GLENN HUNTER

IN

GRIT

A breath-taking melodrama of New York's underworld—

with

Dore Davidson, Clara Bow and Osgood Perkins

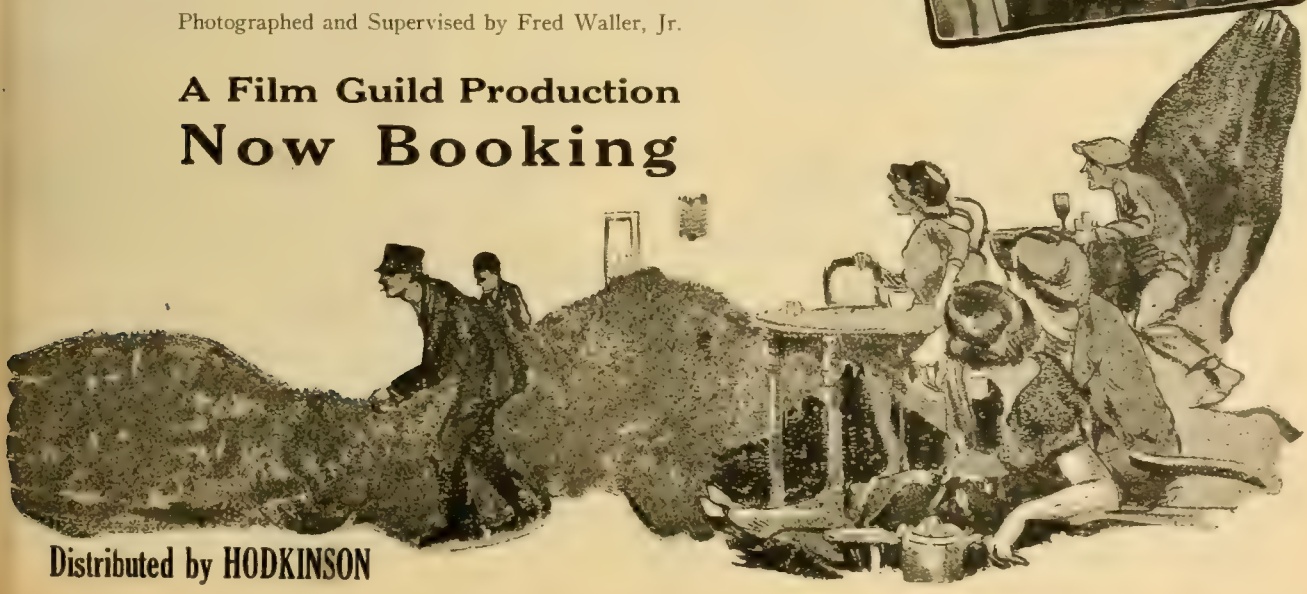
"The best vehicle for Glenn Hunter that has been released."

—*Moving Picture World*

From the Story by F. Scott Fitzgerald.
Directed by Frank Tuttle—Adapted by Ashmore Creelman.
Photographed and Supervised by Fred Waller, Jr.

A Film Guild Production

Now Booking



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Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper
An Elmer Harris Production
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"Witty, Clever, Unpadded: Provides Fine Amusement"

"Let us have more pictures like 'No More Women!' Witty, cleverly handled and unpadded, it provides fine amusement," says McElliott in the N. Y. Daily News. "If we had more pictures like it, more real people with real situations, those superior folk who turn up their noses at the movies would turn 'em down again. Madge Bellamy adds some comedy tricks to her real beauty."

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The books written by Harold Bell Wright, "The world's greatest author," has reached the staggering sum of	10,000,000
Using the proved percentage of readers per book, which is 5, we find that there are	50,000,000

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in
"The LOVE MASTER"
with
LILLIAN RICH
Written and Directed by
LAURENCE TRIMBLE
A First National Attraction
Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

EXHIBITORS HERALD

"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

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Vol. XVIII February 2, 1924 No. 6

Congress Listens to Exhibitor on Tax

Every theatre owner in America is indebted to Mr. Joseph R. Denniston of Monroe, Mich., for his able and effective presentation of the exhibitors' case against the admission tax which he gave recently before a Congressional committee.

Mr. Denniston, a qualified leader among the theatre owners of the country, presented his case in a clean-cut and forceful fashion and the committee doubtlessly was impressed with the merits of his contentions.

* * *

Censorship Common Enemy of Industry

Censorship repeal is again on the boards in New York State. A vigorous contest was made a year ago to get this objectionable piece of legislation off the books, but victory was missed by a small margin.

The forces which are opposed to censorship are again getting ready for a fight and, while there is no certainty that the law will be abolished, there is every indication that there will be a close contest.

Unfortunately, there are good grounds for believing that once again the exhibitors as a whole will not be as earnestly in the fight as is to be desired. For some reason, which is difficult to understand, a great number of exhibitors, in New York State and elsewhere throughout the country, seem to feel that censorship is a problem exclusively for producers and that it does not involve any real hardship or injustice for them.

It is extraordinary that such an attitude should exist. Censorship is a problem of the whole industry and it is as great a menace to the theatres as to any other branch of the business. No theatre man should entertain for a single moment any thought of accepting the principle and practice of censorship.

The exhibitor is making a dangerous mistake when he thinks that the mere existence of political censorship, which we all know to be an unreliable, uneffective and blundering institution, can absolve him of the final responsibility for what goes on his screen. The vast majority of the public do not believe in political censorship and consequently they are unwilling to accept the responsibility of anyone except the exhibitor for what goes on the screen.

Exhibitors have always properly resisted any general effort directed toward the control of their screens. Generally speaking, they claim the right and the responsibility for full control of their programs. But with respect to censorship, although they must realize the insidious control that censors' boards are in a position to exert, they seem to assume an unexplainable attitude.

Censorship is equally as bad for exhibitor as for producer. It is just as much—and more from many angles—the problem of the theatres as it is that of the exchanges and the studios. In the final accounting, the exhibitor must pay the huge financial cost of maintaining the machinery of censorship and a share of every evil that results from censorship falls upon the exhibitor.

We believe that a genuine understanding of the menace of censorship would mean that exhibitors generally would be very much more interested in opposing and repealing censorship than they are now.

* * *

American Stories In Record Class

Last week in New York City there took place a very interesting record-breaking event.

The phenomenal run of "The Birth of a Nation" for 44 weeks was surpassed by the present engagement of "The Covered Wagon" at the Criterion theatre.

It is a striking fact that the sensational record of the first great American picture stood since 1915 until broken last week by the second great American picture story. These two great pictures are both thoroughly American and both concerned with interesting chapters in American history. They both have taught the American public many things about the history of their country which they should know, and while they have been teaching they also have been affording splendid entertainment. Otherwise no theatre records would have been broken.

Many great stories are still to be gleaned from the pages of American history and these will afford not only good entertainment, but they will also enable the industry to fulfill its mission of making the history of this nation better known to its people and to the world at large.

by Martin J. Quigley

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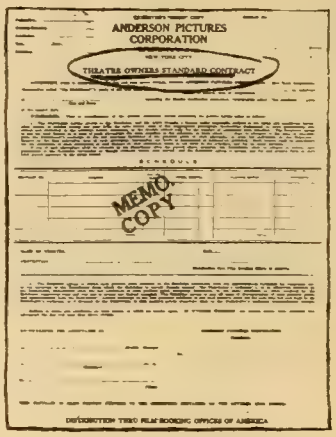

ANDERSON PICTURES CORPORATION

THEATRE OWNERS STANDARD CONTRACT

MEMO. COPY

DISTRIBUTION THEO FILM BOOKING OFFICES OF AMERICA

THE EXHIBITORS distributing organization has drafted its own uniform contract. The story of this new contract, published on page 33, is but one of many interesting features in the HERALD'S news section.

He Decides It Is Best of 'Em All

"Enclosed find check for which please send me your HERALD.

"In my fifteen years as an exhibitor I have tried them all, and now I am taking some exhibitors' advice. I am going to subscribe for the best paper of them all.

"Yours very truly,
"A. M. BEARE,
"Gem Theatre,
"Chester, Ill."

Re-Takes

JUST because we happened to mention the Bok Peace Plan last week I see Congress is going to investigate it. They were all outa things to investigate until they read the "Re-takes" and that gave 'em an inspiration.

* * *

Many a kid would like to do by the old schoolhouse just as Henry Ford did, but not for sentimental reasons.

* * *

You Said It—Neither

I see Valentino has written two books, a book of verse and one on beauty culture. Guess which one the men folks will buy.

* * *

They Do Enough

This is the season of the year when we have to read what the censors would do to motion pictures, if they had more power, in their annual reports.

* * *

Some Toy

According to reports from London they've invented a motion picture camera over there that takes photographs at the rate of 300,000 a minute. Inasmuch as the machine weighs two tons, however, it won't be popular with the news camera man in his daily news gathering.

* * *

All Wrong

Two hundred dollars for a word like "Scofflaw" seems like a terrible waste of money. Gosh you could buy a good case of Scotch for $200.

* * *

Not a Clean Sweep

Apparently a new broom doesn't sweep clean. I see they've barred the January issue of Broom from the mails.

* * *

All Fixed

Now that Dr. Nicholas Murray Butler and Henry Ford are of one mind on the political situation, it looks as though it was all over but the shouting.

* * *

Folks We Like to Meet

Lon Chaney and his wife, on their way East to make scenes for a picture, to be gone three weeks.

* * *

Those T. B. M.

Dave Bader, who writes pieces for the trade journals, says Abe Stern held off 48 hours after the Auto Show before opening "The Darling of New York" so they (N'Yorkers) could rest up. Which was kind and considerate of Abe, wasn't it?

* * *

Oh Boy, Is It Cold?

Don't blame that airship crew of the Shenandoah for hesitating about volunteering to go to the North Pole this weather. One can freeze one's nose right here at home without going out of the way to do it.

* * *

Switching

I see the same author who wrote about monkeys—Edgar Rice Burroughs—has just completed another book about Hollywood and movie directors.

* * *

A Moving Industry

"Westward the course of empires takes its way" or something like that. But it would seem the motion picture industry had a return ticket. They're moving Eastward again.

—J. R. M.

Name Seven Candidates In "Herald Only" Club Favorite Star Contest

"What the Picture Did For Me" this week gives the following names of candidates nominated to date in the "Herald Only" Club Favorite Star Contest: LOUISE FAZENDA, CORRINNE GRIFFITH, VIOLA DANA, CLAIRE WINDSOR, ELAINE HAMMERSTEIN, SHIRLEY MASON and LOUISE LORRAINE. This list, with additions as named, will be published weekly until nominations are closed, at which time a special ballot will be printed and voting will begin.

A highlight of the current week is the nomination of Viola Dana by J. C. Jenkins, following an interesting exchange of telegrams by exhibitor and star. The text of these, together with the nomination speeches of the various members heard from and portraits of contestants named, is presented in the report department this week.

Big Producers in New Association

(Special to Exhibitors Herald)

LOS ANGELES, CAL., Jan. 22.—A number of the largest producers in the country have formed an organization to be known as the Association of Motion Picture Producers, Inc., "with a view to effecting a program for the elimination of waste and other improvements" in the film industry, was announced here recently by Major Walter K. Tuller on behalf of Will H. Hays.

The fifteen original incorporators of the new organization are:

Associated First National Pictures, Inc.; Christie Film Company, Inc.; Famous Players-Lasky Corporation, Fox Vaudeville Company, Thomas H. Ince Corporation, Louis B. Mayer Studios, Inc.; Metro Pictures Corporation, Principal Pictures Corporation, Hal Roach Studios, Joseph Schenck Productions, B. P. Schulberg Productions, United Studios, Inc.; Universal Pictures Corporation, the Vitagraph Company of California and Warner Brothers.

Will H. Hays' Office Knows Nothing of Organization

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—At the Hays office they know nothing of Association of Motion Picture Producers, Inc., except what has appeared in the papers, and they say they have never heard of Major Walter K. Tuller. Mr. Hays will not return to the New York office until February.

Charles Ray's Picture Opens at Woods Theatre

Associated Exhibitors big special feature, "The Courtship of Myles Standish," opened a three week's engagement at the Woods theatre, Chicago, on Saturday, Jan. 19. Crowded houses greeted the picture both Saturday and Sunday, and the picture was well received. Charles Ray, who produced and starred in the feature, gave a brief talk during the intermission at the Chicago premiere.'

The Woods Theatre, which was recently taken over by Messrs. Jones, Linick and Schaefer, presented a cozy and inviting appearance, having been recarpeted and redecorated since the close of the run of "Scaramouche." "Myles Standish" will be followed by "The Ten Commandments" and J. J. McCarthy and Theodore Mitchell are here arranging for an extended run of the big DeMille production.

Chicago Woman in Dramatic Defense of Mabel Normand

Declares That Club Women Who Would Bar Star's Films Overlook Scandal in the Lives of Noted Foreign Actresses

It is not probable that the Illinois Federation of Woman's Clubs will take any action barring the pictures of Mabel Normand from the screens of the state and country.

A great share of credit for halting such action goes to Mrs. Ina Rogers Deach, vice president of the eighth district of the Illinois Federation and prominent in Chicago club circles, who, in a dramatic defense of the star, censures women for unfairness in their attitude toward others of their sex.

Why Not Bar Foreign Actresses? She Asks

Barring of the Normand pictures, said Mrs. Deach, would be in contrast to the attitude of club women toward foreign actresses in whose life there has been scandal. "Mabel Normand is not the first actress who has had scandal in her life," declared Mrs. Deach. "Why didn't those who would shove her off the earth chase Sarah Bernhardt off the stage?"

Continuing, she said: "Why we should overlook in foreign actresses the things we hold against Americans is more than I can understand. If we are going to concern ourselves with the pasts of everybody on the stage I wonder why the women of Illinois permitted the great Duse to play at the Auditorium recently.

"If we are to repudiate every person whose name appears in some unfortunate connection in the papers I suppose from now on we must taboo all the sermons and writings of that Oak Park minister who is under the cloud of accusation and who asks to be heard in court just as Miss Normand asks to be heard.

Opposes Discrimination

"As members of women's organizations we at least must not discriminate against those of our own sex. If we are going to recognize the double standard at all, for goodness sake let us give women the advantage of our lax viewpoint.

"It's ridiculous for women—especially club women—to spend their time passing judgment on a person about whom they know practically nothing. If women's clubs have nothing more worthwhile, something is radically wrong with our present system."

In her statement, Mrs. Deach deplored the action of Mrs. Roy Hoadley, chairman of the federation's state motion picture committee, whose resolution directed to Will H. Hays asked that Miss Normand's pictures be barred from the screens.

Action Is Ill-Advised

"I think Mrs. Hoadley's action the most ill-advised thing I ever heard of," said Mrs. Deach. "I don't think she had the right to commit the club women of Illinois to any stand regarding Miss Normand's films without first consulting the state board.

"I wonder if it occurred to Mrs. Hoadley that she was taking from Miss Normand the chance to earn a decent living when she penned that resolution? I wonder if it occurred to her that her action, instead of curbing existing evils, might precipitate that young woman into a life far worse than the one she now is leading?"

Other Illinois club women who are opposed to Mrs. Hoadley's stand are: Mrs. Sophia Delevan Cowles, president of the Woman's Association of Commerce; Mrs. C. A. Young, chairman of the motion picture committee of the second district, and Mrs. Frank A. Healy, chairman of the film committee in the tenth district.

Bishop Opposes Sunday Shows

(Special to Exhibitors Herald)

BALTIMORE, MD., Jan. 22.—Bishop Curley, in a letter to Mrs. Rufus M. Gibbs, chairman of the Better Films committee of the Daughters of the American Revolution has come out in opposition to legalized Sunday motion picture shows.

The Archbishop expressed himself as being in favor of clean, honest amusement but declares that present day pictures are not up to this standard—that they are more destructive than constructive. His letter said in part: "Unless the producers are going to guarantee us something decent for Sunday at least, I do not see how I can favor the proposed bill."

Color Film Process Is Developed Abroad

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Frank Bailey, word received here a new color process for films has been developed in London by Claude Friese-Greene. The new development is declared by authorities to be entirely successful from an artistic standpoint. Its advantage, it is said, is based on the bact that positive prints can be made as easily and quickly as black and white films.

Claude-Friese-Greene is a son of the late W. Friese-Greene, pioneer in the devolpment of cinematography.

Bailey Made Director

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Frank Bailey, who for thirty-eight years has been connected with the Title Guarantee & Trust Company, and resigned as president the first of the year, has been elected a director of the Famous Players-Lasky Corporation in place of Theodore F. Whitmarsh, who has resigned because of his election as a director of the Federal Reserve Bank of New York.

"Abraham Lincoln" to Command Admiration of World

Editor of "Herald" Declares "Production Afforded Me One of Most Interesting and Inspiring Theatrical Exhibitions I Have Ever Witnessed"

By MARTIN J. QUIGLEY

NEW YORK, N. Y., January 22.—Another great American picture was given its first public showing here tonight. It is the Rockett Brothers' production of "Abraham Lincoln," written by Frances Marion and directed by Phil Rosen.

The production afforded me one of the most interesting and inspiring theatrical exhibitions I have ever witnessed. It is a candid and sincere screen biography of one of the really great men of modern times. The life of Lincoln was genuine drama throughout and its portrayal upon the screen heightens every dramatic turn of the famous career so that there has been produced a picture that is great in entertainment value as well as priceless in the instruction and inspiration it affords.

This picture is an effort that will command the respect and admiration of the whole world. It will make the marvelous personality of Abraham Lincoln really known and understood by millions with whom it has hardly been more than a legend with an excellent selection of material.

It opens with the boyhood of the emancipator and leads him through the vital and spectacular moments in the career of this nation.

The Rockett production of "Abraham Lincoln" is far removed from what is commonly known as "movie stuff.", Because of this there may be some who will question its appeal to the general public.

Our opinion is, however, that while it certainly is not a conventional motion picture, it, nevertheless, has such tremendous human appeal that it cannot escape great popular approval.

In the Americanism that this production teaches, in the inevitable admiration and love of the great Lincoln which it inculcates and in the inspiration it affords for better citizenship, it is eminently entitled to a memorial from the congress of the United States.

Even under government supervision and subsidy it would be difficult to conceive of a motion picture being turned out which could offer promise of being a greater propagandist for American ideals, than this production made by the Rockett Brothers out in Hollywood.

The central character is portrayed by George A. Billings, whom nature has endowed with a figure and personality which is astoundingly like that of Lincoln. He makes a really great Lincoln, in every gesture and characteristic.

The supplemental characters of the productions are all adequately cared for with Ruth Clifford and Nell Craig in conspicuous parts.

Mr. Rosen directed the picture with fine discretion and skill. There are many intimate touches of rare beauty and strength. The story by Frances Marion is decidedly praiseworthy out of the great mass of material which confronted her. She made an adroit selection of the most human and most colorful incidents in Lincoln's life and wove them into a connected narrative which compels interest from start to finish.

The titles consist mainly of quotations from sayings and writings of Lincoln and in his inimitable decisiveness of speech every one of them strikes home with telling force.

Patriotic tunes played as the story unfolds deliver the electrifying effect they have at moments of national crisis. The creators of this production have produced a great entertainment and have also performed a national service which will live long to their credit and to the benefit of the American public.

RAY ROCKETT

AL ROCKETT

F. B. O. Announces Men Who Accept Post On New Advisory Board

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—The "Exhibitors Advisory Board," recently instituted by Film Booking Offices as a move to better production, has graduated from a mere theory to the realms of fact. Thirty well known theatre owners have accepted an appointment to this board and they will undoubtedly take up their work at an early date.

The exhibitors included in this number are:

H. Aldinger, Opera House, Primghar, Ia.; E. O. Adler, Victoria theatre, San Pedro, Cal.; Leo Brecker, Plaza theatre, New York City; Harry M. Crandall, Crandall's theatres, Washington, D. C.; M. S. Cohn, Strand theatre, Council Bluffs, Ia.; R. H. DeBruler, Superba theatre, Raleigh, N. C.; E. M. Fay, Fay's theatre, Rochester, N. Y.; Alexander Frank, Plaza theatre, Waterloo, Ia.; William Goldman, King's theatre, St. Louis, Mo.; Charles Gross, Columbia theatre, Dayton, O.; H. C. Horater, Temple theatre, Toledo, O.; G. L. Hooper, National theatres Corp., Topeka, Kan.; Dennis A. Harris, Davis theatre, Pittsburgh, Pa.; Edgar Kirchner, Family theatre, Detroit, Mich.; Carl Kettler, Bijou Amusement Co., West Palm Beach, Fla.; Verne R. Langdon, Hub Theatre Company, Chicago, Ill.; F. N. McCullough, Cameo theatre, Oil City, Pa.; George Mann, Eureka theatres, San Francisco, Cal.; Charles W. McKee, Heilig theatre, Seattle, Wash.; Henry S. Pepin, Palace theatre, Little Rock, Ark.; H. J. Schad, Pres. of M. P. T. O. A. of Eastern Pennsylvania and Southern New Jersey; William Shirley, Strand theatre, Schnectady, N. Y.; Toney Sudekum, Crescent Amusement Co., Nashville, Tenn.; Max Schubach, Midwest Theatres Co., Denver, Colo.; Gratton Toohey, Jewel theatre, Sioux Falls, S. D.; A. J. Vanni, Poli Circuit, New Haven, Conn.; W. R. Winch, Wigwam theatre, El Paso, Texas; A. P. Way, Avenue theatre, DuBois, Pa.

Allen-Charette Adds State to Its Circuit

(Special to Exhibitors Herald)

NEW BEDFORD, MASS., Jan. 22.—The State theatre, the newest house in New Bedford and one of the finest in New England, has been added to the chain controlled by Allen-Charette, Inc.

The company, of which George W. Allen, Jr., is president and John W. Hawkins, general manager, now operates eight theatres in New Bedford and suburbs. The State, the largest in the circuit, seats 1700.

Wife of George Kleine Succumbs to Illness

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Mrs. Beatrice Kleine, wife of George Kleine, producer, passed away in this city following a brief illness. Mrs. Kleine had recently returned from Europe with her daughter and before coming east made her home in Chicago.

Mrs. Wood Gets Strand

(Special from W. M. K.)

WASHINGTON, GA., Jan. 22.—The Strand theater here has been leased by Mrs. Willingham Wood. Mrs. Wood has been a very successful business woman in other lines for several years and is already making good as an exhibitor.

Barton Is Expanding

(Special from H. G. S., Jr.)

STROUD, OKLA., Jan. 22.—R. L. Barton, owner of the Cozy theatre here, has purchased another building that he will make over into a first class theatre. This makes the second house for Stroud.

Advocates of Bonus Oppose Abolition of Admission Tax

Kansas Exhibitors Censure Senator Curtis for His Proposal to Retain Levy on Tickets—Illinois Industrial Body Favors Mellon Plan

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., January 22.—The repeal of the admission tax will not have the easiest path in the world to travel, despite the apparent unanimity that prevails among the members of the house ways and means committee on the desirability of its elimination.

On the surface, it would appear that the committee is strongly in favor of cutting off the admission tax, but that there are undercurrents that run in a different direction is indicated from time to time by apparently irrelevant expressions by various members.

Congressman Frear Opposes Administration Plan

In a letter to all members of the house of representatives, Congressman Frear of Wisconsin, who is opposed to the Mellon plan of tax reduction, reveals the fact that he has a pet scheme of his own, which is not only to reduce taxes, but provide for a bonus as well. Mr. Frear, apparently, is in favor of the repeal of the admission tax, but in his letter appears the significant statement that "the Mellon plan to repeal tax on admissions and telegrams is no more needed for legitimate business than a repeal on candy, jewelry and other so-called nuisance taxes, according to testimony before the committee."

Whether Mr. Frear will stand firmly for the repeal of all excise taxes or none remains to be seen, but there is a growing feeling among members of the lower house that many industries not scheduled for relief under the Mellon plan should be given some consideration.

Curtis Would Retain Tax

When the tax bill gets to the senate the admission tax will again meet with opposition, especially from members who are working for a bonus bill and who see in the admission tax a way to pay a large part of the cost.

Warning already has been served by Senator Curtis of Kansas that he will introduce an amendment to the measure that will retain the admission tax, but in a modified form, as the nucleus of a soldiers' bonus fund. Senator Curtis' amendment will put a flat tax of 5 cents on every 25 cents or fraction thereof of the price charged for admission, where below $1, with total exemption of admissions of 25 cents or less, and a tax of 25 cents on the dollar or fraction thereof on admissions of more than $1.

This amendment would also make the tax 10 per cent of the excess on tickets sold at all places other than the box office at an advance of not more than 50 cents over the box office price and 50 per cent of the excess on the whole excess where more than 50 cents over the box office price. It also provides a tax of 50 per cent of the amount for which any theatre or amusement place sells tickets in excess of the regular or established price therefor, a tax of 20 per cent on permanent boxes or seats and a tax of two cents for each ten cents or fraction thereof of the admission to cabarets and similar places.

Non-theatricals Exempt

No tax is to be levied upon tickets the proceeds of which inure exclusively to the benefit of religious, educational or charitable organizations, any post of the American Legion or the women's auxiliary thereto or similar beneficial organizations.

It is further provided that all revenues collected from admissions and dues after January 1, 1924, under both the old law and the new, if the amendment is adopted, are to be set aside in a special fund to meet the cost of a soldiers' bonus, should the bonus bill be enacted before March 4, 1925. Pending failure of the bonus bill to pass before that date the fund is to be turned in to the treasury. Senator Curtis estimates that the proceeds from his amendment will just about cover the first year's cost of the bonus.

Kansas Wires Disapproval

(Special to Exhibitors Herald)

KANSAS CITY, KAN., Jan. 22.—A meeting of the executive board of the M. P. T. O. Kansas was marked by severe criticism of United States Senator Charles Curtis of Kansas, who has introduced a proposed amendment to the Mellon tax reduction measure which would retain the admission tax as a means of paying a bonus to ex-service men. In a telegram to Senator Curtis the Kansas board said:

"The Motion Picture Theatre Owners of Kansas, Inc., representing more than 500 theatres, feel that you would not have offered the amendment to the proposed Mellon tax bill regarding admission taxes, as indicated by press dispatches, had you investigated conditions prevailing in your state."

Favors Mellon Tax Revision

The Illinois Industrial Council has adopted a resolution approving the Mellon tax revision plan "as the most constructive and most essential measure which can at this time be adopted by congress for the benefit of all the people of the United States."

Drollinger to Build Jacksonville Theatre

(Special from W. D.)

JACKSONVILLE, FLA., Jan. 22.—W. Drollinger of the Drollinger Theatre Supply Co., 9 S. Lee St., has formed a corporation known as the Drollinger Theatre Corporation, of which Drollinger is president. The corporation has a capital stock of $25,000 and will build a new theatre on the South side in the near future.

Drollinger is conducting a prize contest among the citizens on the South side for an appropriate name for the new theatre and has already received several hundred suggestions.

MARY PHILBIN, beautiful Universal star who will make her next appearance in the Universal-Jewel attraction, "Fools Highway."

Universal Will Triple Its Output of Jewels

Lichtman States Company's Product Should Bring Higher Prices

Under the direction of Al Lichtman, the sales staff of Universal Pictures Corporation will market thirty-six Jewel productions a year, just three times the present output of these specials.

This fact became known following the company's national sales convention held in Chicago.

To market this program, production of which will involve an expenditure of at least $5,000,000 more than was ever spent on a year's output of Universal pictures, Mr. Lichtman has redistricted the company's exchange system.

Sell on Individual Merit

Under the new sales plan, each picture will be sold on its individual merits. Quotas will be established after the home office has actually seen the pictures or received sufficient information from the studio upon which to base an equitable quota.

In announcing the new plan to the exchange managers attending the convention, Mr. Lichtman said that after observing the workings of the Universal exchange system he felt that Universal pictures had not received from the exhibitors the prices they were entitled to.

Claims Good Will Abused

"Most of those on the outside," said Lichtman, "know full well that Universal exchange managers allow exhibitors to abuse this good will. So much so, in fact, that I have almost come to the conclusion that Universal's success heretofore has been in spite of this good will instead of because of it."

Touching upon prices, President Carl Laemmle, addressing the managers, said: "I know very well that much of our product has been virtually given away, a swapping dollar proposition. No company can afford to do that. One exhibitor even boasted to me that he 'stole' several pictures from our exchange manager and I don't doubt it."

Quigley in Address Before Independents

"Herald" Publisher Declares Organization of Industry Is Essential

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—If the enthusiasm displayed at the first open meeting of the Independent Motion Picture Producers and Distributors Association can be taken as a criterion, the newly formed organization will present a formidable front to all problems affecting the independent field. The membership now numbers eighteen and these, with invited guests bringing the number up to about forty, gathered at an informal luncheon at the Astor last Thursday. The speakers were William A. Brady, former head of the N. A. M. P. I.; L. K. Bartlett, a prominent British film man, and Martin J. Quigley, editor of EXHIBITORS HERALD.

Compliments Hays' Work

Mr. Brady paid a high compliment to Will H. Hays and stated that while he had heretofore held aloof from commenting on the work of the organization which superseded the N. A. M. P. I. he now wanted to congratulate Mr. Hays on the many things he had done for the good of the industry.

Mr. Brady urged the independents to perfect their organization and predicted that if they do this they can greatly increase their importance in the industry. He predicted the industry was facing a period of serious times during which the independents, if organized, could come into their own.

Mr. Bartlett told of conditions in England and urged as one of the greatest needs, the use of proper exploitation methods abroad.

Organization Is Essential

Mr. Quigley spoke on the importance of organization to independents saying:

"Independent organization in this industry is essential if there is to be maintained that very desirable balance between Independent operation and the operation of the so-called program companies.

"In order that this desirable balance may be maintained it is imperative that a sane, constructive and progressive association be kept in the field and it is to be earnestly hoped that this association, now well under way, will accomplish this thing which has long been badly needed."

Cruze Film Hangs Up New Long Run Record

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—The world's record for the long run of a motion picture, which has stood all assaults for approximately nine years, was smashed to smithereens with the opening of the evening performance of "The Covered Wagon" at the Criterion theatre last Wednesday. The record was previously held by "The Birth of a Nation," which opened on March 3, 1915, and ran continuously for forty-four weeks.

"The Covered Wagon" opened at the Criterion on March 16 last and completed its forty-fourth week with the matinee last Wednesday, and is still going with no signs of a let-up. Since the opening performance, according to the theatre's figures, there have been but two performances at which the house has not been over sold.

$163,227 Is Cost Of N. Y. Censors

Commission Tells Why It Is Necessary in 17 Page Report to Governor

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 22.—The cost of motion picture censorship in dollars and cents in New York state was clearly shown in a report just presented to Governor Alfred E. Smith by the New York State Motion Picture Commission. The report covers seventeen typewritten pages, much of which is given up to arguments that censorship is absolutely necessary and that the commission should be continued. The report shows that during the past year the producers paid into the commission the sum of $163,227.29, and that the commission itself spent $80,717.43 in carrying on its operations during the last twelve months. Since August 1, 1921, the producers have paid the New York Motion Picture Commission a total of $476,233.06.

What Censors Accomplished

During the past year the New York state commission made 2,881 eliminations, there being 2,260 scenes cut out and 621 titles. The commission condemned 29 features in their entirety. The eliminations for alleged indecency numbered 105, inhumanity, 238; tending to incite to crime, 382; immoral, 126; sacrilegious, 29, and obscene, 26.

Drama suffered more than any others, the commission having eliminated in 282 instances. There were 159 eliminations made in comedies, 62 from comedy-dramas, 72 from serials, 8 from news reels, 2 from educational pictures and 1 from cartoons. All told, 25 appeals were taken.

The report carries several recommendations, including one that would more clearly define what constitutes an educational, charitable or religious film from the standpoint of the commission and the license fee.

Star Death Rate Too High, Birth Rate Low States B. P. Schulberg

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Declaring that, eliminating the comedians, there are only fourteen stars—seven men, six women and one child—entited to top billing, B. P. Schulberg, producer of Preferred Pictures, says that "the death rate among stars is too high for comfort and the birth rate too low."

"The public is doing the killing," says Schulberg, who is here to confer with J. G. Bachmann, treasurer of Preferred, "by refusing to go to see any but the genuine stars."

Schulberg continued: "Nine out of ten of the other so-called stars are losing instead of gaining in popularity. Out of the featured players there are not more than a dozen who are of genuine star calibre. Most of our good featured players will always be good featured players, nothing more. We must spend more time and money in developing good material. This will help to some degree. But this won't give us enough, and I predict that the next year will see a great many producers going to the speaking stage in search of potential motion picture stars."

T. O. D. C. Has Own Uniform Contract; Cohen Men Meet

Clauses Disputed in Hays Pact Are Adjusted Or Eliminated by Distributor of Theatre Product: Cities Bid for Conclave

NEW YORK, January 22.—The past week has been one of interest to members of the Motion Picture Theatre Owners of America.

First was the announcement by Carl Anderson of Anderson Pictures Corporation, which is handling the product of the the Theatre Owners Distributing Corporation, that a "theatre owners standard contract," adjusting or eliminating the seven clauses in the uniform contract which had been disputed by Sydney S. Cohen, had been adopted.

Board of Directors Holds Its Annual Meeting

Next in importance was the annual meeting of the board of directors of the M. P. T. O. A. at national headquarters. During the two-day session much time was spent in discussing the legislative situation, in considering the 1924 convention city, and in listening to reports by President Cohen and other officials.

The new standard contract is the work of Mr. Anderson, who participated in the conferences which framed the Hays pact. In revising the latter contract so is to conform to the wishes of exhibitors, changes were made in clauses dealing with the following subjects:

Carl Anderson

Ownership of accessories, cash deposits, right to cut scenes of advertising or propaganda, requirements that the exhibitor must name the producer and distributor in his newspaper advertising, method of fixing play dates, time limit for rejection of applications and arbitration.

The "theatre owners' standard contract" will become effective with publication of the first T. O. D. C. picture.

Oppose Long Features

A number of committees were appointed at the meeting of the M. P. T. O. A. board of directors, among them being one to decide on where and when the annual national convention will be held. Seven cities are seeking the convention and the claims of all these will be carefully canvassed and considered. It is expected that this committee will make its report within the next week or ten days.

The board went on record against the length of motion pictures, the following resolution being adopted:

RESOLVED: By the members of the board of directors of the Motion Picture Theatre Owners of America, in session assembled at the national headquarters in New York City, Wednesday, January 16 1924, that we again register the protest of the theatre owners of the United States against the unusual length of feature picture plays which tire our audiences and infringe improperly upon the program time of our theatres.

RESOLVED: That we favor a reduction in the footage of feature motion pictures as to hold all within a limit of six reels at the most. We realize that such a move will greatly increase the value of pictures to the public, avoid many situations which prompt censorship deletions and will result in greater economy in production, as well as permitting a real diversification of our theatre programs, enhancing public interest in the same and thus advancing the interests of the entire motion picture industry.

Resolutions of regret on the death of Dr. Francis Holley, which occurred on December 12, were adopted.

Among Those Present

Among those present at the sessions were the following:

President Sydney A. Cohen, New York.

Vice Presidents: Martin G. Smith, Toledo; Jos W. Walsh, Hartford.

Treasurer, William Bender, Jr., South Bend, Ind.

Directors M. E. Comerford, Scranton, Ark.; C. E. Whitehurst, Baltimore; W. A. True, Hartford; Harry Davis, Pittsburg; W. D. Burford, Aurora, Ill.; A. Julian Brylawski, Washington; Fred Seegert, Milwaukee; R. F. Woodhull, Dover, N. J.; John A. Schwalm, Hamilton, O.; Eddie Fay, Providence, R. I., and Ernest Horstman, Boston.

Convention Dates Set For M. P. T. O. In Kansas

(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 22.—The dates of the Western Missouri and Kansas conventions have been set. The Missouri exhibitors will meet in Kansas City January 29, probably in the Hotel Baltimore, while Kansas theatre owners will gather at Emporia, Kan., April 1 and 2, at the Hotel Broadview. The Kansas date was decided upon at a meeting of the M. P. T. O. K. board of directors in Kansas City Wednesday. Charles T. Sears, president of the M. P. T. O. Western Missouri, announcing the Missouri date Monday.

He further announced that he will not be a candidate for re-election at the convention of the organization in Kansas City, January 29. Following Sears' withdrawal from the field as a candidate, A. M. Eisner, president of the Kansas City division of the M. P. T. O. A., is mentioned as an unanimous favorite to succeed him, in view of the fact that the two organizations are expected to merge at the Kansas City convention.

Forecasts Pictures By Means of Radio

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—David Sarnoff, vice-president and general manager of the Radio Corporation of America, in an address in connection with Farmer's Week at the University of Missouri, predicted that the future will see photographs and motion pictures transmitted across the ocean by means of radio.

He declared that experiments under way by his company will demonstrate the possibility of sending pictures by radio.

Exhibitors and Film Men Must Get Together on Rentals

Says NEW YORK EXHIBITOR

Conference for Eliminating "Catch as Catch Can" Methods Is Immediate and Imperative Necessity

By BERNARD EDELHERTZ

NINETEEN TWENTY-FOUR brings up again the important question that is now facing the Motion Picture Industry, to wit: Film Rentals. It presents one of the most difficult problems that has to be met not only by exhibitors but by the entire motion picture industry. Of course, the exhibitor is concerned with this problem much more seriously than any other branch of the industry, because it affects him directly and immediately in the conduct of his business.

NEVERTHELESS, I maintain, that it would be taking a very short-sighted view of the whole situation if this question is treated as a matter of concern to the exhibitor only. My first contention, therefore, is this: In order to get at this subject in an intelligent and comprehensive way it is essential that the different branches of the industry take this question up with a view to find a suitable remedy to this perplexing problem.

The great difficulty with film rentals is, that the whole thing has never been conducted on a sound economic basis. From the very beginning it seems that the question of film rentals resolved itself into a proportion of *catch as catch can*. By this I mean that the question of how much shall a particular exhibitor pay for a given picture has never been based on any sound economic principles, such as usually govern the value of commodities in other industries.

* * *

In our industry the thing proceeds along different lines altogether. First of all, the producer or distributor asks himself this question: What are the competitive territories in which several exhibitors are bidding for the same picture. Never mind actual values or sound economic principles, get all the traffic can bear and more if possible. Of course, the exhibitor responds in the same manner and in territories where he is fortunately situated, so far as competition is concerned, he retaliates by disregarding values and tries to obtain pictures as cheaply as possible. The result is chaos in the motion picture industry so far as film rentals are concerned.

In other industries the price of an article is usually based on cost of production. The cheaper an article can be produced the cheaper it can be offered for sale. In the film industry, however, this principle does not apply. The cost of production of a picture often does not enter into the value of a picture at all. A picture that costs very little to produce may have extraordinary exhibition value. On the other hand, a very expensive production may have very little exhibition value. What should be a fair, and equitable basic index of valuation for the distribution of any particular picture is the mysterious element that lurks in and around the field covering the subject of film rentals.

There is no doubt in the mind of any one who has the courage to face this question honestly, that the present method of ascertaining the value of pictures is all wrong. It is wrong because it is not based on a fair, just, or equitable index of valuation. The method in use as I have said before, is based on the principles of *catch as catch can*. Such a principle cannot possibly long endure.

* * *

The time has come when this matter cannot be delayed any longer. A conference between distributors and producers on the one hand and exhibitors on the other is of immediate and imperative necessity.

This conference will have to be conducted on broad and constructive lines and devote itself to a thorough and comprehensive discussion and study of the entire subject covering film rentals. It will have to be conducted along the same lines as the conferences which brought about the uniform contract. For years the commercial relations between exhibitors and distributors, as regards contractual obligations, were based upon an unfair and unjust agreement.

The uniform contract laid down certain fundamental principles which afford mutual rights and obligations to both parties of the contract. Some method will have to be devised in connection with film rentals which will wipe out this *catch as catch can* principle and establish some method of valuation of pictures based upon fairness and justice. It is a big job, but I feel confident that the industry can muster a sufficient number of men with broad vision and stalwart determination to tackle this proposition in a constructive and business-like manner.

Massachusetts Bars Film Sin Sundays

(Special to Exhibitors Herald)

BOSTON, MASS., Jan. 22.—An illegitimate child can figure in a picture in Boston every day in the week except Sunday. For the Sabbath trade the baby's parents must be married before it is born.

The Selznicks ran up against this peculiarity in the showing of their new film, "Woman to Woman," in which a French girl has a child by an American soldier who has deserted her. It seems that on week days censorship rests with local authorities, but on Sundays the e steps in and in this case they have insisted that the soldier marry the girl to "preserve the high moral tone." On Sundays henceforth the film will be shown in the altered form.

BERNARD EDELHERTZ, formerly assistant attorney general of the United States, chairman of the board of directors of the T. O. C. C. of New York City and chairman of the uniform contract and arbitration committees representing exhibitors, who offers interesting suggestions on film rentals in an adjoining column.

Pathe Referendum On Peace Plan Success

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Early returns to the Pathe News headquarters indicate that the national motion picture referendum, conducted by Pathe News with reference to the peace plan winning the Edward Bok award of $100,000, has met with an overwhelming response on the part of the public in all sections of the country. Literally thousands of letters have been reecived at Pathe home office.

Edward Bok, donor of the $100,000, in a letter to Editor Cohen, expressed hearty approval of the Pathe tie-up, saying that he commended it to every theatre.

Houses in Coal Field Regions Are Hard Hit

(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 22.—The backward conditions in the southern Illinois coal fields continue to affect the motion picture houses operating in that section and many of them have closed temporarily. Houses that are said to have closed include Moonshine, Wayne City, Ill.; Landale and Grand, Carlinville, Ill.; Palace, Cypress, Ill.; Kozy, Dresden, Tenn.; American, Frankfort Heights, Ill.; Princess, Parkin, Ark.; Santens Hall, Robertsville, Mo.; Donnellson, Ill., and F. E. Edwards, Playhouse, Shelbyville, Ill.

Weather Cuts Coal Bills

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 22.—The unusually mild weather in New York state is saving exhibitors thousands of dollars in their coal bills. The theatre owners in the three cities of Albany, Troy and Schenectady figure out their savings up to the present time as approximating $5,000.

Herald Readers Analyze Distribution

Exhibitors Criticize Salesmen

Say Men on Road Are Unnecessary Expense

The Third Installment of the "Herald" Survey of Distribution Field Published This Week

Salesmen are the target for scorching criticism in the opinions published this week as the third installment of the HERALD'S exhaustive survey of the distribution field.

Suggesting the elimination of salesmen, one theatre owner declares that "high pressure salesmanship" in the motion picture industry is the "bunk."

A primary reason for registering objection to salesmen, according to some of the opinions published this week, is the expense of their maintenance. Another reason, the exhibitors say, is the tactics used in booking and in closing contracts.

Buying Pictures by Mail Is Suggested by Exhibitors

Buying by mail seems to be the favorite substitute suggested by critics of the present system. Theatre owners, in expressing their views, declare that they know more about current pictures on the market than do the salesmen. These exhibitors credit the trade papers with conveying this knowledge to them.

The HERALD survey has shown that a great many exhibitors favor group booking, the most feasible plan being the booking of from ten to twenty subjects in one group.

Group booking, however, is not the unanimous choice of the theatre owners. A reading of the published comments will disclose that theatre men operating in the cities look with more favor upon booking individually.

Percentage booking remains a subject for much controversy. Exhibitors seem somewhat confused as to its possibilities and are inclined to look askance at it. One plan, however, which has received the endorsement of some theatre owners is the playing of pictures on a fifty-fifty basis with no guarantee. Other exhibitors hold that the only fair and equitable percentage plan is for the distributors to share in the advertising expense.

Bad Prints Is Cited as One Fault of Distribution

Among other faults which exhibitors have found in the present system of distribution are: Double crossing, failure to ship prints on time, bad prints, prices, too many exchanges, too many salesmen and non-cancellation contracts.

One exhibitor expresses the hope that the HERALD, in collecting exhibitor opinions on a subject of such import, will be able to "correct a few evils."

The third installment of this survey is published on this and following pages. The opinions should be given the consideration of producers and distributors.

The Survey

In conducting this survey, the HERALD requested that exhibitors comment upon the following questions:

1. Are you satisfied with the present plan of distribution?
2. If not, what are its most glaring faults?
3. Do you prefer booking pictures individually or in groups?
4. If in groups, how many pictures do you believe that it is practical to buy in one group?
5. Do you believe in each company maintaining its own exchange?
6. Do you believe there should be a neutral distribution agency?
7. Do you believe that a committee of exhibitors and distributors sitting in New York for the purpose of fixing equitable prices would solve the problem?
8. Do you favor percentage booking?
9. What do you believe is the fairest plan of percentage booking?
10. Do you believe that a fixed price could be established on pictures such as is done in other lines of merchandising?
11. What cancellation provision is equitable to both exhibitor and distributor?
12. What protection, if any, should be given first runs?

BORG & BURKHART, COZY THEATRE, HAWKEYE, IA. (600): (1) Yes. (3) Groups. (4) Not over twenty-five. (6) Yes. (7) If composed of some exhibitors from small towns. (8) No. (10) Yes. (11) Two weeks cancellation clause. (12) Price protection, charging first run a long price. (General patronage.)

MARTIN & STEPHENSON, PATRIOT THEATRE, PATRIOT, IND. (400): (1) Yes. We are getting much better service than we did four years ago. (3) Groups. (4) Ten pictures. (5) Yes. (6) No. (7) No. (8) Yes. (9) Fifty-fifty, distributor sharing advertising, exhibitor fixing admission. (10) Certainly. (11) Cancelling any series that fails to make money for exhibitor in his locality. (12) The usual system. (Small town and neighborhood patronage.)

WILLIAM F. LAYCOCK, DURRELL THEATRE, CAMBRIDGE, MASS. (110,000): (1) Yes. (3) Both. (4) Depends on the type of pictures. (5) Yes. (6) No. (7) No. (8) No. (10) No. (11)

Four pictures. (12) Two weeks. (Middle class patronage.)

J. H. THORP, CRESCENT THEATRE, CHEROKEE, KAN.: (1) Not entirely. (2) Contracts are made too much in favor of distributors. (3) Either way. (4) Ten to twenty. (7) No. (8) In some cases. (9) Fifty-fifty. (10) No. (11) Four pictures.

HERB L. WEIL, DESMOND THEATRE, PORT HURON, MICH. (30,000): (1) No. (2) Branch managers with few exceptions not vested with any degree of authority. (3) Individually. (5) No. (6) Yes. (7) Yes. (8) No. (9) Percentage based on house overhead and cost of production. (10) No. (11) Ten days notice prior to exhibition date on part of exhibitor; four weeks on part of distributor. (12) Thirty days.

(General Comment): The question of distribution after all is only one of buying and selling. One cannot sell right unless one buys right, the same as in any line of mercantile pursuit. For years I have advocated a central distributing agency; one operated on the unit system wherein the exhibitor can go to market and select his wares. Many distributors, however, might frown upon the plan, fearing that his particular handiwork may be slighted. Others may advance the plea that their product is of such volume and importance as to require personal sales service and representation. All right, let them have it. That's a portion of the plan. When one thinks of the pecuniary saving which might be effected through a central yet neutral distributing agency one can easily appreciate how this will be reflected in his own exchequer, how it will inevitably redound to his own good. A tremendously reduced overhead is the only natural sequence of such a happening. Distributors will eventually awaken to the possibilities of such a conclusion, more particularly those who have been endeavoring to apply common sense business tactics to their business curriculum. Once they abandon the fear that their next door neighbor is getting "the best of them" that soon will the ordinary rules of every day business ethics be indelibly impressed upon the minds of this industry.

Unfortunately, perhaps, the business still is in its infancy. Here's hoping these reforms shall be effected before its backone is broken. (High class patronage.)

T. L. LOLLAR, COZY THEATRE, SNYDER, TEX. (2,100): (1) No. (2) Block booking and one-sidedness of contracts now used. (3) Individually or small groups. (4) Not over ten. (5) Yes. (6) No. (7) No. (8) No. (9) 50-50, distributor to furnish all advertising. But do not favor percentage booking at all. (10) No. (11) Two picture cancellation. (12) Not in position to comment on this question.

(General Comment): The present distribution system is entirely too one-sided. The distributor can feed you rotten prints, switch pictures, blow you up, or most anything they might wish to do and the exhibitor has no come back. We need a contract that will give the exhibitor some consideration. (Farmer and small town patronage.)

CHARLES MARTINA, FAMILY THEATRE, MT. MORRIS, N. Y. (3500) (1) Yes. (3) Groups. (4) Twelve to twenty-six. (5) Yes. (6) No. (7) No. (8) No. (9) 25 per cent distributor, 75 per cent exhibitor. (10) No. (11) About three weeks' cancellation notice by either party. Not any later. (12) Thirty days.

(General Comment): Here are a few things that I personally think are O. K. for either party.

The reason I think it is better for a small town exhibitor to buy in a group is that a salesman's time is worth money and if only one picture is sold or few they usually see that the price is high enough over the minimum that the exhibitor pays more money for same than he really can afford.

I do believe each company should have their own exchanges, excepting the very few exchanges that have only a few pictures to sell, then they should combine. For the larger distributors it would be apt to cause worse service, and it's bad enough now. Films sometimes are not inspected for months by exchanges.

Every town should be charged according to its own merits, as people in New York don't know what it's all about in a small town. Some towns with the same population as another can make twice as much receipts, which all depends on the industries and factories and conditions in certain towns. The exhibitor knows his town best and the exchanges needn't be afraid, as all small town exhibitors as a general rule are overpaying foi film which might end disastroously.

In percentage booking a small town cannot give 50-50 on pictures, because if gross is $200 a week, exchanage gets $100, and the exhibitor has to pay for supplies, electricity, heat, pianist, operator, etc., advertising, tax, rent or interest on investment. In other words, with an average of $16 a day expense, what has the exhibitor left for a living (mixed patronage)?

W. E. PATTERSON, PRINCESS THEATRE, HETTICK, ILL. (298): (1) No. (2) Trying to sell you something you don't want. (3) Individually. (4) Ten or less. (5) Probably each company would give better service. (6) Yes, if they would render the same grade of service each company tries to maintain. (7) I doubt it. (8) Have had no experience. Might be practical in some instances. (9) Don't believe in guarantee and then per cent.

(10) To me that would depend on where they placed their prices. If they could establish a price fair to the size of town and amount of business done, otherwise we little fellows would have a very limited amount of service to pick from. (11) What should be fair for one should apply to the other.

(12) That probably is based on the cost of production, but think the merits of picture should rule.

(General Comment): My experience in the picture business in a small town, or rather village, is very limited. I find most companies sell either in groups or a star series and it is very hard for me to buy just what I want. For instance, a salesman has a group of ten for 1924, then later on he has another group of ten and so on. Probably he will have thirty or forty pictures for 1924. Now, out of the forty pictures I would like to use ten or probably twenty, but no, I can only buy in groups if I want the first group O. K. or second and so on, but I can't pick out one here and there. I think pictures should be sold on their merits. If I want one or fifty, why should they try to force me to take something I don't want. Have had no experience with percentage bookings. (Rural patronage.)

E. S. BEYNON, LAKE CRYSTAL, MINN. (1,000): (1) No. (2) Dishonest exchange managers and tricky salesmen. (3) Both ways, but since I pay for them think I should do the picking the same as buying sugar or gingham. (4) No more than ten. (5) No. (6) Yes. (7) They could not as conditions are different. (8) Sometimes. (9) Sixty to exhibitor, 40 to distributor. Exhibitor does all the work and pays all the expense. (10) Yes according to age and condition of film. (11) Each to live up to contract or each be allowed to cancel. (12) Not any.

ORPHEUM THEATRE, STEAMBOAT SPRINGS, COLO. (1,500): (1) Fairly so. (3) Depends. (4) Not over six. (5) Yes. (6) Impossible. (7) No! Because 99.9 per cent of New Yorkers do not know that there is anything west of the Hudson river. (8) Depending upon picture and conditions. (10) It might be possible. (11) Thirty days, but believe that the exhibitor should be reasonable and fair with the distributor. Such privilege is too often abused. (12) None.

STAR THEATRE, HAMILTON, KAN. (450): (4) Not more than ten. (5) Yes. (6) No. (7) No. (8) Yes. (10) Yes. (11) Fifteen days' notice.

HAROLD DASPIT, ATHERTON THEATRE, KENTWOOD, LA. (2,000): (1) No. (2) Too much red tape and too much home office does not allow us to do this or that. (3) Individually. (4) Not more than twenty-five. (5) No.

(6) Yes. (7) Yes. (8) Yes. (9) The exhibitor to get from 25 per cent to 50 per cent on a sliding scale based on amount of gross receipts. (10) No. (11) From fifteen to thirty days' notice, time to be based on quantity and rental value of pictures booked. (12) From thirty to sixty days, time to be based on amount of rental paid for picture.

(General Comment): To my way of thinking, after having been in the business for fourteen years, the biggest trouble with the exchanges, or at least the ones in New Orleans (I do not know about those in other cities from personal experience) is the fact that they conduct their business in such a careless and incompetent manner that it is sometimes almost next to impossible to get them to straighten out a simple little mistake or error they made. Judging from the way they handle the simplest business transactions, it looks as though the employes of the film exchanges never had any practical experience or training in any other business.

The next greatest drawback is the lack of proper physical inspection and repair of film. There is not a film exchange in New Orleans that has a first-class inspection department and it is very seldom that I do not have to spend several hours and sometimes nearly a whole day working on a film before I get all the damaged places out of it. (Neighborhood patronage.)

HENRY W. GAUDING, LINCOLN THEATRE, PITTSBURG, PA.: (1) Not entirely. (2) Think there is too much waste—topheavy overhead. (3) In groups if selection can be made eliminating the flivvers. (4) Depends on the kind of pictures and on local conditions. (5) If company produces many features yes, otherwise no. (6) Depends on policy and management. (7) Might help some, but don't know how the smaller houses would fare under this plan. (8) Absolutely not. (9) Haven't heard of any thus far. (10) Hardly think producers would go along on this, owing to greatly varying costs. (11) You don't state whether you mean single pictures or entire service—therefore unable to answer. (Neighborhood patronage).

SAM H. BLAIR, MAJESTIC THEATRE, BELLEVILLE, KAN. (1) No. (2) Block booking contracts is an evil that must be done away with, absolutely open bookings. (3) Selective, groups. That is, select your choice from groups. (4) Only those that appeal to you, regardless of how many there may be offered. (5) Yes. (6) There would be no competitive price if handled by one exchange. (7) First National skinned us at that. (8) Absolutely no. (9) Percentage would only foster poor pictures and further distributor control over theatres. To maintain our real independence it is necessary to buy outright unless in extremely rare instances. (10) Not necessarily because some cities or towns are better than others and some showmen. (11) No contract should exist. They are all bunk and designed only for the distributor. Just buy them like any merchandise and if you get a rotten picture send it back for your money just like the merchant does to the wholesaler. (12) Certainly.

R. R. HANSEN, COZE THEATRE, BURR OAK, KAN. (700): (1) No (2) Too much overhead expense for individual distributors. Three or four should go together and handle certain lines which would still leave competition which would serve to keep prices down. (3) Individually. (4) Not over six or eight. (5) No. (6) Yes. (7) No, for reason they don't know our conditions in this part of country. (8) Only for pictures that have too high rental for small exhibitor. (9) 50-50. (10) Yes, according to size of town. (11) One week's notice in advance of week cancelled. (General small town and rural patronage.)

P. M. PAULSON, TRIO THEATRE, WHITEHALL, WIS. (850): (1) No. (2) Too much price control on pictures. (3) Individually. (4) About ten. (6) Yes. (7) No, we want competition. (8) No. (9) None. (10) Yes. (11) As to the quality of picture, condition of films, prices. (12) First come, first served. (Farmer and small town patronage.)

O. W. JOHNSON, ROBERTS THEATRE, ROBERTS, IDAHO. (300): (3) Both. (4) Twelve to fifteen. (5) No. (6) Yes. (7) They could if they would. (8) No. (9) None. (10) No. (Neighborhood patronage.)

D. A. KOOKER, HAPPY HOUR THEATRE, EWEN, MICH. (400): (3) Individually. (4) Prefer to buy each picture on its merits. (5) No objection. (6) That would be fine if it didn't lead to monopoly. (7) No. (8) No. (9) No plan distributors would agree to would give exhibitors square deal (10) No. (11) Thirty days' written notice. (12) Not interested. (Local and farmer patronage.)

NIFTY THEATRE, WATERVILLE, WASH.: (1) No. (2) Impossible for man sitting in New York to know conditions all over United States. (3) Individually. (4) Five to ten. (5) Yes. (6) Impossible. (7) Impossible. (8) No. (9) Give exhibitor chance to take out overhead first. (10) Yes. (11) Immediate cancellation when exchange fails to live up to contract. (12) Six months.

AMSBERRY AND LEUZINGER, CARTHAGE THEATRE, CARTHAGE, S. DAK. (1) With but few changes. (3) Groups. (4) Not over twelve. (5) Yes. (6) No. (7) No, decidedly not. (8) On certain pictures. (10) No, should vary with towns. (11) Two pictures.

GEORGE I. BARKER, KOZY THEATRE, RANDOLPH, UTAH. (500): (1) No. (2) A small town must buy too many shows at one time to get them at the right price. (3) In groups. (4) From six to twelve. (5) No. (6) Yes. (7) No. (8) Only on super-specials. (9) Exhibitors 70, distributors 30. (10) Yes. (11) Fifteen days. (Stock growers patronage).

B. F. HUESTIS, COMMUNITY THEATRE, HARBOR BEACH, MICH. (2,000): (1) No. (2) Unbusinesslike, wasteful, unsatisfactory. (3) Individually. (4) None, unless you have seen them. (5) No. Unless intelligently managed. (6) Would like to see one tried out. (7) Possibly if small towns were represented. (8) Yes, under equitable conditions. (9) By using exhibitor's records of box office. (10) No. (11) No cancellation unless film is proved unsuitable. (12) Never more than twenty or thirty days.

Will the Judges Please Announce Their Decision

EXHIBITORS HERALD,
Chicago, Ill.
To the Editor:

In reading over a number of comments in the HERALD under date of January 19, under columns, "Herald Readers Analyze Distribution," the general comment of J. B. Hunter, Regent theatre, Charlotte, Mich., attracted my attention the most. In his comment he criticizes the HERALD for stirring up anything like this, but I for one disagree with him, as this is about the only way exhibitors have to let the distributor know what is wanted by the exhibitor. I think that 99 out of every 100 exhibitors feel the same about it. Evidently Mr. Hunter must have had an off day when he wrote this comment, as I don't think he was justified in criticizing your paper for these columns which are meant to benefit the exhibitor.

I heartily agree with him on a number of his statements in this comment such as: prices made on pictures, percentage bookings and about being fair with the exchange, and they will be fair with you. But there is one statement that he makes that I can't quite figure out, and that is, "I never receive a C. O. D." I don't know how he does it and I'll bet there isn't another exhibitor can boast of the same thing. He says he pays his accounts, is the reason the exchange ships open. Well if that is the case, I should be getting my film and advertising open account.

I have never beat an exchange out of a cent in the four years I have been in the business and always mail check for all pictures at least a week before play dates, so don't understand why an exchange should show any preference. Right here is a case where the exchange is not fair, when he will ship open to some exhibitors and force others to pay a C. O. D. charge. Of course, there are probably dishonest exhibitors and also exchange men, but it seems to me that an exchange manager would soon be able to pick the bad from the good.

I don't know whether you care to publish this letter, Mr. Editor. I will leave that to you, but you may if you wish. I merely felt that I wouldn't be doing the right thing if I left Mr. Hunter's criticism of your paper go by without giving my opinion. Yours truly,

J. W. ANDRESEN, Mgr.,
Rialto Theatre,
Cozad, Neb.

"Wampas Frolic" Gives Frisco Thrill of Its Life

Golden Gate Accords Filmdom a Rousing Welcome While There to Attend Annual Fete

By HARRY HAMMOND BEALL

LOS ANGELES, January 22.—Hollywood is itself once again now that the legion of film celebrities who journeyed to San Francisco as the guests and stellar performers at the 1924 Wampas Frolic have returned to their cinema bailiwicks.

IT was a night of nights and gave San Francisco, as represented by 20,000 enthusiastic fans, the thrill of her young life. Authorities agree that nothing like it has ever been given on the Pacific Coast and all varieties of headgear from the silk tile of San Francisco's mayor, James Rolph, Jr., to the five gallon Stetson DemiJohn of Jack Hoxie are off to the screen publicists.

Incidentially the Wampas treasury is from ten to fifteen thousand dollars fatter as the result of their journey to San Francisco to hold their annual frolic as a protest against blue law enforcement in Los Angeles.

* * *

It was a hectic day from the moment the three special trains pulled in neck and neck at the station with whistles screaming and every bell and siren in San Francisco turned loose. Mayor Rolph, Chief of Police O'Brien, the entire board of supervisors headed by Emmett Hayden, an exclusive society delegation with General Thornwell Mullally in charge and hosts of others formed the receiving party.

The streets were lined as the stars were taken in parade through the city to the Palace hotel where Halsey Manwaring and his chief aide, Harry Annan, made the film lights welcome.

Then came a Chamber of Commerce luncheon, a drive about the city, and then the big ball itself. Bill Hart and Pola Negri received perhaps the most tremendous ovations with William Duncan, Edith Johnston, Lew Cody and Barbara LaMarr close behind them. The thirteen baby stars went over big and assembled San Franciscans gasped with awe as Fred Niblo, master of ceremonies, kept introducing celebrity after celebrity.

A ballet of 100 presented by Mike Newman, former general manager of the Grauman theatres, and Blanche Hertz, were colorful features, as was the Ernest Belcher ballet in which Belcher personally appeared with several of the baby stars.

In parcelling out credit where credit is due Garrett Graham, who handled all the advance details in San Francisco with Lou Marangella as his chief aide deserve a lot, while Ray Leek director general worked like a trojan.

* * *

Harry Wilson, the Sol Lesser mouthpiece gets all the glory for the entertainment features and Harry Brand and George Landy share publicity and exploitation honors, respectively.

Sam W. B. Cohn handled the hotel reservations and Secretary Howard Strickling the transportation details and with a bunch of big league stars, featured players and directors to handle the problem of getting each the most comfortable drawing room on the train and the best parlor bedroom and bath in the hotel would naturally be no bed of roses.

San Francisco wants the Wampas ball every year for her own big event and the representative citizens who escorted the Hollywood guests to the specials as they were leaving on the return trip would not take no for an answer.

However, that is a matter for the Wampas members themselves to settle and who knows to what faint hues the ultramarine ordinance of Los Angeles may have faded in the next twelve months.

Associated to Publish Ouimet Film Starring Lafayette on April 6

(Special to Exhibitors Herald)

NEW YORK, Jan. 23.—J. S. Woody, general manager of Associated Exhibitors, has closed with L. Ernest Ouimet, president of Laval Photoplays, for the distribution of Andree Lafayette's second American - made production, "Why Get Married?"

Andree Lafayette

This is the second American picture in which the French beauty has appeared, her first being Richard Walton Tully's "Trilby." Helen Ferguson, William H. Turner, Bernard Randall, Jack Perrin, Max Constant and Edward B. Tilden support the star.

L. Ernest Ouimet

The picture will be published on April 6.

Mix Now Author

(Special to Exhibitors Herald)

LOS ANGELES, CAL., Jan. 22.—Tom Mix is breaking into the literary limelight with his book "The West of Yesterday," being published by the Times Mirror-Press of Los Angeles. One chapter of the book will be taken up with the story of Tom Mix's life by a man intimately acquainted with the screen star, and the rest of the book will be devoted to the romantic history of the west as Mix has seen it. The book will be on sale in about a month and will afford exhibitors an excellent opportunity to tie up with local bookstores.

District and Branch Heads of Paramount Hold Two Day Meeting

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—The quarterly convention of Paramount district and branch managers opened at the company's home office last Thursday morning and continued two days. Seventy-five men, including representatives of the company throughout the United States and Canada and home office executives were in attendance.

The business sessions, which occupied the mornings and afternoons, were presided over by S. R. Kent, general manager of distribution. Thursday evening the entire body attended a performance of "The Ten Commandments" at the George M. Cohan theatre and the convention was brought to a close with a banquet Friday evening at the Commodore.

Those who attended are:

Adolph Zukor, S. R. Kent, G. J. Schaefer, Boston; John D. Powers, New Haven; J. H. MacIntyre, Portland, Me.; John Hammell, M. Kusell, M. W. Kempner, Albany; W. E. Smith, Philadelphia; P. A. Bloch, Philadelphia; Harry Hunter, Washington; E. W. Sweigert, Wilkes-Barre; F. F. Creswell, Atlanta; David Prince, Atlanta; H. F. Wilkes, New Orleans; C. E. Peppiatt, Charlotte; S. Chesnutt, Jacksonville; H. A. Ross, Detroit, Otto Bolle, Detroit; M. C. Hughes, Pittsburgh; J. E. Fontaine, Cleveland; C. C. Wallace and N. F. Agnew, Chicago; O. J. Wooden, Milwaukee; M. M. Hirsch, Peoria; M. A. Milligan, Cincinnati; C. M. Reagan, Indianapolis; H. W. Dodge, Columbus; R. C. LiBeau, Kansas City; B. Blotcky, Kansas City; H. I. Krause, St. Louis; Louis Marcus, Salt Lake City; H. W. Braly, Salt Lake City; M. S. Wilson, Denver; Herman Webber, San Francisco; O. V. Traggardh, San Francisco; C. N. Peacock, Los Angeles; G. P. Endert, Seattle; C. M. Hill, Portland, Ore.; A. W. Nicolls, Minneapolis; Frederick Strief, Minneapolis; R. F. Crawford, Des Moines; R. D. Thomson, Omaha; A. B. Leak, Sioux Falls; H. G. Rosebaum, Dallas; J. B. Gugger, Dallas; R. E. Heffner, Oklahoma City; W. H. Erbb, Memphis; P. H. Reisman, Toronto; E. English, Montreal; W. A. Bach, Toronto; D. Clark, Toronto; P. J. Hogan, St. John N. B.; H. G. Ballance, J. D. Clark, G. W. Weeks, Claud Saunders, A. M. Botsford, C. E. McCarthy, Mel Shauer, M. H. Lewis, C. M. Spidell, G. B. J. Frawley, A. O. Dillenbeck, E. E. Shauer, E. J. Zukor, Robert T. Kane, Joseph Seidelman, Henry Salsbury, O. R. Geyer, G. Weltner, D. Souhami, M. H. Greenwald, Cincinnati; J. Davis, Boston; John C. Graham, London; Leon Bamberger.

Mooney and Flinn to Make Tour of Country

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Paul C. Mooney and John C. Flinn, the newly elected vice-presidents of W. W. Hodkinson Corporation, and respectively in charge of sales and exploitation, are planning to leave next week on an extensive trip of the entire country, being gone about a month or six weeks. The journey will take them to the coast and on the way out and back regional meetings will be held at various places in order that the employes of the Hodkinson exchanges may get an opportunity to get acquainted with their new officers, and vice versa .

Incidentally quite a few of the bigger men in the Hodkinson sales organization have been dropping into New York since the advent of Mooney and Flinn. Two callers last week were Joseph Plowright, the Canadian general manager, and Sol Vogel, of San Francisco, western division manager.

Dorothy Farnum Weds

LOS ANGELES.—Dorothy Farnum, scenarist for Warner Brothers, has married Maurice Barber, general manager of the Cinema Finance Company.

"Hill Billy" to Have Premier on Broadway

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Jack Pickford and his charming wife, Marilyn Miller, will head the list of celebrities who will attend the New York opening of Jack's new photoplay feature, "The Hill Billy," a Kentucky mountain regions meldodrama after the John Fox Jr. pattern.

"The Hill Billy," which was produced under the working title of "Valley of the Wolf," is, according to those responsible for it, a one hundred per cent mountain melodrama, with the love story of a boy and girl of the Kentucky hill region as the basis for a picturization of the simple lives and customs of the mountaineers in that section three or four decades back and is, of course, replete with romance, action, thrills and plenty of comedy. The New York theatre from which the picture will have its premier showing has not been announced as yet, but it is definitely understood that it will be one of the Broadway picture palaces.

Goldwyn Throws Plant Open to Independents

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 22.—Organization of a "rental department" of the Goldwyn studios, to care for independent producers who are requesting space at the big plant, is announced by Abraham Lehr, vice-president. The new department will be in charge of J. J. Cohn and will include a complete business unit.

Besides the Goldwyn units at work, three other producing companies now are working on the lot. The Tiffany company, producers of Mae Murray pictures; Carlos productions, which made Roland West's "The Unknown Purple," and the entire Truart organization, all have leased space at the studios.

Further Trouble In Cabanne Case

(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 22.—Another chapter in the legal difficulties of the William Christy Cabanne Motion Picture Trust, Ltd., was added when Governor Arthur M. Hyde of Missouri issued a requisition on the Governor of New York for the return to Missouri of Alexander Beyfuss, Cabanne's manager, who was charged in an affidavit presented to Governor Hyde, with issuing $19,850 in bad checks in Kansas City. A Kansas City detective has gone to New York to arrange for the return to Missouri of Beyfuss.

Lloyd Goes East

(Special to Exhibitors Herald)

January 22, 1924.—Harold Lloyd and entourage are bound for New York. With Lloyd are Gaylord Lloyd, Mr. and Mrs. W. R. Frazer Carter and Mrs. DeHaven, Tommy Gray and Joe Reddy. Lloyd has just completed "The Girl Expert."

Plans Largest Stage

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 22.—Universal is to build another world's largest stage which will be fifty per cent bigger than any other.

Hays Urges Press Support In Fight Against Censorship

Tells Editorial Association of Southern California That "The More You Help the Better Pictures Will Become"

(Special to Exhibitors Herald)

LOS ANGELES, January 22.—Decrying political censorship as ineffective and un-American, Will H. Hays today predicted such an output of real merit as to remove the demand for legal regulation in an address before the Southern California Editorial Association. Governor Richardson of this state attended the meeting.

Press Support Will Create Better Pictures, Says Hays

The president of the Motion Picture Producers and Distributors' Association drew a comparison between the problems of the press and the screen, declaring that "when a free press is attacked we make common cause with the publishers, recognizing in them the necessary commercial factor in literature."

Continuing, he said: "On the same basis you should give the producer of pictures a hand when he is being beset by forces which must find a new devil in every decade. The more you help the better pictures will become.

"As a matter of fact, of course, political censorship is only an incident. It is as ineffective as it is un-American in conception. The American people are against censorship of any method of expression, against censorship of the press, of pulpit and of pictures.

Removing Reason for Demand

"Just as certainly are they against wrongdoing and the demand which may have existed for the political censorship of this method of expression will pass as soon as the reason for the demand is removed. It is the removal of the reason for the demand with which we are concerned and we face the new year with a renewed sense of that continuing obligation.

"Just why has reforming and censoring the movies been the great indoor sport for so many?" he asked. "It has been blamed for much of which it is not guilty. It has been charged with crimes it did not commit. When it has made a real blunder of taste or fact the chorus of opprobium has been universal.

"Incidentally there have been many, very many, such occasions."

Contrasts Screen and Press

Mr. Hays urged the editors to judge the industry with more patience and greater consideration of the problems facing it. He said that while newspapers had had many generations in which to establish standards of business practice and a code of newspaper ethics, the history of the motion picture industry was comparatively brief.

"We in contrast with you," he continued, "have nothing from the past. We must make all these things and achieve all these things for ourselves. The men who first took up this new thing are still alive. The pioneers of our institution are the men who are still in the business."

They are carrying the fight against censorship in New York City to the public. Above is reproduction of advertisement published in the New York dailies to promote a mammoth mass meeting in protest against legal regulation.

Duty of Public to Curb Censorship, Says Wood

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 22.—Censorship has become a menace to the public and, according to W. F. Wood, vice-president and general manager of United Producers and Distributors, "it is high time the masses of people start considering seriously feasible methods for putting an effective curb upon the penchant of a few narrow reformers to stifle the photoplay art as a medium for universal entertainment."

Mr. Wood declared that not more than one out of every ten censors "has the least idea what it is all about."

Moritz With Preferred

Henry Ginsberg, sales manager for Preferred Pictures Corporation, has announced that Allan Moritz has been added to the selling staff as special representative.

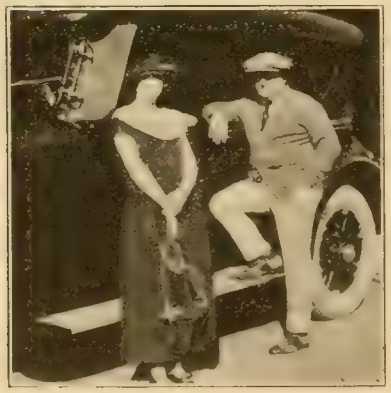
Scenes from two forthcoming Educational comedies—(Left) Cliff Bowes and Virginia Vance in "Don't Hesitate" and (Right) Neeley Edwards in "Flying Fiance," a Mermaid comedy.

500 Customers and Not One Disgruntled Account

That's the Record of George N. Montgomery, Citizen of Hollywood

IT'S just four years since George N. Montgomery went to the West Coast for an insight into production. He was a national sales manager then. Now, he's just a citizen of Hollywood. After one look at Los Angeles George decided to commute no more. He was always strong for the "shoemaker stick to your last" adage, and so did not long struggle with production.

Distribution, sales, film exchanges were his specialty after ten years of managing exchanges from New York to San Francisco, as field manager, as sales manager, as almost everything that went with national distribution. He served with General Film, Mutual, World, Triangle, Paramount, Metro, First National.



George N. Montgomery and Mrs. "Monty" ready for a spin through Hollywood's beautiful boulevards.

To remain in Los Angeles and yet be identified with distribution was his problem and he solved it by buying the five Western offices of Triangle. Then, after two years of operation, he sold all but Los Angeles and San Francisco so that he could better concentrate on that which had been a hobby for years but impossible to apply in his former connections, a plan of service built on an intimate relationship and personal connection with each and every exhibitor account.

Supreme Film Company of California, Inc., covering the territory of California, Arizona, Nevada, New Mexico and Hawaii, stands as an example, after four years test, of his ideals. George is both its president and general manager. Ranking as one of the three leading independents of the Far West, his company has given the exhibitors two hundred pictures in its four years of existence and at this time is religiously fulfilling its releasing schedule of "one a week." An idea of Supreme's business is best judged by its advertised slogan of "500 customers and not one disgruntled account." There are exactly 1,000 theatres in the territory.

Nor has George devoted his time in his exchanges to the exclusion of outside opportunities. There is an extensive Spanish-type bungalow court in Hollywood bearing his name and more than one Hollywood corner belonging to him. With associates he has just formed Mission Theatres Company for the building of one of the city's finest residential theatres. When asked why he had not been seen down East in a long time, he replied: "Well, California sunshine and Hollywood generally have agreed with my health too well to chance the pace of Broadway again."—H. E. N.

"Birth of Nation"

Cress Smith, district manager, United Artists, announces that "The Birth of a Nation," D. W. Griffith's famous screen epic, will open an extended run at the Auditorium, Chicago, on Feb. 3.

Universal Appoints Fred C. Quimby as Short Subjects Head

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Fred C. Quimby has been appointed manager of Universal's short subjects division. He is a former exhibitor and his wide experience has made him familiar with virtually every branch of the industry.

Fred C. Quimby

Mr. Quimby entered motion pictures in the early days as an exhibitor in Montana. This was in 1907. He remained in the exhibiting end of the game for six years, in Montana and in Spokane, Wash. Then he joined the Pathe organization, as a branch manager, with jurisdiction over the Denver and Salt Lake exchanges. Two years later he was promoted to be district manager, and the next year saw him as assistant general manager at the Pathe home office.

Quimby remained with Pathe four more years. He was in charge of all distribution and selling, and acted in an advisory capacity as regards production. During the past year Quimby has been interested in the independent field.

Kooker Theatre Burns With Loss of $6,000

(Special from D. A. K.)

EWEN, MICH., Jan. 22.—The Happy Hour theatre here was destroyed by fire Wednesday night, January 16. Only the walls, which were of cement block construction, remain standing. The building was filled with smoke when the fire was discovered and it was impossible to save any of the contents. The theatre was owned and operated by D. A. Kooker, who owns theatres at Bergland and Trout Creek. Mr. Kooker, carried $2,000 insurance and estimates the loss at $6,000.

Film News in Pictures

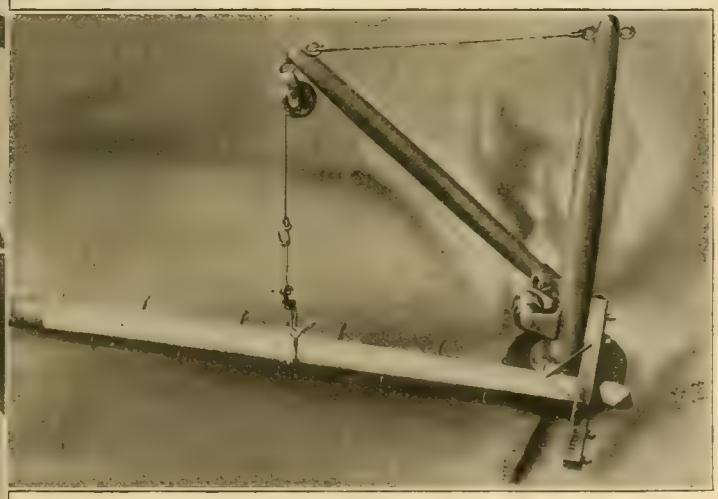
PICTORIAL SECTION *of* Exhibitors Herald

Issue of February 2

Stories Told by the Camera

Lila Lee, clever young actress who is costarring with James Kirkwood in Hodkinson pictures. A current offering, which also features Madge Bellamy, is "Love's Whirlpool," presented by Regal Pictures, Inc., through Hodkinson.

Vicente Blasco Ibanez, noted Spanish author, is writing an original story for screen production by Mae Murray, whose offerings are distributed by Metro. The photographer caught the two celebrities as they gave San Francisco the "once over" from the roof of the St. Francis. "Circe" is title of story.



Among the interesting subjects distributed by Educational are Louis Tolhurst's "Secrets of Life" series of microscropic pictures, stills from which are published above and at left. Above is pictured device used to illustrate great strength of an ant. At left, bottom, is a microscopic picture of a bee's sting. At top is a "closeup" of head of worker bee.

Samuel Goldwyn (seated) for a brief spell turns theatrical producer. He assisted Harry Arthur, general manager of West Coast Theatres, and Fanchon of Fanchon & Marco, in the rehearsals of a prologue for "Potash and Perlmutter," the Samuel Goldwyn attraction which First National distributes. The picture played at Loew's State in Los Angeles.

If all bold pirates were as comely as Clara Bow there might be more of us sailing the briny deep. Miss Bow, Preferred Pictures star, will make her next appearance in that company's Gasnier production, "Poisoned Paradise."

William Vogel, well known exporter, has returned to New York after meeting Mrs. Vogel in San Francisco on her return from Australia. He is seen here with Charles H. Christie, Duane Thompson and Bobby Vernon at the Christie studio where he made arrangements for certain foreign territories on several Christie comedies. Read Mr. Christie's remarks on the foreign market on page 46.

Ben Hur as the screen will picture him. Here is George Walsh as he will portray the great hero of fiction in Goldwyn's production of the Lew Wallace classic, "Ben Hur." Charles Brabin will direct this spectacular offering. Gertrude Olmstead, Kathleen Key and Carmel Myers also are in the cast.

Barbara Bedford, charming player who has a leading role in "Her Man," a Reginald Barker production presented by Louis B. Mayer through Metro. This Sally P. McLean Green story of Cape Cod was adapted by Bernard McConville. Miss Bedford plays the role of Emily Swift.

Two pictures a year, is edict of Jack Coogan, Sr., who states that two features annually are sufficient if a high standard of production is to be maintained in Jackie Coogan vehicles for Metro. Jackie has delivered his first, "Long Live the King," and is now working on his second for Metro, "A Boy of Flanders."

Will Pick Popular Screen Stars At T. O. C. C. Ball

William Brandt and Committee Work Hard to Surpass Last Event—Bernard McConville Addresses A. M. P. A.

By JOHN S. SPARGO

NEW YORK, January 22.—The big social event of the film world for the month, so far as that is concerned, if not the year, is the annual dinner and ball of the Theatre Owners' Chamber of Commerce, which is scheduled to take place at the Astor Hotel on Thursday evening of this week.

For many weeks past the ball committee under the generalship of William Brandt has been hard at work with a determination to make the current event even surpass those that have gone before and this, as everyone who has attended the former T. O. C. C. festivities knows, will be going some.

ONE of the big features of the evening will be the crowning of a movie king and a movie queen. The *New York American* has been conducting amongst New York's vast army of film fans to determine who is really the foremost male and female star in the Industry. A committee from the *American* and several leading exhibitors count the votes and on the night of the Ball, the two fortunate stars who are determined by the fans to be the foremost of their profession, will be crowned King and Queen of all Filmland by Samuel Rothafel who has also assumed the task of beautifying the Astor Ball room with splendid lighting effects from the Capitol.

The coronation contest is causing a great deal of interest amongst members of the Industry as well as the fans and all are eagerly awaiting the outcome of the contest.

All of the prominent stars now in the East are expected to attend and among them such stellar players as: Norma and Constance Talmadge, Marion Davies, Irene Rich, Bebe Daniels, Gloria Swanson, Rudolph Valentino and his wife, Dagmar Godowsky, Ruth Clifford, Betty Compson, Clara Kimball Young, Pauline Garon, Dick Barthelmess, May McAvoy, Dorothy Mackaill, Jane Thomas, Evangeline Russell, John Lowell, Constance Bennett, Richard Bennett, Alma Rubens, Jean Tolley, Mary Alden, Lewis Stone, Conrad Nagel and George Fitzmaurice as well as all of the leading musical comedy and legitimate stars from current Broadway attractions who will present Bits and Pieces from their respective shows.

Reservations for boxes were made early and rapidly and subscriptions were received including, Adolph Zukor for Famous Players; Marcus Loew for Metro; William Randolph Hearst for Cosmopolitan; William Fox; Warner Brothers; Arthur S. Kane for Associated Exhibitors; F. J. Godsol for Goldwyn-Cosmopolitan; Samuel Goldwyn for his company; Richard A. Rowland for First National; Selznick Distributing Company; Robert Zeirler for Commonwealth Corporation; Carl Laemmle for Universal; Hiram Abrams for United Artists; Joe Schnitzer for Film Booking Offices; J. D. Williams, for Ritz Carlton Productions; John C. Flinn for Hodkinson; J. S. Ryan for Wurlitzer Company; E. M. Porter for the Precision Machine Company.

Two leading orchestras of prominence have been engaged to furnish the music for dancing. In conclusion, Billy Brandt and his co-workers promise the Industry and all interested that the night of the Twenty-Fourth will forever be fondly recorded indelibly in the minds of all who are fortunate enough to attend.

Three leading radio stations, WHN, WOR, and WEAF have been broadcasting news of the Dinner and Ball nightly.

* * *

BERNARD MCCONVILLE, supervisor of the Universal-Jewels, was the principal speaker at this week's luncheon of the A. M. P. A. He said that his new job was to plan the construction of productions as carefully as an architect plans the building of a house or office structure. He declared that much of the enormous waste that has been part of motion picture production has been due principally to operation without careful plans.

In the future, he said, productions will be carefully visualized before any actual producing work starts; that the scenario will be so carefully and minutely prepared that there will be no excuse for any directors to depart from it one iota. If the script calls for 400 scenes, the director's job will be to shoot these 400 scenes and not 10 or 12 hundred as so often has been expensively the case heretofore.

Mr. McConville agreed whole-heartedly with the suggestion broached by Jerry Beatty that publicity departments be consulted by the scenarists before the final okeh of the script. It will probably be done, he said.

Bill Yearsley introduced to the A. M. P. A., Mark Kellogg, the new advertising director of First National.

Henry Bate of Universal was the "barker." President Shapiro presided.

* * *

Acting upon the suggestion of the Quincy, Mass., man who offered a prize for the best word to describe the lawless drinker, B. P. Schulberg, president of Preferred Pictures, announced today that he would at once begin work upon a production to be called "The Adorable Scofflaw."

"Scofflaw" was the word that won the prize and which is to be applied to all who violate the Volstead act.

The Preferred Pictures story will be about a young flapper who had the cocktail habit. Clara Bow will play "The Adorable Scofflaw", Kenneth Harlan will be the leading man. The picture will be released in the Spring.

* * *

Official announcement was made last week by the Cosmopolitan Corporation that it had engaged Max Reinhardt, the German director, whose production of "The Miracle", is showing at the Century Theater, to direct Marion Davies in a series of motion pictures for a period of five years.

Mr. Reinhardt, under the contract, will receive one of the largest salaries ever paid to a director of motion pictures, and he will devote twelve weeks in each year to the supervision of the productions.

The negotiations with Mr. Reinhardt were conducted personally by William Randolph Hearst, president of the Cosmopolitan Corporation, who witnessed the American premiere of "The Miracle" and who was so impressed with the staging of the production that he immediately sought the services of the famous director.

The German director's new duties probably will take him entirely away from regular stage productions throughout the period of the new agreement. Mr. Reinhardt will begin work upon the production immediately following that of "Janice Meredith," the name of which is as yet unannounced. * * *

C. S. Trowbridge, who has been associated with the United Artists since its organization has resigned. He was first supervisor of the American Exchanges and then went to England as General Manager of the Allied Artists, the English branch of the United Artists. During the War he was Assistant Director of the Division of Films for the Government.

* * *

"His Darker Self", the production which D. W. Griffith started with Al. Jolson and which Jack Noble finished with Lloyd Hamilton in the stellar role, has been secured by the W. W. Hodkinson Company for distribution and will be offered to the exhibitors early in March.

* * *

LOUIS B. MAYER and FRED NIBLO are expected in New York today with a print of "Thy Name Is Woman", which the latter directed and under the production banner of the former. So certain is Mr. Mayer and his associates that this picture in which Barbara LaMar is starred is one of the great ones of the year that it will be given a Broadway showing at one of the so-called legitimate theatres at a $2 top.

* * *

Many persons in the film industry are in receipt of a neatly engraved card announcing that Arthur S. Friend has resumed the general practice of law with offices in rooms 1101-1104 in the Bar Building, 36 West 44th street. And there are few in the industry who have met Mr. Friend who are not wishing him the success that his talents and pleasing personality deserve.

* * *

JULES BROULATOUR, and Mrs. Broulatour who is more widely known as Hope Hampton and whose beauty and talents have given her enviable popularity as a motion picture star, sailed Saturday on the Belgenland for an extended tour which will include all the capitals of Europe and Asia and a few places that are not capitals. They will return in April when Miss Hampton will go to California to take the star part in two Warner Brothers' pictures.

* * *

PHIL ROSEN, who directed "Abraham Lincoln", which was given its premiere Monday night at the Gaiety theatre, came on from the coast to see how Broadway liked the big production which he spent two and a half years making. Coincidental with his arrival came the announcement from the coast that Mr. Rosen, before departing for the East, had signed a contract to make a series of pictures for Graf Productions, Inc., of which Max Graf is supervising director.

* * *

JACK R. KEEGAN, the ubiquitous and versatile young Hodkinson exploitation expert has departed on a six week's campaign in Michigan during which he will show the exhibitors just how to put over good pictures. His work will be devoted chiefly to "The Old Fool" and his early labors will be in connection with the Family theatre, Jacksonville; Jefferson theatre, Muskegon and the Wuerth theatre, Ann Arbor.

One Film a Week From F. P.-L.

Paramount Schedules Seventeen for Spring

Winter Curtailment in Production Activities Entailed No Interruption in Publication Program

Seventeen attractions, scheduled for publication at the rate of one a week through the period beginning on March 3rd and ending on the first of July, have just been announced by Famous Players-Lasky Corporation.

They represent the fulfillment of the promise made by Adolph Zukor last November that the temporary curtailment of production at the company's Eastern and West Coast studios would entail no interruption of the Paramount releasing schedule. A majority are either entirely finished or well along toward completion.

With the reopening of the West Coast studio and the augmentation of production at the Eastern studio, activity has been resumed on a broad scale. The production schedule at the Long Island studio calls for a greater number of pictures during the coming year than have been made there in any years since the studio was built. Within a few weeks twelve units will be engaged in making Paramount pictures at the East and West studios.

* * *

The directors who will produce the Paramount pictures for the coming year are Cecil B. DeMille, director-general; James Cruze, William de Mille, Sidney Olcott, Allan Dwan, George Melford, Herbert Brenon, Sam Wood, Irvin Willat, Victor Gleming, Alfred E. Green, Joseph Henabery, Victor Heerman and Dimitri Buchowetzki.

Among the stars and leading players who will work at the Paramount studios are Thomas Meighan, Gloria Swanson, Pola Negri, Glenn Hunter, Rudolph Valentino, Leatrice Joy, Agnes Ayres, Bebe Daniels, Richard Dix, Jack Holt, Rod La Rocque, Jacqueline Logan, Antonio Moreno, Patsy Ruth Miller, Charles de Roche, Ernest Torrence, Lois Wilson, George Fawcett, Theodore Roberts, Ricardo Cortez, Charles Ogle, Noah Beery, Theodore Kosloff, Nita Naldi, Mary Astor, Julia Faye, Ethel Wales, Vera Reynolds, Robert Edeson and Raymond Hatton.

With more authority and responsibility placed directly upon the respective managements of the studios, from now on no picture will be started until every item of cost of production has been estimated.

In each studio has been established an estimating department which will go over each script with the director and scenario writer and estimate the cost of every scene in the picture before any photographing is done. Casts will be chosen with care and the utmost of time and study is to be placed on every step of production, even to making changes in stories deemed necessary for their artistic improvement.

While this policy of production readjustment was being worked out, the acquisition of new and valuable properties for future production proceeded without interruption. Among the stories and plays for early production are "Merton of the Movies," the play by George S. Kaufman and Marc Connelly, adapted from Harry Leon Wilson's novel, which will be produced by James Cruze and in which Glenn Hunter, star of the stage play, will be seen as Merton; "The Swan," the play by Ferenz Molnar, which is a big success of the current New York theatrical season; "Tomorrow's Bread," by Wallace Irwin, and "Feet of Clay," by Margaretta Tuttle, both of which will be produced by Cecil B. DeMille; "The Mountebank," by W. J. Locke; a novel by Owen Johnson which has been adapted by Monte Katterjohn under the title, "The Enemy Sex," and "Monsieur Beaucaire," by Booth Tarkington.

* * *

"Monsieur Beaucaire" has been chosen as the vehicle to reintroduce Rudolph Valentino to Paramount audiences under the terms of the agreement recently entered into by Mr. Valentino and Famous Players-Lasky Corporation. Sidney Olcott will direct.

Reverting to the list of productions just announced, it will be noted that Pola Negri will be seen in two pictures, both directed by European directors. The first is "Montmartre," directed by Ernest Lubitsch. The other is "Men," written and directed by Dimitri Buchowetzki, the noted Polish producer who produced "Peter the Great," "Danton" and other great European successes.

Also on the list is the Cecil B. DeMille production, "Triumph," which is now in production.

Zane Grey's "Wanderer of the Wasteland," an Irvin Willat production, stands out as a distinct novelty in that it will be produced entirely in color by the Technicolor process, which was used with such amazingly artistic effect in the scenes of the Exodus in "The Ten Commandments."

It will also be noted that Leatrice Joy is formally introduced as a star in "Take It or Leave It," a Joseph Henabery production. Miss Joy's remarkable performances in "Manslaughter," "Java Head" and other Paramount pictures was recently more than surpassed by her work in the leading feminine role in the modern portion of "The Ten Commandments," and her promotion to stardom is not only an honor richly merited by her beauty and conspicuous ability as an actress, but one which has already been conferred upon her by the great picture-going public.

* * *

Supplementary data on the list of new productions follows:

William S. Hart in "Singer Jim McKee," by William S. Hart. Supported by Phyllis Haver. Directed by Clifford S. Smith.

"Icebound," a William de Mille production, with Lois Wilson, Richard Dix and Vera Reynolds. Screen play by Clara Beranger, adapted from the Pulitzer Prize Play by Owen Davis.

Walter Hiers in "Fair Week," written by Walter Woods and directed by Rob Wagner.

Gloria Swanson in "A Society Scandal," Screen play by Forrest Halsey, from the play by Alfred Sutro. An Allan Dwan production.

"Magnolia," a James Cruze production. By Booth Tarkington. With Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver and Noah Beery. Adapted by Walter Woods.

Pola Negri in "Montmartre," a Lubitsch production, by Clara Beranger

duction adapted from the play, "The Flame," by John Miller.

"The Dawn of a Tomorrow," a George Melford production, with Jacqueline Logan. By Frances Hodgson Burnett. Adapted by Harvey Thew.

Thomas Meighan in "Write Your Own Ticket," by L. Y. Erskine. Adapted by Tim Geraghty. Directed by Victor Heerman.

"Triumph," a Cecil DeMille production, with Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Theodore Kosloff, Robert Edeson and Raymond Hatton. Screen play by Jeanie Macpherson, frim the novel by May Edginton.

"The Breaking Point," a Herbert Brenon production, by Mary Roberts Rinehart. With Nita Naldi, George Fawcett, Matt Moore and Patsy Ruth Miller. Adapted by Julie Herne and Edfrid Bingham.

Agnes Ayres and Antonio Moreno in "Bluff," a Sam Wood production. By Rita Weiman and Josephine Quirk. Screen play by Willis Goldbeck.

"Wanderer of the Wasteland," by Zane Grey. An Irvin Willat production, with Jack Holt.

Pola Negri in "Men." Written and directed by Dimitri Buchowetzki. Adapted by Paul Bern.

Dorothy Dalton in "The Moral Sinner," a Ralph Ince production. Adapted by J. Clarkson Miller from the play, "Leah Kleschna," by C. M. S. McLellan.

Leatrice Joy in "Take It or Leave It," a Joseph Henabery production.

"The Code of the Sea," by Byron Morgan. A Victor Fleming production, with Rod La Rocque. Adapted by Bertram Milhauser

"In the First Degree," a William de Mille production.

Paramount's Seventeen

Adolph Zukor

"SINGER JIM McKEE"
With William S. Hart

"ICEBOUND"
A William de Mille offering

"FAIR WEEK"
With Walter Hiers

"A SOCIETY SCANDAL"
With Gloria Swanson

"MAGNOLIA"
A James Cruze Production

"MONTMARTRE"
With Pola Negri

"THE DAWN OF TOMORROW"
A George Melford Attraction

"WRITE YOUR OWN TICKET"
With Thomas Meighan

"TRIUMPH"
A Cecil B. DeMille Offering

"THE BREAKING POINT"
A Herbert Brenon Offering

"BLUFF"
A Sam Wood Production

"WANDERER OF THE WASTELAND"
An Irvin Willat Offering

"MEN"
With Pola Negri

"THE MORAL SINNER"
With Dorothy Dalton

"TAKE IT OR LEAVE IT"
With Leatrice Joy

"THE CODE OF THE SEA"
A Victor Fleming Picture

"IN THE FIRST DEGREE"
A William de Mille Offering

Exportation of American Films Shows 20 Per Cent Gain

Charles H. Christie Declares Screen Is Creating Cordial Relationship Between U. S. and Foreign Nations

(Special to Exhibitors Herald)

LOS ANGELES, January 22.—The great increase made by American film companies in foreign trade within the last two years, and the cordial relationship which this trade is creating, were discussed by Charles H. Christie in an address before the World Traders at a dinner of that association held at the Writers Club here.

QUOTING statistics gathered by the Motion Picture Producers and Distributors Association, Mr. Christie said that of the American made pictures, 84 per cent are produced in this community, and 90 per cent of these films find a ready market in most of the foreign countries.

"Of all of the products made in California," said Mr. Christie, "probably the most generally world-wide distribution is reached, within a short period of time, by the films. Very frequently within thirty days after a picture is shown in Los Angeles it is being shown in the more important foreign countries, and the vast revenues from this source are largely poured back into this community."

* * *

The figures gathered for the last two years indicate a gain of nearly 20 per cent in the amount of local films which were exported last year, according to Mr. Christies report.

"A hundred and forty-two odd million feet of negatives and finished prints were exported for the year ending June 30, this year, according to the department of commerce of the United States government," said Mr. Christie. "The bulk of this film was shipped to Australia, Canada, Argentine and the United Kingdom. Following these countries in the order of their import bulk were Brazil, Japan, British East Indies, British West Indies, France, Mexico, Cuba, Denmark. Other South American countries not specified otherwise, Chili, Spain, Philippine Islands, and Germany.

"The United Kingdom really heads the list as our largest customer, because in the case of England, negatives of nearly all of the pictures go there, and the required copies of the pictures are reproduced there, thus cutting down the actual footage of film which is exported for showing in the British Isles.

"To illustrate the source of films shown in an average British center, a survey in Sheffield, England, shows that of the pictures playing there, 60 per cent were of American origin, 20 per cent British, 5 per cent French and 15 per cent from various other countries.

"British producers have not captured the American and world market in return, largely because their films have not been especially designed to appeal to people of all nations. At the present time, however, leading British producing firms are trying the plan of making pictures with a few of the better American stars rather than by importing American directors, because the stars are known all over the world. That this has been successful in some cases is witnessed by the showing here in Los Angeles this week of an English-made production in which Betty Compson is starred."

* * *

That new avenues of trade are being opened up continually was brought out by Mr. Christie, who cited the likelihood of a wider distribution for American films in China for the near future. He said that a company has been launched, with Chinese capital, to build chains of theatres all over the "back country" and also to operate one-day stands, with traveling motion picture shows, until eventually the bulk of the population of China can be reached.

"Much more cordial relations," said Mr. Christie, "have been established with Mexico, the nation which has had a grievance at certain American producing companies because of the alleged portrayal of a standardized 'Mexican' type of villain, with the consequent inference that this familiar film figure represented a typical Mexican. However, last year an agreement was made between the Mexican government and the various members of the Hays organization that such practises would be guarded against, and since that time but one film (produced by a non member of the organization) has been barred from Mexico for this reason.

"International amity is being developed by consultations between officials of American companies making pictures abroad and the various diplomatic representatives of the nations concerned. An example of how this worked out to the benefit of both was in the recent production of 'The Eternal City' in Rome. Through the cooperation of the Italian ambassador in this country, Mr. Samuel Goldwyn's staff in Rome was enabled to depict scenes of people doing not only as the real Romans do, but to film certain things which were never done in Rome before.

* * *

"These American firms are making occasional pictures or parts of pictures abroad, but the actual establishment of studios in foreign countries, has been abandoned as a rather costly experiment.

"The prohibitive import embargo has been lifted in Russia, and American films may be expected to follow there shortly, unlike in Germany where the embargo in effect since 1920 is still being enforced.

"American films have made great headway in Italy during the past year, partly due to the collapse of some of the big Italian producing companies.

"Our aim has always been to make pictures which can be readily understood by the people of any nation and to be free from provincialisms which would be entertaining only to Americans, or from slang phrases which would translate into meaningless phrases. Any early lesson was learned early in our own experience when we lost a few hundred dollars in foreign sales on a comedy written around 'Friday the 13th'—a symbol which meant nothing in certain countries outside of America."

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By C. R. MILLER
(Gem Theatre, Spur, Tex.)

Use an abundance of judgment in picking contracts and prices paid and then never go to the extreme in advertising. No small town showman should pay more than one-eighth the price of his picture for advertising, because the public thinks the picture that you advertise big is a sleep-walker and will not come out, regardless of how good it is. The big cities are different. The greatest help that I have had in attracting people to my show is that I start my show promptly and run six nights a week and always try to have a good show every time.

(From M. W. A. Theatre, Soldier, Iowa)

To attract large attendance and satisfy patrons, play the best pictures you can get from a reliable company at a price commensurate with your box office receipts. Never raise prices for so-called specials. Wait until it is within your income. Never play a popular picture and pay a big price for it and then play a lot of cheap ones to get even.

Albany Exchanges Will Hold Get-together Meet

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 21.—The first get-together dinner ever held of branch managers, assistants, bookers and salesmen of Albany, N. Y., is scheduled for Friday evening, January 25, at the St. James restaurant in the Capital City.

It is expected that similar dinners will be held from time to time and that as a result the business as well as the exchanges and the exhibitors will be more firmly cemented than in the past.

C. S. Trowbridge Resigns

NEW YORK.—C. S. Trowbridge, who has been associated with the United Artists since its organization, has resigned.

THE THEATRE
A Department of Practical Showmanship

The News of The Week in The Theatre

Here's the theatre news of the week in brief, brief as we can make it, presented thus for your convenience and copiously illustrated upon subsequent pages.

It's an exceptionally "newsy" week.

To begin with, photos have been received showing the excellent treatment accorded "The Bright Shawl" by the Palladium theatre, Stockholm, Sweden. These are reproduced upon this and the second page following, giving American showmen a decidedly interesting something to think about.

* * *

On the page immediately following a photograph is reproduced showing Universal's "The Hunchback of Notre Dame" as attended by British throngs in its London opening at the Empire, an event engineered in spectacular manner by Marc Lachmann, who does this sort of thing with neatness, dispatch and comprehension.

Among the many items of his campaign, a newspaper tie-up as a result of which amateur impersonators seeking to better Chaney's characterization of the hunchback competed on the stage for prizes, predominates. Rumor saith it is the first time this has been done in the British capital.

* * *

While abroad, so to speak, it is notable, also, that Japanese showmanship has not suffered eclipse as a result of the recent disaster. There is, for instance, the Minatosa theatre at Nagoya, which displays an exhaustive broadside on the Fox production, "The Fast Mail." This photograph also appears upon the next page.

* * *

At home, showmanship goes forward apace. The projectionist at the Liberty theatre, Salem, Mass., designs animated cutouts for "A Man of Action" and other pictures, attaining remarkable results. Two photographs on the second page following give clear insight into the modus operandi, if that's the right phrase.

* * *

Arrow Film Corporation, publishing "Gambling Wives," steps to the fore with "The Window News," furnishing a series of scenes from the picture, mounted on excellent paper with printed heading and caption, which exhibitors may display advantageously in local windows. One of the scenes is reproduced upon the third page of this department.

* * *

The same page carries, also, photographic reproduction of a San Francisco window display for Metro's "Scaramouche," the displays for which are running a very high average of excellence

On the fourth page, two photos show the prevalence of interest in the current features based upon the ancient and honorable calling of fireman. In Oakland, Cal., the State theatre had the cooperation of the fire department on the exploitation of "The Midnight Alarm." In New York, Fox exhibits "Cupid's Firemen" to an invited audience of 500 departmental members. Elsewhere, as you know, other pictures similarly engage the attention and support of these no longer unsung heroes.

* * *

That page also shows the exceptional lobby spread of the Princess theatre at San Antonio and the use made of it in the exploitation of "The Virginian." W. C. Johnson directs the enterprise.

* * *

Facing the Princess front, an extremely forceful frontal display for Selznick's "Rupert of Hentzau" is exhibited, the work of Charles A. McFarland, Queen theatre, Houston, Texas. It's an optic lesson of especial interest.

* * *

Len S. Brown's display for Metro's "Strangers of the Night," which he praises fulsomely in his letter on this page, is reproduced in nether juxtaposition to the Houston layout. Don't fail to read Mr. Brown's letter, for this and other important reasons.

* * *

Chicago, which seems to produce less exploitation news per square inch than the majority of the metropoli, comes into prominence on the sixth page of the department, where is shown two views of the street piece sent out for "The White Sister." This idea may be applied wherever the picture is exhibited.

Photo-Sidelight on Swedish Advertising Shows High Average

SWEDISH exploitation methods are reflected in the unlabeled display for First National's "The Bright Shawl," used by the Paladium, Stockholm.

One of the lobby display frames used for the same picture is reproduced on the second page following.

Hit Back at Weather Man, Brown "Tip"

THEATRE EDITOR, EXHIBITORS' HERALD.—Having survived the Christmas and New Year's festivities, I find time to ask myself the question, "Why not a letter to The Theatre?" Although, on second thought, it seems to me that I have shot you two or three bunches of dope on Astor activities without having received acknowledgment from you. Am just wondering if my stuff got sidetracked in the Christmas mail rush.

Len S. Brown

How-the-so-ever, I am taking no chances with this shipment, and will do it all up in one packet, mail it registered, and defy you to later tell me you didn't get it.

Exhibit A. is of the writer, the homeliest cuss in St. Paul. Whilst I am not the lucky winner of the Bok peace plan prize, I am peaceable enough until someone takes a wise crack at our business; then I want to fight.

Exhibit B. is a flashlight photograph of a retouched 24-sheet on "Pioneer Trails," set in a shadow box in the Astor lobby. Made an attractive piece of advertsing in advance of and during run of picture. A couple of spotlights and a row of footlights behind painted rock row helped set it off nicely.

Exhibit C. is a shot of front on "Strangers of the Night" (which to my way of thinking is one of the best bets of the season. It's a melodrama knockout which will make a hit with any audience—big city or small town)

Exhibit D. is a bunch of Astor magazines, which on persuing you will find contain a lot of dope which has added a few more gray hairs to this old dome of mine.

Exhibit E. is a couple of throwaway cards on "The Bad Man," with which we are paralyzing the natives this week.

And that's that.

Business is keeping up splendidly—which just emphasizes the fact that when winter and tougher conditions hit, it's up to the exhibitor to hit right back with extra effort and harder work. It's been my experience in the course of making the country from Coast to Coast to find that the hustler nine times out of ten makes a success of his theatre. It's the loser who hollers loudest. —LEN S. BROWN, Astor theatre, St. Paul, Minn.

FOREIGN THEATRE FOTONEWS

See "News of the Week," page 47.

CREATES ANIMATED CUTOUTS

ABOVE: Partial reproduction of "The Window News" put out by Arrow exploiting "Gambling Wives." Story on first page of "The Theatre."

RIGHT: Automatic lobby display on First National's "A Man of Action," by Liberty theatre, Salem, Mass., further described in theatre news resume, first page.

BELOW: Lobby piece from Palladium theatre, Stockholm, Sweden, on "The Bright Shawl."

BELOW, RIGHT: Typical window on Metro's "Scaramouche," from San Francisco run of picture.

FIRE LADDIES BOOST FILMS

ABOVE: Front of the Princess theatre, San Antonio, Tex., as dressed for "The Virginian," Preferred picture. The unusual breadth of opening permits of widely varied treatment.

NAT HOLT, State theatre, Oakland, Cal., divided receipts of a special matinee on Vitagraph's "The Midnight Alarm" with the local fire department, which aided in the exploitation. Delivery of the check is pictured.

"CUPID'S FIREMAN," Fox, was shown to 500 firemen at an invitation exhibition run off at the Central theatre, New York, where "The Shepherd King," another Fox feature, was in engagement.

"STRANGERS" DRAWS PRAISE

SIMPLICITY is combined with power in this lobby for Selznick's "Rupert of Hentzau," made by Charles A. McFarland for the Queen theatre, Houston, Texas.

LEN S. BROWN, Astor theatre, St. Paul, Minn., tells in his letter this week, presented upon the first page of this department, his high esteem of Metro's "Strangers of the Night," lobbied as above for the Astor theatre run. Mr. Brown regards the picture as one of the season's big successes, giving reasons. His letter, in addition, gives a priceless recipe for business success against odds.

ILLUSTRATING THE LETTERS

TWO VIEWS of the float which exploited "The White Sister," Metro, during the two-a-day run of that attraction at the Great Northern theatre, Chicago.

LEN S. BROWN, Astor theatre, St. Paul, tells in his letter this week of his lobby display for "Pioneer Trails," Vitagraph. His letter is on the first page of this department.

O. D. CLOAKEY wrote last week of his 63-unit exploitation campaign based on the Big Brother movement and featuring the picture, "Big Brother." Scene shows assemblage in front of theatre.

SHORT SUBJECTS

Sees Comedy As Screen's Comic Strip

In a letter accommodatingly passed on by the Christie Film Company, Harold Kessler, editor of "Toledo Town Topics," states:

"Just as important as is the 'funny page' of the daily newspaper, equally important is the comedy film in the picture house. In the newspaper business we pick these features for our readers which experience has taught us hold the widest appeal. It seems that the motion picture houses might well follow this example in building their programs. I think it's pretty well established that people go outside and talk about the comedy, often with more enthusiasm than they discuss the 'super feature' which may or may not be good."

Pointed as they are, Mr. Kessler's remarks might have been amplified to advantage with a few words about the value of the funny page or cartoon strip to the daily newspaper. He might have cited the Gumps, for instance, so largely accountable for the wide favor of "The Chicago Tribune" and the papers to which the strip is leased, or one of half a dozen similar institutions. They are no less than that.

In tracing the parallel down to the individual case, one strikes upon the lack of continuity in comedy supply. This is not, happily, a wholly insurmountable obstacle, for the product of a given short subject concern, Christie for instance, follows a well defined style. While there is no central figure like Andy Gump, there is a central idea, a form, running through all.

It should be noted, incidentally, that newspapers know how to feature a good comic strip when they get it and do not go half way in the matter. That policy works as well for the theatre.

News Men Watch Runaway Blimp

When the Shenandoah broke away from her mooring and went perforce into a nine-hour battle with the elements, the world watched and waited breathlessly. Pathe News cameramen watched and waited also, meanwhile scurrying hither and thither to points of vantage. When the Shenandoah returned to her base, Thursday morning, Pathe News photographers photographed every phase of the damage incurred and Thursday afternoon, through their promptness, New York and Newark matinee audiences saw the pictures made, while other prints were speeding to less conveniently-adjacent screens.

The feat as accomplished is remarkable enough, but it isn't the whole of the story.

Emanuel Cohen, editor of Pathe News, upon learning of the runaway, wired every cameraman between Washington and Boston, giving full instructions. Every salient point was manned at the earliest possible moment.

Cameraman Jake Coolidge was at the Boston Navy Yard, in touch with developments by radio and ready to board the destroyer held in readiness to rush to the rescue should the blimp go into the ocean. Cameraman Harry Harde was at Mitchell Field, ready with his plane to fly to the scene of possible disaster. Henry DeSiena covered the Brooklyn Navy Yard; Karl Fasold was stationed at Revenue Cutter Pier. Others were in readiness at Philadelphia, Washington and Lakehurst.

This preparation does not show through the pictured scenes of the returned flyaway which patrons see upon the picture screen. If it did, which it never can, the newspicture might be publicly rated at its actual importance. Under the circumstances, it's the exhibitor's business, as the only one who can possibly do so, to let the public know about this vast, efficient system built up to deliver the news of the world to theatregoers.

NEWSPICTURES

PATHE NEWS No. 4: Pole Flight Plans Progress—Germans Completing Blimp for U. S.—Mexican Veterans Offer Obregon Services—Cowboy Champ Gets Medal—Coue Back in U. S.—Honor Remains of Dixmude Dead—Gobs Visit Sphinx—Six Masted Schooner Sinks—Import Snow for Olympic Ski Team—Territorial Specials.

PATHE NEWS No. 5: Democrats to Convene in New York—Indian Priests Face Camera—Harding Memorial Association Closes Funds Campaign—Oakland, Cal., Kiddies in Frolic—Baby Kangaroo Photographed—U. S. Sells Planes to Mexico—Dangerous Hand Grenades Exploded—Shenandoah Breaks From Moorings—Territorial Specials.

INTERNATIONAL NEWS No. 7: Import Snow for Olympic Ski Team—Seine Floods Paris—Spanish King's Nephew Leads Comrades—Gobs Explore Sphinx—Six Masted Schooner Sinks—Baltimore Couple Married 88 Years—Champion Cowboy Gets Medal—"Smoke" Is Champion Fire Dog—Alaska Trains Battle Drifts—Territorial Specials.

INTERNATIONAL NEWS No. 8: Shenandoah Breaks From Moorings—Obregon Leads Army to Victory—Harding Neighbors Enroll for Memorial—Doughboys Learn Use of Smoke Screen—Democrats to Convene in New York—Philadelphia Has Animal Clinic—Scientists Defy Death in Exploring Hidden Gorges of Grand Canyon.

KINOGRAMS No. 2320: Behind the Scenes in a Broadcasting Station—"Smoke" Is Champion Fire Dog—Harvard Track Men Practice—Democrats to Convene in New York—Shenandoah Breaks From Moorings—Storm Beaches Steamer—Oakland, Calif., Kiddies in Mid Winter Show—New Army Tactics Tested.

FOX NEWS No. 31: Seine Goes on Annual Rampage—Charles M. Schwab Sails to Europe—Society Attends Mack-Welch Wedding—Fire Destroys Ocean Park—Salmon Caught at Washington—McAdoo Awards Cowboy Prize—Posture Machine Tests Figures—"Smoke" Is Champion Fire Dog—Import Snow for Olympic Ski Team—Vacationists Coast in Pyrenees Six Masted Schooner Sinks.

DIGEST of PICTURES of the WEEK

UNIVERSAL'S decision not to road-show "The Hunchback of Notre Dame," but to allow any exhibitor who will play it at $1.65 top, to contract for it, will set a precedent for other film companies to follow. Heretofore the big specials have been held back from the smaller exhibitors until they have played long engagements in almost all the larger cities. The Universal plan will be watched with interest.

Many theatres are not equipped to handle crowds buying reserved seats, but arrangements are being made through Universal's exploitation department to take care of this feature. Asking the exhibitor to raise his regular admission prices for a certain picture has been done before, but not to any extent, and the success of Universal Picture Company's plan will be followed by other spectacles which require volume showings to net the companies fair returns on their investments.

"THE LOVE MASTER" (First National) brings that wonder-dog Strongheart to the screen again in a story of the Northwest, with a good supporting cast, much excellent out-of-door scenery and a fairly holding plot, the dog romps home a winner. There is an exciting dog race over snow-clad mountains that is especially thrilling and the mating of Strongheart and Lady Jule a most interesting incident.

"THE HUMMING BIRD" (Paramount) presents Gloria Swanson in the role of an Apache of Paris, much sought after by the police who eventually marries an American newspaper man and gives up her underworld life. It is an eight-reel feature with almost four reels devoted to World War scenes with Toinette (Gloria Swanson) organizing a volunteer army as the most interesting part.

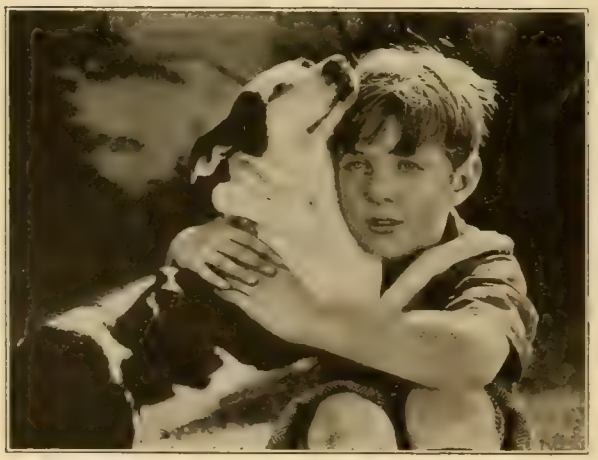
"EYES OF THE FOREST" (Fox) is an unusually interesting story of the forest rangers of California. Tom Mix is the star; Pauline Starke and Tony are support. It is crammed full of action and Shannon Fife has made an intensely interesting story out of rather ordinary material.

"THE BREATHLESS MOMENT" (Universal) starring William Desmond is an interesting comedy-drama, of crooks who reform, are successful in business and eventually are happily married. It moves along smoothly and swiftly from one incident to another, and is well acted for the most part.

"THROUGH THE DARK" (Goldwyn Cosmopolitan) featuring Colleen Moore is one of the best "Boston Blackie" stories of Jack Boyle to reach the screen. The story is tensely dramatic and with an excellent cast Director Hill has rounded out one of the most interesting crook stories imaginable. Eight reels of excellent entertainment.

"LET NOT MAN PUT ASUNDER" (Vitagraph) this latest J. Stuart Blackton production points a strong moral, based on the prevalence of separation and divorce. It is based on a story by Basil King. Pauline Frederick and Lou Tellegen are the featured players. It is probably the best production Mr. Blackton has yet given the screen.

J. R. M.



Little Ben Alexander and his dog "Cameo" in a scene from "Boy of Mine," the First National attraction.

Anna Q. Nilsson and Frankie Darro in a scene from "Half-a-Dollar Bill" the Max Graf-Metro production.

REVIEWS

Vitagraph Latest Points Strong Moral

"LET NOT MAN PUT ASUNDER," a Vitagraph Production directed by J. Stuart Blackton, from Basil King's story of the same title, featuring Pauline Frederick and Lou Tellegen, supported by a competent cast. It is 8,250 feet in length.

Eleven biblical commandments were shown in motion pictures on Broadway last week and while the eleventh was not included among those handed down to Moses on the mount as depicted in DeMille's spectacle, it nevertheless proved of sufficient interest to draw large crowds to the Rialto Theatre all during the week.

This eleventh commandment, considered by many to be one of the really great biblical injunctions, is interestingly shown in "Let Not Man Put Asunder," a Vitagraph Production directed by J. Stuart Blackton.

While pointing a strong moral and based on the prevalence of separation and divorce in these modern days, the story is so interestingly told that all semblance of it being a preachment is lost.

"Let Not Man Put Asunder" is splendid entertainment and leaves in its wake many points for serious minded people to think about. The production is lavishly staged and in its direction shows an attention to detail and continuity which will probably cause it to be ranked as the best production J. Stuart Blackton has yet given to the screen.

Strong drawing power is added to the picture by the two principals, Pauline Frederick and Lou Tellegen and both are cast in parts which allow full play of their exceptional talents.

The supporting cast is excellent. Leslie Austen as Harry Vassall, the rich young Bostonian husband about whose marital troubles a large portion of the plot revolves, deserves special mention.

The story which is by Basil King, presents a number of complicated situations all of which have been smoothly worked out in picture form by Director Blackton.

Petrina Faneuil and Harry Vassall, both wealthy and prominent socially, marry. It is a love match. Dick Lechmere, their friend, has his misgivings. He had married Felicia de Proney, an opera singer, only to be divorced after she had returned to the stage and a doubtful life. Vassall's sister, Emilia, has been married several years to Sir Humphrey de Bohum.

Later the Vassalls are in London on their honeymoon. Sir Humphrey and his wife are not getting along as the wife has taken up questionable associates, including Felicia. Against the wishes of her husband, Petrina also takes up with Felicia. Lady Emilia divorces Sir Humphrey and returns to Boston. The Vassalls continue to disagree, even after their return to Boston and finally comes a separation which two years later ends in divorce. Meantime Sir Humphrey has engaged himself to Gentian Tyrell, but delays marriage which is opposed by his daughter. After her own divorce Petrina brings Sir Humphrey and Lady Emilia together and they re-marry. Petrina and Dick Lechmere, lonesome, but not in love, marry.

Felicia, broken in health and penniless, goes to Boston seeking her former husband. She comes to Lechmere's home in a storm but Petrina turns her from the door. Then she relents and takes Felicia in. Lechmere reaches home just before his former wife dies and they are reunited. Later Lechmere kills himself and Harry Vassall returns to Petrina and they re-marry.

The Cast: Pauline Frederick, Lou Tellegen, Leslie Austen, Helen D'Algy, Pauline Neff, Violet de Barros, Maurice Costello, Martha Petelle, Gladys Frazine, Clifton Webb and Homer Lynn.—J. S. S.

Three interesting scenes from "Through the Dark" starring Colleen Moore. (Goldwyn Cosmopolitan.)

Colleen Moore Gives A Stellar Performance

"THROUGH THE DARK," a Goldwyn - Cosmopolitan production, featuring Colleen Moore, and including such notables as Hobart Bosworth and Forrest Stanley. Written by Jack Boyle. Directed by George Hill. Eight reels.

The most remarkable feature of this picture is that the interest is so well sustained and the action so brisk throughout that it passes as quickly as a four reel picture instead of being twice that length. Colleen Moore does some of the best work of a highly successful career, as Mary McGinn—first the society girl in a fashionable boarding school and then the daughter of a crook. Hobart Bosworth is well cast as the warden of a state penitentiary and Forrest Stanley, playing opposite Colleen Moore as Boston Blackie, the escaped convict, does a highly acceptable piece of work. The tale is thrilling from the uprising of the convicts in San Quentin prison to the scene where the warden, single handed, recaptures Boston Blackie.

The story deals with the daughter of a crook who died in prison and whose mother keeps a haven in San Francisco's Chinatown district for denizens of the underworld to "give them a chance to go straight." The girl is kept in complete ignorance of these facts by her mother who scrimps along for years to enable her daughter to attend the most fashionable boarding school near San Francisco. Through a series of events the girl helps Blackie make good his escape from San Quentin which results in her being expelled from school at which time she learns the truth concerning her parents. The balance of the story is taken up with her attempt to make Blackie go straight, and gives a striking illustration of the power of a woman's faith. An excellent picture in every respect.

The Cast: Mary McGinn, Colleen Moore; Boston Blackie, Forrest Stanley; Mother McGinn, Margaret Seddon; Warden, Hobart Bosworth; Sandy, Tom Bates; "Travel," George Cooper; The Glad Rags Kid, Edward Phillips; Detective O'Leary, Wade Boteler; Ethel Grayson, Carmelita Geraghty.

"Our Gang" Again

"TIRE TROUBLE," a Hal Roach comedy, being distributed by Pathe. Directed by Robert McGowan.

The most affluent owners of high-priced limousines might get some really valuable ideas on the latest thing in closed car construction from the car invented by Mickey Daniels under the able supervision of Mary Kornman. The mere fact that it was reduced to four wheels

and a chassis in the course of a trip to the amusement park does not mean anything. There are few cars that could go through what that car went through and still have a steering wheel. And you'll get an interesting view of a pickaninny in action after twenty minutes on a rapidly revolving turntable when the slow-motion camera shows Farina's uncertain progress through the amusement park. As a prescription for a man with a weak heart, as personified by J. William McAlister, we'll guarantee they are without a peer. It is a sure case of kill or cure. It would appear that all Hal Roach has to do is give these clever youngsters a few things to do and keep them in focus. Their natural instincts do the rest.

Swanson's Latest Trifle Disappointing

"THE HUMMING BIRD." Paramount Production starring Gloria Swanson. Directed by Sidney Olcott, from Maude Fulton's play. Length, 7,577 feet.

Gloria Swanson's admirers are going to be a trifle disappointed in "The Humming Bird" for several reasons. It does not allow her to appear in the pretty gowns nor amid the usual beautifully designed sets in which we have grown accustomed to seeing her. Then, too, there is an overabundance of footage devoted to the late World War, far too much of it in fact consisting of marching soldiers, soldiers in trenches, etc., some of which were taken from the news weeklies apparently.

As a character study, however, the role of Toinette, known in the underworld of Paris and to the police as "the humming bird," a notorious pickpocket, Miss Swanson gives an entirely new role which she acts with spirit and conviction.

The story is laid in Paris before, during and after the war and the scenes where Toinette musters the slackers hiding away in Papa Jacque's cellar, into a nondescript company of fighting men, is one of the inspiring high points of the picture. There is much excellent acting besides that of the star, especially that of William Ricciardi as Papa Jacques; Jacques D'Auray as Zi-Zi and Cesare Gravina as Charlot. Edward Burns has the hero role, appearing as Randall Carey, an American newspaperman.

The story concerns Toinette, an Apache, who commits daring robberies and hides in the church. Carey, a newspaper man, endeavors to get acquainted with a character known as "the humming bird" for material for his stories and enlists the support of the police. He does not know Toinette and "the humming bird" are one and the same person. The war breaks out and Toinette, dressed as a boy, endeavors to get into the army. She is sent back to Paris, arrested for stealing and sent to prison. The prison is blown up by German bombers, she escapes and eventually finds happiness with Carey, whom she nurses through a serious illness.

The Cast: Gloria Swanson, Edward Burns, William Ricciardi, Cesare Gravina, Mario Majeroni, Mme. d'Ambricourt, Helen Lindroth, Rafael Bongini, Regina Quinn, Aurelio d'Auray.

Strongheart Is Greatest Canine Star

"THE LOVE MASTER," a First National production starring "Strongheart." Directed by Laurence Trimble from story by Jane Murfin and L. Trimble. Length seven reels.

Strongheart romps home with the bacon literally and actually in "The Love Master." It's a picture that will make a distinct hit with all dog lovers, and the unique dog race, the first ever to be screened in all its detail, will arouse the most jaded fan.

There is an element of mystery introduced into the plot of the picture in which Strongheart's master, David, fearing arrest for a supposed murder, is finally cleared by the arrival of relatives. Undoubtedly the most interesting part of the picture though is the courting of Lady Jule by Strongheart, the establishing of their household in an abandoned blacksmith shop and the rearing of their family. Director Trimble has done wonders with the dogs and the scenes where David, lying ill from worry and overwork, is called back to life by his faithful friend, are touching and extremely well handled.

Another angle of the story concerns a dog race to a distant point and return, for a large prize. David enters with his three dogs and although almost hopelessly in the rear at the start, finally wins the race by taking a difficult short-cut across an avalanche.

Many beautiful shots of snow-covered mountains, scurrying clouds and deep hollows add to the picture's beauty. There is also a dramatic finish and a terrific fight in the loft of a blacksmith shop, in which David comes off victor. The work of the two dogs is much more interesting, however, than that of Lillian Rich, Harold Austin, Walter Perry, or the others.

The action takes place in and around a Northwestern fur-trading post. Strongheart and David live on the outskirts of the town. The dog courts Lady Jule, consorting with timber wolves and brings her to town. They win the dog race for David and the arrival of David's relatives clears his name of the murder of a settler who had attempted to kill Strongheart.

The Cast: Strongheart, Harold Austin, Lillian Rich, Walter Ferry, Hal Wilson, Joseph Barrell, John J. Richardson, Donna Barrell, Henri Riviere, Tom O'Brien and Lady Jule Von Helmetel.

Plenty of Action In Mix's Latest

"EYES OF THE FOREST," a Fox Production, starring Tom Mix, written by Shannon Fife. Directed by Lambert Hillyer. Five reels.

If you crave action, and most Tom Mix fans do, you'll get it in big doses in "Eyes of the Forest." It's a story of the Government's forest range service where men patrol the forests of California in airplanes watching for fires, illegal timber cutters, and do police duty.

Shannon Fife has woven a romantic tale about one of these rangers and a girl accused of murdering her stepfather. Mix is the alert air patrolman who falls in love with the pretty maiden when his airship is forced to descend near her cabin. There are several thrilling flights, one where Mix escapes from illegal timbermen down a log chute, and on the back of his faithful horse Tony, thence by airplane to the cabin where he whips the villain and saves the girl. The action is kept at a high pitch throughout the five reels and Director Hillyer centers the attention on Mix most of the time. Pauline Starke appears opposite the star as Ruth Melier and renders good support. Sid Jordan as Horgan made an acceptable villain and the balance of the cast was well chosen. There are many unusually interesting shots from the sky and the theme is entirely new to the screen.

The story concerns a member of the government forest range service who is assigned to patrol a certain tract of timber in his airplane. He is forced to land when the timbermen shoot a hole in his gas tank. He discovers Ruth Melier, living with her uncle in a cabin far up in the woods, to escape from the brutality of her husband Horgan, and hide from arrest for the murder of her stepfather. Thornton, the air man, finally apprehends the illegal timbermen, learns that Horgan is the real murderer and wins the hand of the girl when the head of the timber gang confesses.

The Cast: Bruce Thornton, Tom Mix, Ruth Melier, Pauline Starke; Horgan, Sid Jordan; Julius Duval, Ed. Wallock; Jaol Fierro, Tom Lingham; Dr. Jerry MacGinity, J. P. Lockney; Sheriff, Buster Gardner.

Tale of Crooks Who Go Straight

"THE BREATHLESS MOMENT," Universal production. William Desmond, star. Written by Raymond Schrock and Harvey Gates. Directed by Robert F. Hill. Length, six reels.

Stories of crooks and their smooth operations always have a certain fascination for most people. "The Breathless Moment" is a regular "Raffles" tale and for that reason holds one's attention. It is a well told, humorous comedy-drama, with the usual clear photography and pleasing sets that have become a part of Universal productions.

William Desmond poses as the arch crook, "Billy" Carson, who works with an equally clever partner, Dan Cassidy. Through a series of circumstances, after stealing valuable paintings, Carson saves the wife of the detective who is endeavoring to arrest him. He allows him to escape to a little hamlet in New England where he and his partner are to settle for a year and "go straight." Carson falls in love with a village miss, helps put a run-down store on its feet and wins the respect of everyone in the town. There is the usual happy ending.

Albert Hart was excellent as Cassidy the morose crook. Lucille Hutton plays Mildred Day, the banker's daughter; Charlotte Merriam is pleasing as the country town store keeper's daughter, June Smart; while Alfred Fisher was well cast as the country store keeper. The balance of the cast was adequate. The action is brisk and there is a smooth continuity to the story.

The Cast: William Desmond, Albert Hart, Charlotte Merriam, Alfred Fisher, Robert E. Homans, Harry Von Meter, Lucille Hutton, John Steppling and Margaret Cullington.

AVAILABLE ATTRACTIONS

ASSOCIATED EXHIBITORS

COURTSHIP OF MYLES STANDISH, THE, Charles Ray, Enid Bennett, Joseph Downing, Sam DeGrasse, 9. Picturization of Longfellow's poem by same title. Dir. Frederic Sullivan. Rev. 10/10/23.

DAVID COPPERFIELD, Buddy Martin, Karen Winther, 7. Picturization of Charles Dickens novel of same title. Dir. A. W. Sandberg. Pro. Nordisk. Rev. 10/27/23.

EXTRA GIRL, THE, Mabel Normand, Ralph Graves, George Nichols, Anna Hernandez, 7. Film studio comedy-drama. Dir. F. Richard Jones. Pro. Mack Sennett. Rev. 12/8/23. Rep. 1/5/24.

FOOLISH PARENTS, Ceclia St. John, Marjorie Bannerman, 6. Domestic drama. Au. I. A. R. Wylie. Dir. Frank Crane. Rev. 11/24/23.

GOING UP, Douglas MacLean, Hallam Cooley, Marjorie Daw, Edna Murphy, 7. Airplane comedy. Au. James H. Montgomery. Dir. Lloyd Ingraham. Rev. 10/20/23. Rep. 11/17/23.

MIRACLE MAKERS, THE, George Walsh, Edith Yorke, Richard Headrick, Mitchell Lewis, Leah Baird, 6. Melodrama based on smuggling. Au. Leah Baird. Rev. 12/1/23.

TEA—WITH A KICK, Doris May, Creighton Hale, Ralph Lewis, Rosemary Theby, Stuart Holmes, 6. Light comedy. Au. Victor Hugo Halperin. Dir. Erle C. Kenton. Rev. 9/22/23. Rep. 10/7/23.

WHY WORRY, Harold Lloyd, Jobyna Ralston, 7. Skyscraper comedy. Dir. Fred Newmeyer and Sam Taylor. Pro. Hal Roach. Rev. 9/22/23. Rep. 10/7/23.

FILM BOOKING OFFICES

ALIMONY, Warner Baxter, Grace Darmond, Jackie Saunders, 7. Domestic drama. Au. A. T. Locke. Dir. James W. Horne. Rev. 1/19/24.

BLOW YOUR OWN HORN, Warner Baxter, Johnny Fox, Jr., Ralph Lewis, Eugenie Ford, 6. Picturization of stage play by Owen Davis. Dir. James W. Horne. Rev. 11/3-23. Rep. 12/15/23.

DANCER OF THE NILE, THE, Carmel Myers, Malcolm McGregor, Sam de Grasse, Bertram Grassby, June Elvidge, Iris Ashton, 5,780. Egyptian drama. Au. Blanche Taylor Earle. Dir. William P. S. Earle. Rev. 11/3/23.

DAYTIME WIVES, Derelys Perdue, Wyndham Standing, 7. Drama of social and business life. Au. Lenore Coffee and John F. Goodrich. Dir. Emile Chautard. Rev. 9/22/23 Rep. 10/20/23.

FAIR CHEAT, THE, Edmund Breese, Wilfred Lytell, Dorothy Mackaill, 6. New York society back stage drama. Au. William B. Lamb. Dir. Burton King. Rev. 10/6/23. Rep. 12/22/23.

FASHIONABLE FAKIRS, Johnnie Walker, Mildred June, George Cowl, 6. Modern romance. Au. Frederick Stowers. Dr. William Worthington. Rev. 1/5/24.

HALDANE OF THE SECRET SERVICE, Houdini, Gladys Leslie, 5. International crook-mystery melodrama. Rev. 11/3/23. Rep. 11/10/23.

JUDGMENT OF THE STORM, THE, Lloyd Hughes, Lucille Ricksen, Myrtle Stedman, George Hackathorne, 7. Domestic melodrama. Au. Ethel Stiles Middleton. Dir. Del Andrews. Rev. 12/29/23. Rep. 2/2/24.

LIGHTS OUT, Ruth Stonehouse, Walter McGrail, 6. Drama with film studio background Au. Paul Dickey and Mann Page. Dir Al Santell. Rev. 9/29/23. Rep. 11/24/23.

LOVE PIRATE, THE, Carmel Myers, Charles Force, Melbourne McDowell, Carol Halloway, Spottiswoode, Aitken, 5. Murder mystery melodrama with cabaret background. Dir. Richard Thomas. Rev. 12/1/23.

LULLABY, THE, Jane Novak, Dorothy Brock, Robert Anderson, 6,500. Domestic drama with Italian background. Au. Lillian Ducey. Dir. Chester Bennett. Rev. 1/26/24.

MAIL MAN, THE, Ralph Lewis, Johnnie Walker, Martha Sleeper, Virginia True Boardman, 7. Melodrama based on life of mail carrier. Au. Emilie Johnson. Dir. Emory Johnson. Rev. 12/1/23. Rep. 1/19/24.

Key to Film Index

AU.: Author.

DIR.: Director.

NUMERALS: Length of picture in footage or reels.

REV.: Date of HERALD issue containing Review of picture.

REP.: Date of HERALD issue containing first "What the Picture Did For Me" report on picture.

Picture data amassed in this department during each six months period is incorporated in the semi-annual edition of "The Box Office Record." See published editions of "Record" for data on older pictures.

Blank forms for the scheduling of information on product will be supplied to film companies upon request.

FIRST NATIONAL

AGE OF DESIRE, THE, Josef Swickard, William Collier, Jr., Frank Truesdell, Baby Bruce Guerin, Frankie Lee, Myrtle Stedman, Mary Philbin, 6. Society drama. Au. Dixie Wilson. Dr. Frank Borzage. Rev. 11/3/23. Rep. 12/8/23.

ANNA CHRISTIE, Blanche Sweet, William Russell, George Marion, 8. Picturization of Eugene O'Neill's stage play of same title. Dir. John Griffith Wray. Pro. Thos. H. Ince. Rev. 10/10/23. Rep. 12/29/23.

BAD MAN, THE, Holbrook Blinn, Enid Bennett, Jack Mulhall, Harry Myers, 7. Mexican border comedy drama. Au. George M. Cohan. Dir. Edwin Carewe. Rev. 10/13/23. Rep. 12/15/23.

BLACK OXEN, Caroline Griffith, Conway Tearle, Clara Bow, Allen Hale, 8. Society drama. Au., Gertrude Atherton. Dir., Frank Lloyd. Rev. 12/22/23. Rep. 2/2/24.

BOY OF MINE, Ben Alexander, Rockliffe Fellowes, Henry B. Walthall, Irene Rich, Dot Farley, 7. Juvenile comedy drama. Au. Booth Tarkington. Dir. William Beaudine. Rev. 1/5/24. Rep. 2/2/24.

CHASTITY, Katherine MacDonald, Huntley Gordon, 6. Modern love story. Au. Ernest Pascal. Dir. Victor Schertzinger. Rev. 12/29/23.

DANGEROUS MAID, THE, Constance Talmadge, Conway Tearle, Morgan Wallace, Marjorie Daw, Kate Price, Tully Marshall, 8. English costume play, period of 1685. Au. Elizabeth Ellis. Dir. Victor Heerman. Rev. 10/10/23. Rep. 12/22/23.

ETERNAL CITY, THE, Barbara LaMarr, Lionel Barrymore, Bert Lytell, Montague Love, Richard Bennett, 7,800. Picturization of Sir Hall Caine's novel of same title. Dir. George Fitzmaurice. Rev. 12/1/23.

FIGHTING BLADE, THE, Richard Barthelmess, Dorothy Mackaill, 9. English costume play of Charles I period. Au. Beulah Marie Dix. Dir. John S. Robertson. Rev. 10/20/23. Rep. 11/17/23.

FLAMING YOUTH, Colleen Moore, Myrtle Stedman, Milton Sills, Elliott Dexter, Phillips Smalley, Betty Francisco, Gertrude Astor, 8. Jazz drama. Au. Warner Fabian. Dir. John Francis Dillon. Rev. 11/17/23. Rep. 1/26/24.

HER TEMPORARY HUSBAND, Sidney Chaplin, Owen Moore, Sylvia Breamer, Tully Marshall, 6, 722. Farce Comedy. Dir. John F. McDermott. Rev. 12/29/23.

JEALOUS HUSBANDS, Earle Williams, Jane Novak, Ben Alexander, Don Marion, George Seigmann, Bull Montana, 6,500. Domestic melodrama. Au. Fred Kennedy Myton. Dir. Maurice Tourneur. Rev. 11/17/23. Rep. 1/5/24.

MEANEST MAN IN THE WORLD, THE, Bert Lytell, Blanche Sweet, 5,800. Drama with oil well background. Au. George M. Cohan. Dir. Edward F. Cline. Rev. 9/29/23. Rep. 12/8/23.

PONJOLA, James Kirkwood, Anna Q. Nilsson, Joseph Kilgour, Tully Marshall, Ruth Clifford, 7. Drama of African veldt. Au. Cynthia Stockley. Dir. Donald Crisp. Rev. 10/27/23. Rep. 11/24/23.

POTASH AND PERLMUTTER, Alexander Carr, Barney Bernard, Vera Gordon, Martha Mansfield, 7,700. Comedy drama of Jewish business methods. Au. Montague Glass. Dir. Clarence Badger. Rev. 10/6/23. Rep. 11/8/23.

SONG OF LOVE, THE, Norma Talmadge, Joseph Schildkraut, Arthur Edmund Carew, 7,800. Desert intrigue. Au. Margaret Peterson. Dir. Chester Franklin. Rev. 1/5/24.

THUNDERGATE, Owen Moore, Virginia Brown Faire, Sylvia Breamer, Robert McKim, Tully Marshall, 6,565. Thrilling romance of Oriental intrigue. Au. Sidney Herchel Small. Dir. Joseph DeGrasse. Rev. 10/10/23. Rev. 1/12/24.

TWENTY-ONE, Richard Barthelmess, Dorothy Mackaill, Joe King, Dorothy Cummings, 7. Modern romance. Au. Josephine Lovett. Dir., John S. Robertson. Rev. 12/22/23.

WANTERS, THE, Marie Prevost, Huntley Gordon, Robert Ellis, Norma Shearer, Gertrude Astor, Lillian Langdon, Hank Mann, 7. Society drama. Au. Leila Burton Wells. Dir. John M. Stahl. Rev. 12/1/23. Rep. 12/22/23.

FOX FILM CORP.

ALIAS THE NIGHT WIND, William Russell, Maude Wayne, 5. Detective-crook mystery drama. Au. Varick Vanardy. Dir. Joseph Franz. Rev. 10/6/23. Rep. 11/24/23.

BIG DAN, Charles Jones, Marion Nixon, Ben Hendricks, 6. Comedy drama with juvenile interest. Au. Frederick and Fanny Hatton. Dir. William Wellman. Rev. 10/10/23. Rep. 12/1/23.

CAMEO KIRBY, John Gilbert, Gertrude Olmstead, Alan Hale, Eric Mayne, Richard Tucker, Phillips Smalley, 7. Early Mississippi drama. Au. Booth Tarkington and Harry Leon Wilson. Dir. John Ford. Rev. 10/13/23.

CUPID'S FIREMAN, Charles Jones, Marian Nixon, 5. Fire drama. Au. Richard Harding Davis. Dir. William Wellman. Rev. 1/5/24. Rep. 1/19/24.

GENTLE JULIA, Bessie Love, Harold Goodwin, 8. From Booth Tarkington story. Dir. Rowland V. Lee. Rev. 12/29/23.

GOVERNOR'S LADY, THE, Robert T. Haynes, Jane Grey, Ann Luther, 8. Domestic drama. Au. Alice Bradley, from Belasco stage play. Dir. Harry Millarde. Rev. 1/12/24. Rep. 2/2/24.

GRAIL, THE, Dustin Farnum, Peggy Shaw, Carl Stockdale, 6. Southwest drama of Texas ranger life. Au. George Scarborough. Dir. Colin Campbell. Rev. 10/20/23. Rep. 12/29/23.

GUN FIGHTER, THE, William Farnum, Doris May, 5. Western feud melodrama. Au. John Frederick. Dir. Lynn Reynolds. Rev. 10/20/23. Rep. 11/17/23.

HOODMAN BLIND, David Butler, Glayds Hullette, Frank Campeau, Marc McDermott, Eddie Gribbon, 7. Melodrama. Au. Henry Arthur Jones, Wilson Barrett. Dir. John Ford. Rev. 12/29/23.

KENTUCKY DAYS, Dustin Farnum, Margaret Fielding, Bruce Gordon, 5. Drama of '49. Au., John Lynch. Dir., David Solomon. Rev. 12/22/23. Rep. 1/12/24.

MAN WHO WON, THE, Dustin Farnum, Jacqueline Gadsden, 5. Western drama. Au. E. Adamson. Dir. William Wellman. Rev. 9/22/23. Rep. 10/20/23.

NET, THE, Barbara Castleton, Raymond Bloomer Albert Roscoe, 7. Domestic melodrama. Au. Maravene Thompson. Dir. J. Gordon Edwards. Rev. 12/15/23.

NORTH OF HUDSON BAY, Tom Mix, Kathleen Key, Eugene Pallette, Will Walling, 6. Northern drama. Au. Jules Furthman. Dir. John Ford. Rev. 11/3/23. Rep. 1/26/24.

SHEPHERD KING, THE, Guido Trento, Violet Mersereau, 8,295. Biblical spectacle. Au. Wright Lorimer and Arnold Reeves, stage play, Virginia Tracy, adaptation. Dir. J. Gordon Edwards Rev. 1/12/24. Rep. 1/5/24.

SIX CYLINDER LOVE, Ernest Truex, Florence Eldridge, 7. Picturization of stage play by William Anthony McGuire. Dir. Elmer Clifton. Rev. 11/24/23. Rep. 1/5/24.

TEMPLE OF VENUS, THE, William Walling, Mary Philibin, Alice Day, David Butler, Phyllis Haver, 8. Spectacle. Dir. Henry Otto. Rev. 11/17/23. Rep. 1/26/24.

TIMES HAVE CHANGED, William Russell, Mabel Julienne Scott, Charles West, Martha Maddox, 5. Crook comedy-drama. Au. Elmer Davis. Dir. James Flood. Rev. 10/27/23. Rep. 12/8/23.

THIS FREEDOM, Fewlass Llewellyn, Adeline Hayden-Coffin, Fay Compton, Clive Brook, 7. Drama of domestic-business life conflict. Au. A. S. M. Hutchinson. Dir. Denison Clift. Rev. 12/15/23.

YOU CAN'T GET AWAY WITH IT, Percy Marmont, Malcolm McGregor, Betty Bouton, Barbara Tennant, Clarissa Selwyn, 6,052. Domestic drama. Au. Gouverneur Morris. Dir. Rowland V. Lee. Rev. 12/1/23.

GOLDWYN COSMOPOLITAN

DAY OF FAITH, THE, Eleanor Boardman, Tyrone Power, Raymond Griffith, Wallace McDonald, Ford Sterling, Charles Conklin, 7. Sociological drama. Au. Arthur Somers Roche. Dir. Tod Browning. Rev. 12/15/23.

ETERNAL THREE, THE, Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Tom Gallery, Maryon Aye, Alec Francis, George Cooper, 7. Drama of domestic love and intrigue. Au. Marshall Neilan. Dir. Marshall Neilan and Frank Urson. Rev. 10/20/23. Rep. 12/8/23.

GREAT WHITE WAY, THE, Anita Stewart, T. Roy Barnes, Dore Davidson, 10. Modern metropolitan comedy drama, from "Cain and Mabel." Au. H. C. Witwer. Dir. E. Mason Hopper. Rev. 1/19/24.

IN THE PALACE OF THE KING, Blanche Sweet, Edmund Lowe, Hobart Bosworth, Sam DeGrasse, William V. Mong, Aileen Pringle, Pauline Starke, Lucien Littlefield, Charles Clary, 10. Historical romance, from F. Marion Crawford's novel and stage play of same title. Dir. Emmett J. Flynn. Rev. 11/17/23. Rep. 1/26/24.

NAME THE MAN, Mae Busch, Conrad Nagel, Hobart Bosworth, Creighton Hale, Patsy Ruth Miller, 7,800. English drama, from "The Master of Man." Au. Sir Hall Caine. Dir. Victor Seastrom. Rev. 1/26/24.

RENDEZVOUS, THE, Conrad Nagel, Lucille Ricksen, Richard Travers, Kathleen Key, Elmo Lincoln, Sidney Chaplin, 7,415. Russian melodrama. Au. Madeline Ruthven. Dir. Marshall Neilan. Rev. 1/19/24.

RENO, Helene Chadwick, George Walsh, Lew Cody, Carmel Myers, Dale Fuller, Rush Hughes, Hedda Hopper, 7. Divorce comedy drama. Au. and Dir. Rupert Hughes. Rev. 1/5/24.

SIX DAYS, Corinne Griffith, Frank Mayo, Myrtle Stedman, Maude George, Spottiswoode Aitken, Charles Clary, 9. English-American society drama. Au. Elinor Glyn. Dir. Charles Brabin. Rev. 10/18/23. Rep. 10/20/23.

SLAVE OF DESIRE, George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, 7. Picturization of Honore de Balzac's "The Magic Skin." Dir. George D. Baker. Rev. 11/3/23. Rep. 1/5/24.

STEADFAST HEART, THE, Mary Alden, Joseph Depew, Walter Lewis, Marguerite Courtot, 7. Drama of youthful faith. Au. Clarence Budington Kelland. Dir. Sheridan Hall. Rev. 11/3/23. Rep. 11/17/23.

UNSEEING EYES, Lionel Barrymore, Seena Owens, Louis Wolheim, Walter Miller, 8,500. North Country melodrama. Au. Arthur Stringer. Dir. E. H. Griffith. Rev. 11/17/23.

UNDER THE RED ROBE, John Charles Thomas, Robert B. Mantell, Alma Rubens, Sydney Herbert, Mary MacLaren, Rose Coghlan, 12. Drama of France under Louis XIII. Au. Stanley Weyman. Dir. Alan Crosland. Rev. 12/1/23.

HODKINSON

OLD FOOL, THE, James Barrows, Henry Hunt, Lloyd Hughes, Barbara Tenant, Louise Fazenda, Betty Francisco, 6,147. Domestic comedy drama with Civil War background. Au. J. C. Fabbrini. Dir. E. D. Venturini. Rev. 1/26/24.

SHIFTING SANDS, Peggy Hyland, Lewis Willoughby, 6. Domestic drama. Dir. Fred Leroy Granville. Pro. Luxor. Rev. 11/17/23.

METRO PICTURES CORP.

DESIRE, Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, 7. Emotional drama. Au. John B. Clymer and Henry R. Symonds. Dir. Rowland V. Lee. Rev. 10/6/23.

EAGLE'S FEATHER, THE, Mary Alden, James Kirkwood, Lester Cuneo, Elinor Fair, George Seigmann, 6,500. Western drama. Au. Katherine Newlin Burt. Dir. Edward Sloman. Rev. 11/3/23. Rep. 12/8/23.

Will Rogers and three typical poses from his latest Pathe comedy "Two Wagons Both Covered."

ETERNAL STRUGGLE, THE, Pat O'Malley, Earle Williams, Barbara LaMarr, Wallace Beery, Renee Adoree, Ed Brady, 7. North West Mounted Police drama. Dir. Reginald Barker. Rev. 9/22/23. Rep. 11/3/23.

FASHION ROW, Mae Murray, Earl Fox, Freeman Wood, Elmo Lincoln, Craig Biddle, 8. Broadway melodrama. Au., Sada Cowan, Howard Higgin. Dir., Robert Z. Leonard. Rev. 12/22/23. Rep. 2/2/24.

HALF-A-DOLLAR BILL (Max Graf), Anna Q. Nilsson, William J. Carlton, Raymond Hatton, Mitchell Lewis, George McQuarrie, Alec B. Francis, 6. Drama with seaport background. Au. Curtis Benton. Dir. W. S. Van Dyke. Rev. 12/1/23.

HEART BANDIT, THE, Viola Dana, Milton Sills, George Seigman, Bertram Grassby, 5. Crook melodrama. Au. Frederick Kennedy Myton. Dir. Oscar Apfel. Rev. 1/26/24.

HELD TO ANSWER, House Peters, Grace Carlyle, Evelyn Brent, James Morrison, Bull Montana, Gale Henry, 6. Small town melodrama. Au. Peter Clark MacFarlane. Dir. Harold Shaw. Rev. 10/10/23. Rep. 12/22/23.

IN SEARCH OF A THRILL, Viola Dana, Warner Baxter, Robert Schabel, Rosemary Theby, 5,500. Parisian comedy drama. Au. Basil Dickey. Dir. Oscar Apfel. Rev. 12/1/23.

LONG LIVE THE KING, Jackie Coogan, Rosemary Theby, Ruth Renick, Vera Lewis, Alan Forrest, Walt Whitman, 10. Costume comedy drama. Au. Mary Roberts Rinehart. Dir. Victor Schertzinger. Rev. 11/17/23. Rep. 12/8/23.

MAN LIFE PASSED BY, THE, Percy Marmont, Hobart Bosworth, Cullen Landis, Jane Novak, Eva Novak, 7. Domestic melodrama. Au. Winifred Davis. Dir. Victor Schertzinger. Rev. 1/5/24.

OUR HOSPITALITY, Buster Keaton, Natalie Talmadge-Keaton, Buster Keaton, Jr., Joseph Keaton, Kitty Bradbury, 6,220. Comedy melodrama. Au. Jean Hayes, Joe Mitchell, Clyde Bruckman. Dir. Buster Keaton, Jack Blystone. Rev. 12/8/23. Rep. 1/5/24.

PLEASURE MAD, Huntly Gordon, Mary Alden, Norma Shearer, William Collier, Jr., Winifred Bryson, 6. Modern domestic drama. Au. Blanche Upright. Dir. Reginald Barker. Rev. 11/17/23. Rep. 1/5/24.

ROUGED LIPS, Viola Dana, Tom Moore, 5,150. Metropolitan comedy drama. Au. Rita Weiman. Dir. Harold Shaw. Rev. 9/29/23. Rep. 12/8/23.

SCARAMOUCHE, Ramon Novarro, Alice Terry, Lewis Stone, Lloyd Ingraham, Julia Swayne Gordon, George Seigmann, Edward Connelly, 10. Historical romance of French revolution period. Au. Rafael Sabatini. Dir. Rex Ingram. Rev. 10/13/23.

SOCIAL CODE, THE, Viola Dana, Malcolm McGregor, Edna Flugrath, Huntly Gordon, 5. Murder mystery drama. Au. Rita Weiman. Dir. Oscar Apfel. Rev. 11/3/23.

THREE AGES, Buster Keaton, Wallace Beery, Margaret Leahy, Joe Roberts, Lillian Lawrence, 6,500. Slapstick burlesque. Au. Jean Havez. Dir. Eddie Cline. Rev. 12/1/23. Rep. 10/13/23.

STRANGERS OF THE NIGHT, Matt Moore, Enid Bennett, 7. English mystery story, adapted from stage play, "Captain Applejack." Au. Walter Hackett. Dir. Fred Niblo. Rev. 9/22/23.

WHITE SISTER, THE, (Inspiration) Lillian Gish, Ronald Colman, Gail Kane, J. Barney Sherry, 13. Drama with religious background. Au. F. Marion Crawford. Dir. Henry King. Rev. 9/22/23.

PARAMOUNT

BIG BROTHER, Tom Moore, Edith Roberts, Raymond Hatton, Joe King, Mickey Bennett, 7. Sociological narrative. Au. Rex Beach. Dir. Allan Dwan. Rev. 1/19/24. Rep. 1/5/24.

CALL OF THE CANYON, THE, Richard Dix, Lois Wilson, Marjorie Daw, Noah Beery, 8. Modern Eastern-Western drama. Au. Zane Grey. Dir. Victor Fleming. Rev. 1/19/24.

DON'T CALL IT LOVE, Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff, Rod LaRoque, Robert Edeson, Julia Faye, 6,457. Modern love story, adapted from Julian Street's novel, "Rita Coventry," by Clara Beranger. Dir. William DeMille. Rev. 1/12/24. Rep. 1/26/24.

HIS CHILDREN'S CHILDREN, Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Hale Hamilton, Mahlon Hamilton, 7. Society drama from Arthur S. Train's novel of same title. Dir. Sam. Wood. Rev. 11/24/23.

LIGHT THAT FAILED, THE Jacqueline Logan, Percy Marmont, David Torrence, Sigrid Holmquist, Mabel Van Buren, 7,500. Picturization of story by Rudyard Kipling. Dir. George Melford. Rev. 11/24/23. Rep. 2/2/24.

MARRIAGE MAKER, THE, Agnes Ayres, Jack Holt, Charles de Roche, Robert Agnew, Mary Astor, Ethel Wales, 6,295. English society romance. Au. Edward Knoblock. Dir. William DeMille. Rev. 10/18/23. Rep. 11/24/23.

RUGGLES OF RED GAP, Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgway, 6. English-Western comedy. Au. Harry Leon Wilson. Dir. James Cruze. Rev. 9/29/23. Rep. 10/3/23.

SPANISH DANCER, THE, Pola Negri, Antonio Moreno, Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou, Robert Agnew, 8,434. Spanish costume play from stage production of "Don Cesar de Bazan." Au. Adelphe D'Ennery. Dir. Herbert Brenon. Rev. 10/27/23. Rep. 12/22/23.

STEPHEN STEPS OUT, Douglas Fairbanks, Jr., Theodore Roberts, Noah Beery, Harry Myers, Frank Currier, 5,640. Picturization of Richard Harding Davis' "The Grand Cross of the Crescent." Dir. Joseph Henabery. Rev. 12/8/23. Rep. 12/22/23.

TO THE LADIES, Edward Horton, Theodore Roberts, Helen Jerome Eddy, 4,700. From stage comedy-drama of same name. Dir., James Cruze. Rev. 12/22/23. Rep. 1/19/24.

WEST OF THE WATER TOWER, Glenn Hunter, Ernest Torrence, May McAvoy, George Fawcett, Ann Schaefer, Riley Hatch, ZaSu Pitts, 8. Small town love story. Au. Homer Croy. Dir. Rollin S. Sturgeon. Rev. 1/12/24. Rep. 1/26/24.

WILD BILL HICKOCK, William S. Hart, Ethel Grey Terry, Kathleen O'Connor, Harschell Mayall, 5,500. Two-gun Western drama. Au. Wm. S. Hart, J. G. Hawks. Dir. Cliff Smith. Rev. 12/25/23. Rep. 1/19/24.

WOMAN PROOF, Thomas Meighan, Lila Lee, Louise Dresser, Mary Astor, Robert Agnew, 7. Modern comedy drama. Au George Ade. Dir. Alfred Greene. Rev. 11/17/23. Rep. 11/24/23.

ZAZA, Gloria Swanson, H. B. Warner, Mary Thurman, 7. Modernization of stage play. Au. Pierre Berton and Charles Simon. Dir. Allan Dwan. Rev. 9/6/23. Rep. 11/17/23.

PATHE EXCHANGE, INC.

CALL OF THE WILD, THE, Jack Mulhall, "Buck," the dog, 6. Drama of North Country. Au. Jack London. Dir. Fred Jackman. Pro. Hal Roach. Rev. 10/20/23.

COLUMBUS, sc, 4. Historical production under supervision of Yale University. Dir. Edwin L. Hollywood. Rev. 10/20/23.

TIPPED OFF, Noah Beery, Tom Santschi, Stuart Holmes, Arline Pretty, 5. Underworld mystery. Au. and Dir. Frederick Reel, Jr. Rev. 10/20/23.

WAY OF A MAN, THE, Harold Miller, Florence Lee, Allene Ray, Bud Osborne, 9. Western melodrama. Au. Emerson Hough. Dir. George B. Seitz. Rev. 12/8/23.

PREFERRED

APRIL SHOWERS, Colleen Moore, Kenneth Harlan, Ruth Clifford, Priscilla Bonner, Myrtle Vane, Kid McCoy, 6. Comedy-drama with prize ring finish. Au. Hope Loring and Louis D. Lighton. Dir. Tom Forman. Rev. 10/27/23. Rep. 1/5/24.

MAYTIME, Ethel Shannon, Harrison Ford, Clara Bow, Richard Wayne, Wallace MacDonald, Josef Swickard, Betty Francisco, Robert McKim, 8. Romantic drama. Au., Rida Johnson Young. Dir., Gasnier. Rev. 12/22/23.

VIRGINIAN, THE, Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, 8. Western drama. Au. Owen Wister. Dir. Tom Forman. Rev. 12/8/23.

SELZNICK DIST. CORP.

BROADWAY BROKE, Mary Carr, Percy Marmont, Dore Davidson, Gladys Leslie, Billie Quirk, Sally Crute, Henrietta Crosman, 7. Story of New York stage life. Au. Earl Derr Bigger. Dir. J. Sarle Dawley. Rev. 12/15/23.

DEFYING DESTINY, Monte Blue, Irene Rich, Tully Marshall, Jackie Saunders, Russell Simpson, 5. Small town comedy drama. Au. Grace Sanderson Michie. Dir. Louis William Chaudet. Rev. 10/10/23.

FORBIDDEN LOVER, Elliott Sparling, Barbara Bedford, Noah Beery,, 9,717. A sequel to "The Prisoner of Zenda,, Au. Edward J. Montagne (scenario). Dir. Victor Heerman.

GOOD MEN AND BAD, Marin Sais, 3,926. Texas Argentine melodrama. Au. William Lester. Dir. Merrill McCormick.

MODERN MATRIMONY, Owen Moore, 4,960. Newlywed comedy based on installment payment plan. Au. and Dir. Victor Heerman. Rep. 1/12/24.

MONKEY'S PAW, THE, special cast, 5,194. Rural drama with mystic element. Au. W. W. Jacobs. Dir. Manning Haynes.

PRINCE OF A KING, A, Dinkey Dean, 5. Romance of child king's adventures. Au. Abbie Farwell Brown.

QUEEN OF SIN, THE, Lucy Doraine, 5,814. Modern drama with Sodom and Gomorrah background. Dir. Michael Kertesz.

TOILERS OF THE SEA, Lucy Fox, 5,128. Fishing village drama. Au. From Victor Hugo novel. Dir. R. Wm. Neill.

WIFE IN NAME ONLY, Edmund Lowe, Florence Dixon, 4,868. Matrimonial drama. Au. Bertha M. Clay. Dir. George Terwilliger.

WOMAN TO WOMAN, Betty Compson, Clive Brook, 7. Continental drama. Au. Michael Morton. Dir. Graham Cutts. Rev. 1/26/24.

TRUART

UNKNOWN PURPLE, THE, Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Frankie Lee, Ethel Grey Terry, James Morrison, 7. Mystery melodrama. Au. and Dir. Roland West. Rev. 12/15/23. Rep. 1/19/24.

UNITED ARTISTS

LOVING LIES, Evelyn Brent, Monte Blue, 8. Domestic drama, from "The Harbor Bar." Au. Peter B. Kyne. Dir. W. S. Van Dyke. Rev. 1/26/24.

RICHARD, THE LION HEARTED, Wallace Beery, Charles Gerrard, Kathleen Clifford, Marguerite de la Motte, John Bowers, Tully Marshall, 8. Picturization of Sir Walter Scott's novel, "The Talisman." Dir. Chet Withey. Rev. 10/10/23.

WOMAN OF PARIS, A, Edna Purviance, Clarence Geidert, Carl Miller, Lydia Knott, Charles French, Adolph Menjou, Betty Morrisey, Malvina Polo, 7,300. Parisian romantic drama. Au. and Dir. Charles Chaplin. Rev. 10/13/23. Rep. 2/2/24.

UNIVERSAL PICTURES CORP.

CLEAN UP, THE, Claire Adams, Claire Anderson, Wm. Irving, 5. Comedy drama with surprise ending. Au. H. H. Van Loan. Dir. William Parke. Rev. 9/22/23. Rep. 10/8/23.

CROOKED ALLEY, Thomas Carrigan, Laura LaPlante, Kate Lester, Sydney Bracey, 5. A "Boston Blackie" crook story. Au. Jack Boyle. Dir. Robert F. Hill. Rev. 12/1/23. Rep. 12/22/23.

DARLING OF NEW YORK, THE, Baby Peggy, Carl Stockdale, Gladys Brockwell, Sheldon Lewis, Frank Currier, 6,200. Comedy drama. Au. King Baggot, Raymond Shrock. Dir. King Baggot. Rev. 11/17/23. Rep. 12/15/23.

Sid Smith and Cliff Bowes in two scenes from "Paris Lights" an Educational-Cameo comedy directed by Gil Pratt.

HOOK AND LADDER, Hoot Gibson, Mildred June, 6. Fire-fighting melodrama. Dir. Edward Sedgwick. Rev. 12/29/23. Rep. 2/2/24.

HUNCHBACK OF NOTRE DAME, THE, Lon Chaney, Patsy Ruth Miller, Norman Kerry, Ernest Torrence, Raymond Hatton, Tully Marshall, Gladys Brockwell, 10. Spectacular French drama. Au. Victor Hugo. Dir. Wallace Worsley. Rev. 9/22/23.

JACK O' CLUBS, Herbert Rawlinson, Ruth Dwyer, Eddie Gribbin, 5. Metropolitan romance. Au. Gerard Beaumont. Dir. Robert F. Hill. Rev. 1/26/24.

LADY OF QUALITY, A, Virginia Valli, Lionel Belmore, Milton Sills, 7. English period drama. Au. Frances Hodgson Burnett. Dir. Hobart Henley. Rev. 12/8/23.

MAN FROM WYOMING, THE, Jack Hoxie, William Welch, Lillian Rich, 5. Western drama. Au. William McLeon Raine. Dir. Robert North Bradbury. Rev. 1/19/24.

MEN IN THE RAW, Jack Hoxie, Marguerite Clayton 5. Western comedy-drama. Au. Bert W. Poster. Dir. George Marshall. Rev. 10/20/23. Rep. 12/1/23.

MILLION TO BURN, A, Herbert Rawlinson, Kalla Pasha, Beatrice Burnham, 5. Modern comedy drama. Au. Mary Whiteside. Dir. William Parke. Rev. 11/3/23. Rep. 12/15/23.

NEAR LADY, THE, Gladys Walton, Harry Mann, Kate Price, Otis Harlan, 5. Domestic comedy-drama. Au. Frank R. Adams. Dir. Herbert Blache. Rev. 12/8/23. Rep. 12/8/23.

PURE GRIT, Roy Stewart, Esther Ralston, Jack Mower, 5. Western drama. Au. William LacLeod Raine. Dir. Nat Ross. Rev. 12/15/23. Rep. 1/5/24.

RAMBLIN' KID, THE, Hoot Gibson, Laura LaPlante, Harold Goodwin, William Welch, 6. Western comedy drama. Au. Earl Wayland Bowman. Dir. Edward Sedgwick. Rev. Rep. 10/20/23.

RED WARNING, THE, Jack Hoxie, Elinor Field, Fred Hokler, William Welsh, 5. Western drama. Au. Isadore Bernstein. Dir. Robert North Bradbury. Rev. 12/1/23. Rep. 12/22/23.

SIX FIFTY, THE, Renee Adoree, Orville Cadwell, 6. Story of small town ambitions. Au. Kate McLaurin. Dir. Nat Ross. Rev. 9/29/23. Rep. 10/20/23.

THRILL CHASER, THE, Hoot Gibson, Billie Dove, 6. Hollywood studio comedy drama. Au. & Dir. Edward Sedgwick. Rev. 11/24/23. Rep. 12/22/23.

THUNDERING DAWN, THE, J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi, Charles Clary, Winter Hall, Anna Mae Wong, 7. Melodrama laid in Java. Au. John Blackwood. Dir. Harry Garson. Rev. 11/3/23. Rep. 12/15/23.

WHISPERED NAME, THE, Ruth Clifford, Niles Welch, Hayden Stevenson, Charles Clary, 5. Narrative drama. Au. Rita Weiman. Dir. King Baggott. Rev. 1/5/24.

WHITE TIGER, THE, Priscilla Dean, Raymond Griffith, Wallace Beery, 7,177. Crook melodrama. Au. and Dir. Tod Browning. Rev. 12/15/23. Rep. 1/5/24.

WILD PARTY, THE, Gladys Walton, Robert Ellis, Kate Lester, Sydney Bracey, Freeman Wood, Dorothy Revier, 5. Repertorial comedy-drama. Au. Marion Orth. Dir. Herbert Blache Rev 10/20/23. Rep. 12/1/23.

VITAGRAPH

LEAVENWORTH CASE, THE, Seena Owen, Martha Mansfield, Wilfred Lytell, 7. Mystery melodrama. Au. Anna Katherine Green. Dir Charles Giblyn. Rev. 11/24/23.

LOVE BANDIT, THE, Doris Kenyon, Jules Cowles, Victor Sutherland, 6. Melodrama. Au. Charles E. Blaney, Norman Houston. Dir. Del Henderson. Rev. 12/29/23.

MAN FROM BRODNEY'S, THE, J. Warren Kerrigan, Alice Calhoun, Pat O'Malley, Wanda Hawley, 7,120. Mythical kingdom romance. Au. George Barr McCutcheon. Dir. David Smith. Rev. 12/15/23. Rep. 1/19/24.

ON THE BANKS OF THE WABASH, Mary Carr, Burr McIntosh, James Morrison, Mary MacLaren, Madge Evans, 7. Small town melodrama, based on song of same title. Pro. J. Stuart Blackton. Rev. 10/10/23. Rep. 12/22/23.

PIONEER TRAILS, Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Harlan, 7. Melodrama of '49 gold rush. Au and Dir. David Stuart Blackton. Rev. 10/10/23. Rep. 12/1/23.

WARNER BROTHERS

CONDUCTOR 1492, Johnny Hines, Doris May, Dan Mason, Ruth Renick, Robert Cain, 7. Comedy drama. Au. Johnny Hines. Dir. Charles Hines, Frank Griffin. Rev. 1/12/24. Rep. 1/26/24.

GOLD DIGGERS, THE, Hope Hampton, Wyndham Standing, Louise Fazenda, Gertrude Short, 6. Comedy drama based on lie of chorus girl. Au. David Belasco. Dir. Harry Beaumont. Rev. 9/29/23. Rep. 1/5/24.

COUNTRY KID, THE, Wesley Barry, Spec O'Donnel, Bruce Guerin, Helen Jerome Eddy, 6. Domestic comedy drama. Dir. William Beaudine. Rev. 11/17/23. Rep. 12/22/23.

LUCRETIA LOMBARD (FLAMING PASSION), Irene Rich, Monte Blue, Marc McDermott, Alec B. Francis, Norma Shearer, John Roche, 7. Society drama. Au. Kathleen Norris. Dir. Jack Conway. Rev. 12/15/23.

TIGER ROSE, Lenore Ulric, Forrest Stanley, Joseph Dowling, Claude Gillingwater, 8. Northwest drama. Dir. Sidney A. Franklin. Rev. 12/29/23. Rep. 2/2/24.

STATE RIGHTS

BAREFOOT BOY, THE (C. B. C.) John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshall, 5,800. Based on Whittier's poem of like title. Au. Wallace C. Clifton. Dir. David Kirkland.

FORGIVE AND FORGET (C. B. C.) Pauline Garon, Estelle Taylor, Wyndham Standing, 5,800. Matrimonial drama. Au. Charles Furthman. Dir. Howard M. Mitchell.

HIS LAST RACE (Goldstone) Snowy Baker, Gladys Brockwell, Pauline Starke, Alec B. Francis, Robert McKim, Noah Beery, Tully Marshall, 6. "Thrill-o-drama." Dir. Reeves Eason, Howard Mitchell. Rev. 11/17/23.

IN THE SPIDER'S WEB (Independent) special cast, 5. Story of chorus girl's betrayal and regeneration. Rev. 10/6/23.

ISLE OF VANISHING MEN, THE (Alder), 7. A pictorial presentation of life and customs among the Kia Kias, a New Guinea cannibal tribe. Pro. W. F. Alder. Rev. 10/10/23.

LONE WAGON, THE, (Sanford), Matty Mattison, Vivian Rich, Earl Metcalf, Gene Crosby, 5. Western melodrama. Au., Dir., not credited. Rev. 1/12/24. Rep. 1/26/24.

MASK OF LOPEZ, THE (Monogram), Fred Thompson, Wilfred Lucas, Hazel Keener, 4,900. Western drama. Au. Marion Jackson. Dir. Albert Rogell. Rev. 12/8/23.

MINE TO KEEP (Grand-Asher), Bryant Washburn, Mabel Forrest, Wheeler Oakman, Peaches Jackson, Mickey Moore, 6. Domestic problem play. Au. Evelyn Campbell. Dir. Ben Wilson. Rev. 10/10/23.

WAY MEN LOVE, THE, (Grand-Asher) Elliott Dexter, Mildred Harris, Anders Randolf, Sydney Bracey, 7,500. Sociological drama. Au. Adam Hull Shirk. Dir. R. William Neill. Rev. 11/24/23.

YESTERDAY'S WIFE (C. B. C.) Irene Rich, Eileen Percy, 5,800. Drama of wealth and marriage. Au. Evelyn Campbell. Dir. Edward J. LeSaint.

PUBLIC RELATIONS

When Public Relations Pays, Why Neglect It?

". . . . . and events since have proven that the talks did much good along constructive lines."

One needs no further evidence of the value of "Public Relations." I might quote additional excerpts from the letter to this department from Len S. Brown, New Astor theatre, St. Paul, Minn., but they would add nothing to the convincing argument presented in the foregoing statement.

For explanatory purposes, however, I will quote Mr. Brown's report of the "Public Relations" work which has done "much good along constructive lines." He writes:

"In connection with 'Public Relations,' a little item which I overlooked telling you about before was the cooperation Finkelstein and Ruben received during the Greater Movies Season campaign week we staged.

"The Kiwanis, Exchange and Canopus Clubs in this city during this drive asked us if we would care to furnish speakers at their respective weekly luncheons, with the result that I addressed these luncheons, giving a talk on the industry, couched in such terms as to be of interest to the particular clubs. I found them very receptive to information on our business, and events since have proven that the talks did much good along constructive lines.

"This is just a little side incident on what may be accomplished in broadening interest in the industry."

Activities of this nature are a vital need of the industry. If every exhibitor would build his business on a foundation of good will he would maintain a stronghold against attacks from the radical camp.

Institutionalize your theatre so that condemnation of the industry, prompted by unfortunate occurrences, will not fall upon the individual theatre or exhibitor.

This has been accomplished and will become more general when "Public Relations" is adopted by all exhibitors as a necessary phase of theatre operation.

Mr. Brown, through his excellent house organ, is expanding his "Public Relations" activities. This department this week reproduces a page and a clipping from two recent issues of the New Astor Theatre Magazine. This reproduction illustrates Mr. Brown's plan for collecting "Public Opinions," a phase of "Public Relations."

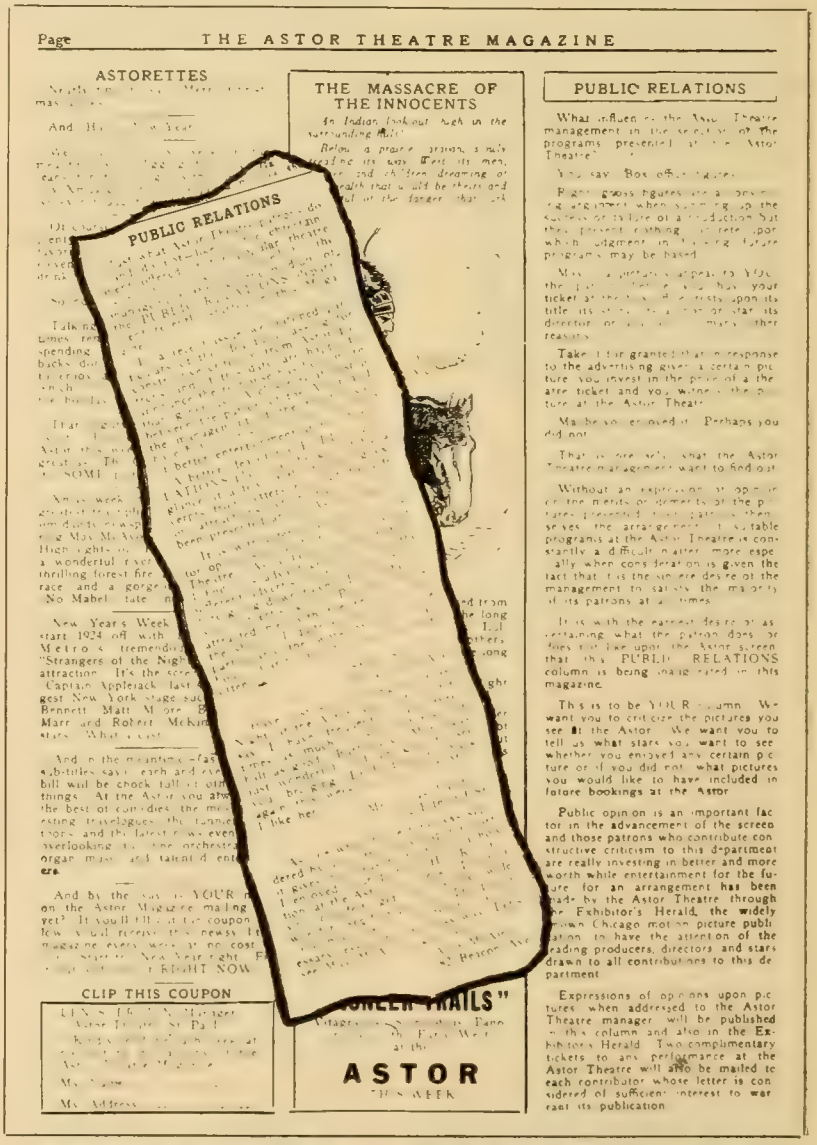
We Hope You Win

PUBLIC RELATIONS,
Exhibitors Herald,
Chicago, Ill.

Gentlemen:

We wish to thank you for the material that you sent us on Sunday movies. We know that it will be a great help to us in our campaign and we are exceedingly grateful.

Very truly yours,
A. E. WORDEN,
Cortland theatre,
Cortland, N. Y.


Page THE ASTOR THEATRE MAGAZINE

ASTORETTES

THE MASSACRE OF THE INNOCENTS

PUBLIC RELATIONS

What influence the Astor Theatre management in the selection of the programs presented at the Astor Theatre?

You say: Box office figures.

Right, gross figures are a convincing argument when summing up the success or failure of a production. But they present nothing concrete upon which judgment in [illegible] future programs may be based.

May [illegible] a picture appeal to YOU, the [illegible] you buy your ticket at the [illegible] rests upon its title, its [illegible] or star, its director or [illegible] many other reasons.

Take it for granted that in response to the advertising given a certain picture you invest in the price of a theatre ticket and you witness the picture at the Astor Theatre.

Maybe you enjoyed it. Perhaps you did not.

That is one [illegible] what the Astor Theatre management want to find out.

Without an expression of opinion on the merits or demerits of the pictures presented [illegible] themselves the arrangement of suitable programs at the Astor Theatre is constantly a difficult matter, more especially when consideration is given the fact that it is the sincere desire of the management to satisfy the majority of its patrons at all times.

It is with the earnest desire of ascertaining what the patron does or does not like upon the Astor screen that this PUBLIC RELATIONS column is being inaugurated in this magazine.

This is to be YOUR column. We want you to criticize the pictures you see at the Astor. We want you to tell us what stars you want to see, whether you enjoyed any certain picture or if you did not, what pictures you would like to have included in future bookings at the Astor.

Public opinion is an important factor in the advancement of the screen and those patrons who contribute constructive criticism to this department are really investing in better and more worth while entertainment for the future, for an arrangement has been made by the Astor Theatre through the Exhibitor's Herald, the widely known Chicago motion picture publication, to have the attention of the leading producers, directors and stars drawn to all contributions to this department.

Expressions of opinions upon pictures when addressed to the Astor Theatre manager will be published in this column and also in the Exhibitor's Herald. Two complimentary tickets to any performance at the Astor Theatre will also be mailed to each contributor whose letter is considered of sufficient interest to warrant its publication.

PUBLIC RELATIONS

CLIP THIS COUPON

ASTOR

Reproduction of page introducing "Public Relations," and its inter-department, "Public Opinions," to the patrons of the Astor theatre, St. Paul, Minn. Inset is reproduction of clipping from a later issue of "The Astor Theatre Mgaazine" showing the immediate response on the part of Astor patrons to the request for criticism of current pictures.

THE FILM MART

F. B. O.

"TELEPHONE GIRL" series by H. C. Witwer, now current in the Cosmopolitan is to be translated into foreign languages by one of the biggest publishers in the country. F. B. O. at the present time is filming this series with Alberta Vaughn in the leading role.

✦ ✦ ✦

EDWIN J. SMITH, formerly general sales manager of the Universal Pictures corporation, has joined the Film Booking Offices in an executive capacity, and will be associated in the home office with Harry M. Berman, general manager of exchanges. Smith's resignation from Universal terminates ten years' of service with that organization

✦ ✦ ✦

JOHNNIE WALKER, for the past week, has been denying that he was cured of dope addiction, converted by an evangelist, and had started studying for the ministry. It seems that the film colony boasts of two Johnnie Walkers. One is an ex-cowboy who has done extra work and played small bits in several pictures. The other is the well known star of "Over the Hill" and the "Third Alarm," and is now being featured in an F. B. O. release under production at Santa Barbara.. The latter was at first amused, then angry, and is now somewhat apprehensive for fear his many friends may become misled by the mistake in identity due to the name.

Educational

DICK SUTHERLAND and "Kewpie" Morgan have been engaged by Lloyd Hamilton for parts in his new comedy, "Going East" just starting into production. Sutherland will be remembered as the tough tramp in Harold Lloyd's "Grandma's Boy".....Harry Edwards who has been directing Baby Peggy, has been engaged to direct Educational-Christie comedies with Cliff Bowes, Virginia Vance and Sid Smith.

✦ ✦ ✦

CHRISTIE COMEDIES now completed or in the process of filming at Los Angeles include the following two reel subjects:

Jimmie Adams in "Aggravating Papa", the picture in which "Peter the Great", the prize winning police dog, shares honors with Adams; "Busy Buddies", with Neal Burns; "Getting Gertie's Goat", with Dorothy Devore in the leading role, and "Reno or Bust," starring Bobby Vernon.

Pathe

PATHE EXCHANGE, INC., and Yale University Press were hosts to Dr. William L. Ettinger, Superintendent of the Board of Education and to the Associate and District Superintendents of the New York Public School system at a luncheon here at which Professor Dixon Ryan Fox of Columbia University presided. Owing to the tremendous amount of interest aroused by the group of historical dramas being produced by Yale University Press and distributed by Pathe, Professor Fox took the occasion to outline this project in order to give everyone a better idea of the aims and ideals of the people in back of the undertaking.

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GRANTLAND RICE'S screen "Sportlights," which are being distributed by Pathe, were viewed by over fifty sport writers and others prominently identified with athletic activities at the Pathe Home Office recently. The special showing was held under the auspices of Mr. Rice whose "Sportlights" newspaper column is syndicated in over seventy leading dailies throughout the country. From all reports, the subject was enthusiastically received by all those present.

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"THE WAY OF A MAN," a new Pathe serial by Emerson Hough, author of "The Covered Wagon," has recently been released. The picture deals with somewhat the same type of story as "The Covered Wagon" and is expected to make a fine showing. It is directed by George Seitz with Allene Ray and Harold Miller in the leading roles.

First National

COLLEEN MOORE, versatile and appealing star of "Flaming Youth", will appear in her next picture as an irresistible American flapper. The new picture is entitled "The Perfect Flapper" and will again bring together the trio who were largely responsible for the success of "Flaming Youth." Miss Moore starring; John Frances Dillon directing and Harry O. Hoyt as scenario writer. Adapted from "The Mouth of the Dragon," by Jessie Henderson.

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STRONGHEART has been induced to pose for his statue, recently, in a plan to provide every kid in the country with a toy replica of the famous star. The images are to be exact likenesses of the dog and will be made of plush, rubber and bronze and will vary in size from very small models to life-size reproductions. It is planned to distribute the toys throughout the country concurrently with the showing of his latest picture, "The Love Master," in which, by the way, he does some most excellent work —even for Strongheart.

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HOLMAN DAY has been loaned by First National to Maurice Tourneur and M. C. Levee to write the titles for "Torment" a recently completed picture.

Metro

BUSTER KEATON has completed casting for the principal roles in his third Metro feature length comedy. Players chosen thus far are Kathryn McGuire, Ward Crane, Jane and Irwin Connelly, Joseph Keaton, Ford West, John Patrick and George Davis. The story is by Jean Havez, Joe Mitchell and Clyde Bruckman. . . . "The Fool's Awakening," picturization of William J. Locke's novel with a star cast will be issued by Metro this month.

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MEREDITH NICHOLSON'S widely read story "Broken Barriers" will be Reginald Barker's next Louis B. Mayer-Metro production. . . . Mae Murray is busily at work on "Mademoiselle Midnight" under the direction of Robert Z. Leonard. Monte Blue plays opposite Miss Murray. . . . Laurette Taylor has practically completed her work in "Happiness" from the pen of her author-husband, J. Hartley Manners.

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ACCORDING TO ADVICES from Metro, "Scaramouche" continues to break records in its run at the Aldine theatre, Philadelphia. The picture is showing twice a day at $1.65 top. . . . The first of the Metro January pictures, "Half-A-Dollar Bill," a Max Graf production, was given its coast premiere at the Warfield theatre, San Francisco.

United Artists

"A WOMAN OF PARIS," written, directed and produced by Charles Chaplin and distributed by United Artists has broken all house records at the Orpheum theatre, Chicago, according to communications received by Hiram Abrams. "In spite of very cold weather, Charles Chaplin's 'A Woman of Paris', in its first two days at this theatre played to the biggest business in the history of the house with the single exception of 'Rosita'," said Aaron Jones in his message. "You surely have a great picture and a great box-office attraction. Accept congratulations."

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D. W. GRIFFITH'S historical production, "America," which he is filming for the Daughters of the American Revolution, has been hard hit by the unseasonable weather. It has been impossible to take some of the Valley Forge scenes and some other important ones such as the crossing of the Delaware by Washington's army, because of the lack of snow and ice. Mr. Griffith has had scouts up in Canada in hopes that weather conditions might be better for his purpose in that region but as yet there have been no favorable reports.

Century

JULIUS STERN has in mind a new department for the Century Film Corp., to be known as the Script Building department. This department would control all stories after being purchased or written by Century writers, and it would be here that each and every story would be built up step by step. Love interest, gags, sequences and so forth down the line would come under the jurisdiction of this department. As yet, the personnel of this new, unique unit, has not been engaged, although it would come under the direct supervision of one of the Stern brothers.

The Thief of Bagdad

In his new United Artists attraction, Douglas Fairbanks is said to surpass his effort in "Douglas Fairbanks in Robin Hood." "The Thief of Bagdad" probably will be given its premier presentation in New York in March.

Goldwyn

"NAME THE MAN," the Goldwyn-Victor Seastrom special, drew a packed house at the trade showing held at the Capitol theatre in New York. Before an audience composed principally of exhibitors from the Metropolitan district, Long Island, Connecticut, New Jersey and upstate, the picture scored a tremendous hit.

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SIX PRODUCTIONS have been booked from Goldwyn Cosmopolitan by Saenger Amusement Company for the Saenger circuit in the South. Included are "In the Palace of the King," "The Green Goddess," "Six Days," "The Slave of Desire," "The Day of Faith," and "The Steadfast Heart."

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AL PARKER, directing "Blood and Gold" for Distinctive, has returned from Quebec, where he filmed exteriors. Conrad Nagel, Alma Rubens and Wyndham Standing are in the cast. . . . . Five Cosmopolitan productions played simultaneous engagements on Broadway, the attractions being "The Great White Way," "Through the Dark," "Under the Red Robe," "Unseeing Eyes" and "Little Old New York."

Universal

BILLY SULLIVAN is to be featured in place of Reginald Denny in the fourth of the two reel series, "The Leather Pushers." This is heralded as the best of the short subjects for 1924. Edward Laemmle will direct.

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"SPORTING YOUTH," the new Reginald Denny picture, is hailed as the greatest thing this versatile star has ever put across. It is adapted from Byron Morgan's "There He Goes," and is replete with laughs, thrills and youthful romance. Laura LaPlante plays opposite Denny, supported by a strong cast. Harry Pollard, who made such a hit with his work in "Leather Pushers," is the director.

Warner Brothers

HARRY BEAUMONT is congratulating himself on the opportunity he is to have to direct the film production of the famous Sinclair Lewis novel, "Babbit." He is making a careful study of available actors in order to determine who shall play the part and is convinced that, with the proper cast, he can produce a real feature.

Hodkinson

"THE HOOSIER SCHOOLMASTER," was given its premier presentation at the New Willard hotel in Washington, D. C., recently before an audience composed of many notables including Senator and Mrs. James E. Watson, Senator Samuel E. Ralston of Indiana, Senator Simeon Fess of Mississippi; Mrs. Winfield Smith, president of the League of Women Voters; Count and Countess Dutar, and many well known newspaper men. After the showing Harry Long, assistant counsel for the United States Shipping Board, spoke to the gathering in praise of the picture.

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"THE NIGHT HAWK," Hunt Stromberg's first production in the six Harry Carey pictures for Hodkinson release, is now on its way East and will be ready for the exhibitors in the early part of February. Raymond Pawley and Stromberg have decided that all Carey productions shall be full of red-blooded action, thrills and suspense.

Vitagraph

RUDOLPH VALENTINO is the apparent favorite of everyone for the title role in the screen production of Sabatini's novel, "Captain Blood." In answer to a questionnaire sent out to leading motion picture editors of newspapers in the United States, as to who should have the part, 387 answers were received of which 113 were for Valentino, 110 for Douglas Fairbanks, 64 for J. Warren Kerrigan, and 100 scattered among everyone from famous stars to unknown extra men.

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"ON THE BANKS OF THE WABASH," the official state song of Indiana, written by Paul Dresser, has been published in England by B. Feldman & Co. of London. The song was issued in conjunction with the showing of J. Stuart Blackton's picture which was inspired by this lyric. The cover shows a scene from the great flood with an insert of Mary Carr, who plays the leading role.

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"ONE LAW FOR THE WOMAN," Charles E. Blaney's melodrama to follow "The Love Bandit," is nearing completion on the West coast. Fire which destroyed several of the sets has caused some delay to the producer. Mildred Harris, Cullen Landis and Cecil Spooner are to have the leading roles.

Associated Exhibitors

"WHY GET MARRIED", featuring Adree Lafayette, will be distributed by Associated Exhibitors, it is announced, under a deal closed by General Manager J. S. Woody with Ernest L. Ouimet, head of Laval Photoplays, Ltd. In the cast of this picture, which was made in Hollywood, are also Helen Ferguson, William H. Turner, Jack Perrin and others.

✚ ✚ ✚

"THE YANKEE CONSUL", Douglas MacLean's second independent starring picture for "A. E." opened its world premiere run for an indefinite period at Paramount's Fenway theatre, Boston, on January 19.....New York got its first glimpse of Mabel Normand's new Associated Exhibitors' production "The Extra Girl" when that picture opened an indefinite run at the Central theatre on January 20.

✚ ✚ ✚

VICTOR HUGO HALPERIN has chosen the following players for "Souvenir," his next production for Associated: John George, Otto Lederer, Rosa Rosanova, William Orlamond and Ynez Seabury.

Preferred

HENRY GINSBERG leaves New York next week to be present at a series of sales meetings which Harry Charnas will hold for the purpose of starting a special drive in this territory. B. P. Schuldberg leaves Los Angeles soon to discuss distribution plans with J. G. Bachman. Mr. Schuldberg has finished the principal scenes of his next production, "Poisoned Paradise."

✚ ✚ ✚

NEWSPAPER reviewers of Pittsburgh, Pa., and Syracuse and Rochester, N. Y., are praising, in their reviews, the two Preferred Pictures, "Maytime" and "The Virginian." Special praise is given Ethel Shannon in the former and Florence Vidor in the latter.

Tiffany-Truart

M. H. HOFFMAN has left Los Angeles, where he spent two months completing Truart's productions for the coming year. Roland West's mystery melodrama, "The Unknown Purple," has been booked to play at the Capitol theatre, New York, about the middle of February.

Builds Great Film Fleet

An entire fleet of sixteenth century sailing vessels has been built for Frank Lloyd's production of Rafael Sabatini's "The Sea Hawk," which First National will distribute. Pictured here are two of the four major vessels constructed. In the center is Director Lloyd looking over location.

The Pacific Coast

By H. E. N.

Pacific Amusement Supply Company, A. T. De Vuyne, president, has secured the equipment contract for the new Forum theatre, a large independent suburban house, in L. A. Three latest type Powers' with H. I. arcs and a duplex 720 amp. Westinghouse parallel generating set, the first to be installed on the Pacific coast. One of the unique features of the equipment installation in this house, will be a film footage indicator, which will be located on the console of the Kimball organ. The projection booth will be in white tile, encircled in glass.

*

Lewis A. Heinrich, Pacific coast auditor for Fox is spending a few weeks in the L. A. branch office. J. F. Bentley is now covering Arizona for Fox and has arrived home from his first trip in that territory with a pocketful of contracts.

*

Nick Diamos, president of the Lyric Amusement Company at Tucson, Ariz., has purchased the Eagle Theatre at Bisbee and the Central at Lowell, Ariz. Both houses will be remodeled.

*

Another "Georgia Cracker" has arrived to liven up business along L. A. film row. We have none other in mind than Arthur O. Hytt who is booking for Metro, formerly of Atlanta, Ga.

*

The Peerless Exchange in L. A. has just undergone extensive alterations in the form of a fresh coat of paint and a general overhauling. Branch Manager M. H. Bosley, is busy setting in the dates on the new series of Grand-Asher comedies.

*

Joe Skirbold, West Coast district manager for First National has come to the conclusion that nobody loves a fat man so "Joe" is watching his diet pretty closely these days and doing some heavy exercising. He blames the climate.

*

George Caldares, manager of the Palace and Valley theatres at El Centro, Cal., was a visitor on Olive street, last week. George slipped us the info that the old Topic Theatre has been renamed the Valley and entirely remodeled. New H. I. Simplex, new screen and automatic curtain control has been installed. In the very near future, a new organ will be added.

*

Wm. H. Jenner, local branch manager for Pathe's L. A. office, reports the hiring of additional help to take care of their phenomenal growth of business, which he states has increased 100 per cent. J. B. Brett has been engaged as a special comedy salesman. Every first run house along Broadway in L. A., with the exception of Grauman's, played a Pathe comedy last week. Will Rogers' "Two Wagons, Both Covered" continues to be the big drawing card of the street. The following "Gold Roosters" are hitting on all six: Norban Hass, Bill Riter and O. H. Barrett.

*

E. L. Halberg, who owns the Liberty at Azusa, Cal., was held up in his box office the other night and relieved of $25.00. Mr. Halberg was formerly an exhibitor at McLean, Ill.

*

M. Miltenberg, formerly a well known film man and exhibitor of Minneapolis, has taken charge of the Rosslyn Theatre, a down town house in L. A.

*

H. J. Terry, well known exchange man of Milwaukee, was engaged by Universal to travel Arizona for the L. A. office. Harry has purchased a fine, Spanish type bungalow in the Los Velos section of L. A.

*

Two well known "Hoosier" film men from Indianapolis, O. A. Kantner and B. F. Robison are building a real theatre at 64th and Redondo boulevard, Englewood, one of the fast growing suburbs of L. A. This house will be named the Seville and seat 1,000. It is planned to open February 5th.

*

J. H. Goldberg, well known in L. A. film circles for the past fourteen years, has been engaged by the West Coast Theatres to handle all of the bookings for their large chain of houses. Dave Bershon has been promoted to a seat on the executive board which controls the destinies of the West Coast.

*

Out at the Christie Comedy lot, chief of the technical staff, Tom Brierley discusses the merits of the "Griffon". To the uninitiated this is a breed of very small dogs imported from Brussels and about the size of that well known vegetable from Brussels—the sprout. Tom has a very nifty kennel of these hounds and has won numerous first prizes with same. No, Al Christie likes the wired hair terriers.

*

Scott Sidney, the well known comedy director for Christie, made a trip to Tulare Lake last week looking for geese, but he failed to take his mascot Pat Dowling along, so Scott only shot up the atmosphere. We will soon show you a picture of the trick boat.

*

Over at Goldwyn's branch office in L. A, the help are getting ready for their annual Spring drive. Boss Abe Lamb has the following contract hustlers getting ready to go: Chris Glinn, J. E. Shaw, Fred Wagner, Ralph Carmichael, office manager, and Jack Sherr, booker. James Merian, auditor, is spending a few weeks at the local branch.

*

The new Criterion theatre at Santa Monica will open Feb. 1st under the supervision of Geo. Cleveland. This house is one of the Venice Investment Companies fast growing chain and will be operated by the West Coast.

COMEDY. Two scenes from the Educational-Christie picture, "Ride 'Em Cowboy," starring Bobby Vernon.

DRAMA. Enid Bennett and Harrison Ford in two scenes from the Metro picture, "The Fool's Awakening," adapted from William J. Locke's "The Tale of Triona."

Miss Chadwick Freed From Goldwyn Contract

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 22.—Helene Chadwick, Goldwyn star, has been released from her contract with that company, culminating a suit begun in November 1922 when Miss Chadwick took objection to some minor changes which she states the company insisted in making in her agreement.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Damaged by National Advertising

PIERRE, SO. DAK. To the EDITOR:—Judging from the advertising matter that the producers carry in your esteemed paper they are interested in same and read it. I doubt if they take the time to read the groans and grunts in your "Letters From the Readers" columns and I don't blame them, as usually the chap who has the desire to help someone else's business with heavy advice is one whose judgment is so bad in his own business that he isn't satisfied with it. However, I feel that I am expressing the opinion of a great majority of the exhibitors in the United States when I state that much of the national advertising hurts us rather than helps us, and I believe that an editorial from you would be appreciated by most of your readers along this topic, and that said editorial would be read by producers.

I feel sure that the national advertising, so-called, is done to sell the picture FOR the exhibitor. Indirectly they expect it to sell the picture to the exhibitor also, but they wish this to come through the effect that the national advertising has on the public. I feel equally confident that the cost of said advertising is paid BY the exhibitor. They are certainly "Interested Parties."

For example, today to a lot of my customers, "Pied Piper Malone" is an old picture. They read about it in last week's *Saturday Evening Post*. How many exhibitors are able to advertise Paramounts pictures as "Thomas Meighan's Latest Picture"? I judge from the bookings that I know of, that 95 per cent of the exhibitors who run this production will have to run it from one month to one year after their patrons have read about it and classified it as something of the past.

My competitor runs Mae Marsh in "Nobody's Kid" as "her latest picture" and gets away with it because his local public haven't seen same advertised nationally three years ago. I run "Hollywood" as quick as I can get it and I am condemned for running "an old picture." An extreme case but typical. Why not sell the Paramont trademark by tying it up with "The Old Homestead" and "The Miracle Man"? I mention Paramont because they seem to be the leaders in the national advertising and do emphasize type of production rather than particular production.

But I guess this will be enough to give you my viewpoint and I feel sure that though you may be able to shoot but 52 editorials a year that this question classes with most of your readers as more than "53rd most important."

Yours sincerely and thanks for what consideration you may give this point.—CHARLES LEE HYDE, Grand Theatre, Pierre, South Dakota.

He Bought Without Seeing

CRESCO, IA.—To the EDITOR: You have so many truly wonderful departments now in the HERALD that I hesitate suggesting a new one—yet the one I have in mind would only occupy an inch or two of any single column. It might serve to prevent mistakes by some exhibitors and might also provide a laugh or two. Because of its nature, however, it would not conflict with your "Funny Side of Exhibition." Briefly, it would be just a little square headed: "BIG MISTAKES I HAVE MADE."

COMEDY-DRAMA. Three scenes from "The Heart Bandit," a Metro production in which Viola Dana is starred.

The one that enters my mind now—the worst one, perhaps, that I made was: "I once bought some pictures before they were released." That's all—just a line or two—and I am confident that all of the regular contributors will remember some mistakes they have made. This is merely a suggestion.

The mistake I refer to served to "hook" me for plenty. I had used this certain brand of pictures for ten years—one of the leading brands. Therefore, when they had asked me for real money it was for a real picture. Going on past reputation, I made a purchase, for the first time, of some of their pictures prior to release date; in fact some of them had not been completed in production.

When they came out, they nearly all proved to be only average program pictures—several of them, in fact, were downright rotten. To date, no adjustment has been made, though I have repeatedly attempted to make one. If the prices are not soon adjusted I will have to play the pictures at the contract price—and if I am forced to do this, that distributor is going to lose a very good account and I am going to lose some very good pictures.

There can never be any lasting harmony between the distributor and the exhibitor until distribution is put on a business-like basis. The present system is so antiquated as to be notoriously inefficient. This practice of selling the product for all you can get is not in use in any other legitimate business of any where near the proportions of this industry. It only means that one exhibitor is buying his pictures for less than he should be paying and another is paying more than he should. The portion of the contract I have referred to can constitute nothing but downright misrepresentation, bordering almost on dishonesty—and it was an action of one of the biggest distributors in the industry—one in which I had always had faith—a faith which has now been broken.

I do not believe that I can be entirely blamed for signing that contract. Remember, I had been using their product for ten years and, when they charged me $15 for a picture, I received a program picture— and when they charged me $50 for a picture I received one of the best pictures of the year—always. Naturally, I assumed that a group of eleven pictures, which averaged nearly $50 a picture, would prove to be what those kind always had been. And they took advantage of me, to the extent of about $150—and I have been paying them upwards of $2,000 a year for three years.

They knew, at least generally, what those pictures were going to be—much better than I had any way of knowing. When a distributor will throw away the faith of a client of ten years' standing for a paltry hundred dollars or two it is indeed time that a bit of honesty should enter into this business. I have been in the business for some years and I cannot honestly consider it anything but a game—a game between the salesman and the exhibitor. Sometimes the exhibitor wins and sometimes the salesman wins.

If the distributors sell on a population basis, they should stick to it. That system, though, is obsolete because it is not a fair gage of gross revenue. It would work hardships on some theatres, even to the extent of putting them out of business, while others would receive service for less than they should be paying. Percentage has many drawbacks, obviously, yet it is the only solution I can see which will prove fair to both sides of the "eternal struggle."

Personally, I feel that I have paid all the rental I could afford in Cresco and yet not too much. In other words, I am satisfied with what I have been paying, with one or two exceptions, and would be willing to base a percentage figure for this theatre on our average of straight rentals, deducting the cost of the short subject.—FRED HINDS, Cresco, Theatre, Cresco, Ia.

Working for Tax Repeal

GLENWOOD CITY, WIS. To the EDITOR:—I am sending to you for you to publish in EXHIBITORS HERALD a mailed copy of the advertisement which I had published in the local newspaper here, to show how (I am) one brother exhibitor is trying to get the amusement loving public interested in the war tax question which will soon be before congress. I paid for this advertisement out of my own pocket so you can see how hard I am trying to get this uncalled for tax repealed by interesting the whole public in this part of the state, known as the 10th district of Wisconsin.

Now if all the other exhibitors would get busy like this, then we could easily wake those fellows up at Washington, as they all know where their votes come from and what the people want done. I have been in the show business for the past sixteen years, started at the time when there were only two film exchanges, namely The General Film Co., and the Independent, later known as the Universal Film Co., so you see that I am an old timer, and have been through all the hardships and seen many a thing slipped over on the poor exhibitor, who really

was always the goat, and now it is our turn to speak up and stop this extra taxing business which will in time ruin us all.—H. L. Boch, The Glenwood City Opera House, Glenwood City, Wis.

EDITOR'S NOTE:—The newspaper Mr. Boch mailed apparently was lost in the mails but his letter should inspire all exhibitors to do their bit in the fight for the tax repeal.

Solving the Rental Question

UNION CITY, IND. To the EDITOR: I have not sent in anything for a good while. Just hanging on and reading what the other guys are doing. I read a great deal about film rentals, so will give you my plan for cutting high rentals.

I find the people of Union City will not go to see a cheap picture. If I pay $10 or $15 for a picture and play it one day it would go in the hole so I play only the better pictures and pay from $30 to $200 and play them from three to seven days, none less than three days usually two each week four days starting Sunday and three days starting Thursday.

Have played several a full week such as "Robin Hood," "Ashes of Vengeance," "Human Wreckage," and some five and six days. Have better house poorest night of week than do on average picture one, two and three days. I find most exchanges will let you hold their pictures the extended time without extra rental. A few exceptions such as Pathe, Universal. They made a holler so I just buy from someone else. I find First National the best pictures and the best company to deal with use several others however. I only have 200 seats.

There is one thing I would like some one to tell me. I see several writing in the HERALD say they buy their pictures from the "What the Picture Did For Me" department in the HERALD. Now suppose there was 3 or 4 pictures from each Fox, Paramount, Goldwyn and Metro. You have 15 play dates to fill and you want to buy some from each. Metro says 28 or nothing Fox says 32 or nothing, Goldwyn says 11 or none Paramount 12 or none. Will some one please explain. I will chop off for this time.—R. S. WENGER, Victory Theatre, Union City, Ind.

Wants "Exhibitor Month"

HARBOR BEACH, MICH. To the EDITOR: Have just thought up a plan, which is so good, I cannot keep it to myself. Here 'tis: Advocate in your valuable magazine, the setting aside, by producers, every year, something new, "Exhibitors Month."

Nearly all the big producers see to it that every year they pull off a "month." Why not give us poor devils a chance, as well? Say, once a year, let every exhibitor have pictures free for a month. Some class, yes?

A recent magazine says "F. B. O. Distributes $70,000 in Bonuses." Where did they get it? Out of us poor exhibitors, of course. Seventy Thousand Dollars (Bonuses for one company) if spread around among exhibitors would look mighty "sweet." How long are we to be "milked"? We ask you. How long?—B. F. HUESTIS, Community Theatre, Harbor Beach, Mich.

Stores His Outfit

COBDEN, ILL. To the EDITOR:—Film rental was too high for a small place like Cobden. I closed down October 29, 1923. Stored my outfit.—THEO. KAUFMAN, Cobden, Illinois.

Doesn't Help Business

CRYSTAL, ARIZ. To the EDITOR:—To make our "weak nights weaker" just let Mabel Normand "happen in" at another shooting affair.—GIACOMA BROTHERS, Tombstone Theatre, Crystal, Ariz.

DRAMA. Charles Jones is starred in the new Fox release, "Not a Drum Was Heard."

F. B. O. Will Handle Fred Thomson Films

(Special to Exhibitors Herald)

NEW YORK, Jan. 22.—Official announcement will be made this week by Andrew J. Callaghan, president of Monogram Pictures, that the series of six Westerns starring Fred Thomson have been withdrawn from the state right market and would be distributed by Film Booking Offices.

Before reaching this conclusion Mr. Callaghan had sold the series to Biltmore Pictures for Greater New York and Northern New Jersey; Specialty Films, Dallas, Tex., for Texas, Oklahoma and Arkansas; Progress Pictures of Pittsburgh, for western Pennsylvania and West Virginia; and to Masterpiece Films, of Philadelphia, for eastern Pennsylvania and southern New Jersey. These territories will be retained by the buyers.

Hear Chaplin Suit

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 22.—The suit of Charlie Chaplin against Western Features Production company and Charles Amador to secure a permanent injunction against the latter from using the name "Charlie Aplin" and appearing in films dressed in a manner characteristic of Chaplin will be heard on April 24 in Superior Judge K. S. Mahon's court.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

Nat Holt, who for the past fourteen months has been manager of the State theatre in Oakland, has accepted a position as manager of the California theatre, San Francisco.

*

Ancil Hoffman has purchased the Nippon theatre property on L street, Sacramento, California, from Joseph Smith.

*

Robert Landry of Ogdensburg, N. Y., operating four houses along the northern border of New York state, visited film row in Albany the past week.

*

Charles Henschel, district manager for Pathe, was in Albany, N. Y., last week.

*

Frank Hopkins, manager of the Universal exchange in Albany, N. Y., was in Chicago last week, attending a national gathering of Universal branch managers.

*

Norman Hill, son of Uly S. Hill, managing-director of theatres in Albany and Troy, N. Y., is recovering from an operation at one of the hospitals in Albany.

*

Joseph H. Jester of Wichita, Kan., was awarded $5 000 in a suit against Jack Roth, manager of the Apollo theatre, Kansas City, Thursday, Jester alleging negligence by Roth in a motor car accident in which the plaintiff's father, John T. Jester, was killed. An agreed judgment for the full amount was entered before Judge James H. Austin. The jury returned the verdict in five minutes.

*

The Crescent Film Corporation, Kansas City state right distributor, after seven years of successful operation, has decided to designate March as Crescent Month, according to **Al** and **Mike Kahn,** managers. Accessories will be supplied at half-price during March.

*

Perry Rhine, Fort Scott, Kan., doesn't come to Kansas City very often, but when he does the majority of exchanges usually are aware of his presence. He spent two busy days booking "big stuff" last week.

*

Charles Winston, special representative for "The Hunchback of Notre Dame," is in Kansas City lining up his program of exploitation for the picture, which opens at the Liberty theatre next week.

*

S. L. Haldeman, former vice-president of the Kansas City Film Board of Trade, has been succeeded by A. H. McLaughlin, Metro branch manager, who was appointed last week.

*

Samuel Miller, Educational manager in Kansas City, has returned from the key centers where he enjoyed the best business in several months in booking his comedies, he said.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address: "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Associated Exhibitors

Going Up, with Douglas MacLean.—One of the best attractions we have had for a long time. Drew better second night than the first. Should have bought it for three nights. On the same lines as "The Hottentot" but much better.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

The Man Between, with a special cast.—A real good program picture with beautiful scenes. Seemed to please here. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Why Worry, with Harold Lloyd.—A good Lloyd picture but not to be compared with his former features. We showed this picture on the two coldest night this winter, and, added to this the high cost of the picture, caused us to lose plenty. Six reels. Print good.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

Why Worry, with Harold Lloyd.—The best ever. Ran it two nights. The second night was zero weather, but the house was packed. It brings in people who never attend. Advise exhibitors to book it. Six reels.—J. C. Bolles, Pictureland theatre, Naples, N. Y.—Neighborhood patronage.

Why Worry, with Harold Lloyd.—We broke our house record on "Why Worry." Don't be afraid of this one. Six reels.—W. S. Owen, Russell theatre, Brunswick, Mo.—Small town patronage.

Why Worry, with Harold Lloyd.—This one went over big for us. Didn't do as much on this one as we did on "Safety Last." However, it was no fault of the picture. Just conditions in our little city. Our patrons liked it better than they did "Safety Last." A sure bet, but don't pay too much for it. Six reels.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

Why Worry, with Harold Lloyd.—A real picture. Some liked it better than "Safety Last." They laughed so hard they broke the seats, but "why worry?" Six reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Tea with a Kick, with a special cast.—An attempt to make a great big special that fell flat for some reason or other. A regular "Who's Who" of the movies, a dozen or so stars and some awfully good comedy. Louise Fazenda is particularly good. A lot of money spent on it that they are not getting out of it.—Ben L. Morris, Elk Grande theatre, Belaire, Ohio.—General patronage.

Dusk to Dawn, with Florence Vidor.—A good clean drama that failed to score at box office. Many called it very unusual but good. Five reels. Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Man and the Moment, with a special cast.—A fair program picture. Nothing extra. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Till We Meet Again, with Mae Marsh.—I had read the conflicting reports on this picture, so I wanted to see it myself. I thought it a good program picture off the beaten path. Mae Marsh was well cast. In fact, all the characters were good.—E. W. Swarthout, Palace theatre, Aurora, Ind.—General patronage.

Stormy Seas, with J. P. McGowan.—An average sea picture containing a number of interesting situations. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—The general verdict, best long comedy yet. Sure pleased a good New Year's crowd. Five reels. Had "Man vs. Beast," two reels, which seemed to please with this.—Ida B. Rowe, Opera House, Eddyville, Iowa.—General patronage.

Grandma's Boy, with Harold Lloyd.—Pleased our patrons. First part rather slow but plenty of action and laughs when the brave "hero" gets set. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—A sure enough winner. Had good crowd two nights. Film was fair. Five reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Grandma's Boy, with Harold Lloyd.—Best comedy I have shown in years. Showed two days to good business.—Edw. Casey, Jr., Casey theatre, Sterling, Okla.—Neighborhood patronage.

Find First Film Facts From Field

Due to the consistent co-operation of contributors to this department, it has become a trade custom to look here for first news of film values. In this issue, for instance, film buyers find reports on such pictures as:

"Black Oxen"
"Blow Your Own Horn"
"Boy of Mine"
"Eyes of the Forest"
"Fashion Row"
"The Governor's Lady"
"Hands Up"
"His Mystery Girl"
"Hook and Ladder"
"Judgment of the Storm"
"The Light That Failed"
"Pure Grit"
"Tiger Rose"
"When Odds Are Even"
"A Woman of Paris"

F. B. O.

Judgment of the Storm, with Lloyd Hughes.—One of finest pictures that has been our pleasure to run in many a day. Star's work fine. Direction good. Pleased 100 per cent.—R. M. Dalrymple, Home theatre, Oblong, Ill.—Small town patronage.

Blow Your Own Horn, with Warner Baxter.—Fair picture. Had "Daytime Wives" booked and at the last minute they called me and told me my booking was closed but they could substitute "Blow Your Own Horn." Then they promised to rush advertising on same but didn't. Consequence, did poor business. Six reels.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

The Hardest Way, with a special cast.—A good title for this picture. The hardest way to get the people to come in and the easiest way for them to go away disappointed. Six reels.—M. Schiesel, Reel theatre, Cleveland, Ohio.—Transient patronage.

Itching Palms, with a special cast.—One of the best pictures I have seen for a long time and price is fair. Book it and boost it. Good for a Saturday picture. Ran a good two reel comedy with Buddy Messinger, making it a good attraction for the evening. Six reels.—Louis Erlain, Dome theatre, Pittsburgh, Pa.—General patronage.

Lights Out, with Ruth Stonehouse.—The best program feature we have run for some time. It is different and keeps an audience guessing. No kissing, except a few attempts. Six reels.—Gem theatre, Waterville, Minn.—General patronage.

Haldane of the Secret Service, with Houdini.—Nothing to this one. Three sheet very misleading. There wasn't a stunt in the picture that was shown in the three sheet. It drew a good crowd, but they were very much dissatisfied with the picture. Surely a lemon. Six reels.—Jas. J. Crowell, Star theatre, Middleport, N. Y.—General patronage.

Daytime Wives, with a special cast.—An interesting, very well done picture, and might say that the same has unusual box office appeal, as we have had some pictures lately with rental twice as much as this and did not do as much with some of the so-called big ones as "Daytime Wives." Business a little above average two days and at established admission prices. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Breaking Into Society, with Bull Montana.—A good comedy-drama which still had the people still laughing when they were going out. Also ran "Fighting Blood," No. 12, which was spoiled by Gale losing title and girl. Business was fair. Five reels.—Louis Erlain, Dome theatre, Pittsburgh, Pa.—General patronage.

Breaking Into Society, with Bull Montana.—Poor picture. Nothing to it. Carrie Clark Ward, acting the mother, seemed to have the leading role instead of Montana, whom they featured. Five reels.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

The Mysterious Witness, with Robert Gordon.—Good Western. Something different in the Western line. I got a bad print. Price reasonable. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Divorce, with Jane Novak.—Pleasing little program picture which pleased most of our patrons.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Crashing Through, with Harry Carey.—Just an ordinary program picture. Ran a

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

ADAMS, ROY W., Pastime theatre, Mason, Mich.
ALLEN, CLYDE, Casino, Antwerp, N. Y.
ALGUIRE, MRS. C. C., Coloma, Coloma, Mich.
ANDERSON, ROBERT L., Olympic, Forks, Wash.
ANDRESEN, J. W., Rialto, Cozad, Neb.
ARMENTROUT, RUSSELL, K. P., Pittsfield, Ill.
ARMISTEAD, E. A., Lyric, Easley, S. C.
BABIN, M. J., Fairyland, White Castle, La.
BARBER, CHARLES E., Electric, Tilden, Ill.
BARTLETT & SON, C. W., Majestic, Artesia, N. M.
BELL, MRS. LOLA, Queen, Lonoke, Ark.
BERGER, S. A., Star, Jasper, Ind.
BICKEL, J. C., Ruble, Logan, O.
BIERWIRTH, H. C., New Liberty, Varina, Ia.
BILLS, C. H., Opera House, Lenora, Kan.
BOLLMAN, V. G., Castalia, Castalia, Ia.
BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.
BROWN, C. L., Paramount, Elizabeth, La.
BROWNE, FRANK L., Liberty, Long Beach, Cal.
BYERLY, C. M., Rainbow, St. Paris, O.
BYERLY, S. L., Ideal, DeGraff, O.
CAIRNS, JACK, Brooklyn, Detroit, Mich.
CARTER, MRS. LINNIE M., Court, Huntington, Tenn.
CAUSEY, HUNTER, Pastime, Gloster, Miss.
CLARK, W. M., Castle, Havana, Ill.
COLLINS, E. H., Star, Humble, Tex.
CREAL, W. H., Suburban, Omaha, Neb.
CRONKHITE, C. C., Lyric, Fairview, Okla.
CROSBY & SCHWIERSKE, Rex, Colby, Wis.
DASPIT, HAROLD, Atherton, Kentwood, La.
DeBAGGIO, HARRY, Retired.
DeMORDANT, PAUL, Rialto, Blackfoot, Idaho.
DINSMORE & SONS, Majestic, Weiner, Ark.
DOWLING, ROY L., Ozark, Ozark, Ala.
EAGAN, H. J., American, Wautoma, Wis.
ELLIOTT, E. H., Palace, Lynn, Ind.
ESTEE, P. G., Fad, Brookings, S. D.
EULER, J. R., Opera House, South English, Ia.
FARNSWORTH, R., Princess, Waterbury, Conn.
FOSTER, M. P., Orpheum, Harrisburg, Ill.
FOX, Mr. and Mrs. E., Princess, Obion, Tenn.
GAILEY, E. E., Crystal, Wayne, Neb.
GAUDING, HENRY W., Lincoln, Pittsburgh, Pa.
GUERIN, W. R., Grand, Paulding, O.
HARRIS, F. N., Amuse, Hart, Mich.
HELD, P. G., Sterling, Fairmont, Neb.
HESS, LESTER S., Opera House, Chapin, Ill.
HICKMAN, R. W., Lyric, Greenville, Ill.
HILTON, O. A. B., Park, Sioux City, Ia.
HINDS, FRED C., Cresco, Cresco, Ia.
HORN & MORGAN, Star, Hay Springs, Neb.
HORNUNG, ADAM, Victor, Victor, Mont.
HUESTIS, B. F., Community, Harbor Beach, Mich.
IHDE, S. G., Photoplay, Ashland, Kan.
JENKINS, J. C., Auditorium, Neligh, Neb.
JENSEN BROS., Victory, Pauls Valley, Idaho.
JESSE, Mr. and Mrs. T. R., Idle Hour, Humphreys, Mo.
JOHNSON, O. W., Roberts, Roberts, Idaho.
KHATTAR, GEORGE, Khattar's, Sydney, N. S., Can.
KOOKER, D. A., Happy Hour, Ewen, Mich.
KUDLACEK, J. J., Swan, Swanton, Neb.
LANGACHER, CLARENCE, W., New Glarus, New Glarus, Wis.
LOWELL, BERT S., Rex, Tripoli, Wis.
LUNA, E. D., Cozy, Lincoln, Ark.
LYNCH, C. H., Gem, Peoria, Ill.
MARTIN, HUGH G., American, Columbus, Ga.
McCORMICK, B. P., Liberty, Florence, Colo.
MENDENHALL, C. A., Star, Oregon, Ill.
MEYER, FRED, Palace, Hamilton, Ohio.
MILES, A. N., Eminence, Eminence, Ky.
MILLER, C. R., Gem, Spur, Tex.
MILLWARD, VICK, Harris, Bancroft, Idaho.
MOORE, L. R., Roma, Columbus Grove, O.
MOORE, MRS. J. W., Lyric, St. Charles, Mo.
MOULTON, C. H., Bijou, Beach, N. D.
MUSSON, WALTER H., Queens, Hespeler, Ont., Can.
O'HARA, F. J., Community, Elgin, Neb.
O'NEIL, E. J., Broadway, St. George, N. B., Can.
PARKS, O. E., Strand, Perry, Ga.
PATRICK, W. D., Strand, Florala, Ala.
PHILLIPS, D. H., Film, Craigmont, Idaho.
PILLIOD, L. A., Photo Play, Grand Rapids, O.
PORTELL, JOSEPH G., Delray, Detroit, Mich.
POWERS, C. H., Strand, Dunsmuir, Cal.
RAND, PHILIP, Rex, Salmon, Idaho.
REA, GEORGE, Colonial, Washington C. H., O.
REDISKE, G. F., Star, Ryegate, Mont.
REYNOLDS, E. J., Liberty, Pasco, Wash.
RILEY, R. ROSS, Wigwam, Oberlin, Kan.
RITTER, G. J., Regent, Bogota, N. J.
RIVA, C. A., Pastime, Tilton, N. H.
RYAN, CHARLES H., Milford, Chicago, Ill.
SABIN, F. E., Majestic, Eureka, Mont.
SAMPLE, F. R., Schaghticoke Am. Assn., Schaghticoke, N. Y.
SCHMIDT, J. W., Grand, Breese, Ill.
SPAINHOUR, C. A., Twilight, Greensburg, Kan.
STANTON, MILLER, Pictureland, Cohocton, N. Y.
STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.
STEEL, ALEX, Princess, Strand, Farmington, Ill.
STETTMUND, H. G., Odeon, Chandler, Okla.
SUSZYCKI, A. A., Majestic, Mauston, Wis.
SWARTHOUT, E. W., Palace, Aurora, Ind.
THOMPSON, H. P., Liberty, Pardeeville, Wis.
TILLER, JACK, Temple, McCook, Neb.
TROYER, O., Lyric, Rugby, N. D.
VAN NOY, HARRY, Riviera, Starland, Anderson, Ind.
VAUGHAN, GEORGE, Grand, Dunnville, Ont., Can.
VEATCH, A. L., Princess, Morganfield, Ky.
WHARTON, E. L., Orpheum, Glasgow, Mont.
WHITE, D. A., Cozy, Checotah, Okla.
WILLIAMS, JOHN M., Park, Glen Rose, Tex.
WINTERBOTTOM, WM., Electric, Brady, Neb.

Plum Center comedy with it. Did average business one day. Seven reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage

Human Wreckage, with Mrs. Wallace Reid.—I laid away from this picture for a long time on account of high rental and finally I bought it right and was surprised to find it so interesting a picture. It only drew average business with much extra advertising. It seemed to please most of my patrons. Besse Love does some wonderful acting. Did not raise my prices on this picture. It is a picture every exhibitor should run if he can buy it right. Eight reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—Played two days. A truly good picture. Holding interest to last, carrying a lesson in a different way. A picture all humanity should see. Invited the Rev. gentlemen. They came, one saying by far a better sermon than could be preached, if heeded. Eight reels. Advise to run it. Had Our Gang comedy, "Tire Trouble," to break the silent drama. This program pleased.—Ida B. Rowe, Opera House, Eddyville, Iowa.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Much better than expected. However, not a special by any means. Drew good. Seven reels.—R. D. Lemmon, Colonial theatre, Constantine, Mich. General patronage.

The Remittance Woman, with Ethel Clayton.—Not the kind of picture that appeals to our patrons, too much "Chink" stuff. No business.—A. Stalder, Spicer theatre, Akron, Ohio.—General patronage.

The Fourth Musketeer, with Johnnie Walker.—Great picture. Pleased everyone that saw it.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Good Men and True, with Hary Carey.—A rattling good picture with good action. Drew well for us at twenty and ten cents and pleased about all. Six reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark. —Small town patronage.

Desert Driven, with Harry Carey.—Only an average Carey penitentiary feature. Six reels.—Gem theatre, Waterville, Minn.—General patronage.

Westbound Limited, with Ralph Lewis.—A picture which does not advance the industry. Improbable, old-time kind, but pretty well done, with weak cast, except Ralph Lewis, who is excellent. Better posters than picture. Seven reels. R. C. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Westbound Limited, with Ralph Lewis.—One of the best action dramas of the season. Our people liked it immensely and it was a good human story, typical movie appeal all the way and the kind of action crowds eat up. Ben L. Morris, Temple theatre, Bellaire, Ohio. General patronage.

Westbound Limited, with Ralph Lewis.—Good picture. I raised admissions on this and broke the house record. F. B. O. sold me this reasonable. Seven reels.—M. Royster, Grand theatre, Galena, Ill. General patronage.

Westbound Limited, with Ralph Lewis.—Went over fine. Lots of action and that is what a good many seem to want. There is real box office value in this one.—Nettie M. Sinderson, Mystic theatre, Albion, Ind.—Small town patronage.

Westbound Limited, with Ralph Lewis.—Plenty of hokum. It pleased fairly well. If you read the heralds you were disappointed, but if you did not you would pass it as a pretty fair show. Draws well at the box office.—W. H. Hardman, Royal theatre, Frankfort, Kan.—General patronage.

Westbound Limited, with Ralph Lewis.—Great picture, well liked by everyone. Made some money with it as a Christmas picture at raised prices.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Third Alarm, Westbound Limited, with Ralph Lewis.—Emory Johnson productions are among the best we have had. These are two of them and are both excellent; with heart interest, spectacular effects and thrills to satisfy any audience; and the F. B. O. exchange (Sioux Falls) sells them right, too. Be sure to show them. Films in good condition.—O. K. Stablein, Star theatre, Alexandria, S. Dak.—General patronage.

The Third Alarm, with Ralph Lewis.—They left me with a dark house the first night and had breakdown the second. Had to run it on Monday. Good picture but lost money. Will please any audience.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

The Third Alarm, with Ralph Lewis.—Good picture. Showed it New Year's night with Lloyd comedy to good business. Not as good as "Ninety and Nine."—Edw. Casey,

Jr., Casey's theatre, Sterling, Okla. Neighborhood patronage.

The Third Alarm, with Ralps Lewis.—The picture is all right, but do not use the heralds they send out. They are all right for a circus but not for the manager that has to face the people coming out. It is not the biggest snow on earth.—W. H. Hardman, Royal theatre, Frankfort, Kan.—General patronage.

Gay and Devilish, with Doris May. -This picture surprised us. The press sheet fails to do it justice. One of the best comedy-dramas we ever had and we joined the audience in some of the most continuous laughing ever heard at a show here Clean, clear fun and all star actors. Get it and boost it. It's O. K. Five reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

God's Country and the Law, with a special cast.—Very good picture of the Canadian North woods. One of James Oliver Curwood's good stories which will please. Five reels.—A. Stalder, Spicer theatre, Akron, Ohio.—General patronage.

The Fire Bride, with Ruth Renick.—The outdoor scenes very good but the direction poor. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

First National

Black Oxen, with Corinne Griffith.—Very good picture and drew very well for two days, even though we had very bad weather. It is a picture that is different and that, together with the unusual amount of publicity the story has had, makes it a box office attraction above the average. Acting and setting very good. Eight reels.—C. E. Corrington, Clintonia theatre, Clinton, Ill.—General patronage.

Black Oxen, with Corinne Griffith.—Good. Fine photography. Good acting. Story a little bit fairy tale, but interesting Boost for your high class trade.—R. S. Wenger, Victory theatre, Union City, Ind.—General patronage.

Boy of Mine, with Ben Alexander.—This picture should bring a rich harvest of real fathers. It is excellent in every respect. Ben is a real actor and Irene Rich is always magnetic and true. Seven reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Flaming Youth, with Colleen Moore.—Ran this New Year's day with thermometer at zero. Did a good business and everybody pleased.—Fred Meyer, Pershing theatre, Kansas City, Kan.—General patronage.

Flaming Youth, with Colleen Moore —A real honest-to-God screen masterpiece with a moral that registers 100 per cent. Just spicy enough to carry the message intended. No objectionable shots at all. Play this if you have to mortgage the joint, but step on the advertising for all it is worth. We played it two days at ten and forty cents. Rental is much too high, but while we failed to make much money, it was a real pleasure to exhibit this.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Flaming Youth, with Colleen Moore.—A 100 per cent picture. Boys, do not forget this one. Play it and you'll make money. It's the best money maker on the market. I played it for three days to capacity houses. Do not forget to mention Dr. Parkharst's write-up in your advertising. Gets the club women. Nine reels —Nick Pappos, Strand theatre, Warsaw, Ind.—General patronage.

Anna Christie, with Blanche Sweet.—A powerful drama of redemption, with both stars doing the best work of their career. 7½ reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Meanest Man in the World, with Bert Lytell.—Very good picture and gave good satisfaction. We can this during the extremely cold weather of last week so cannot say what it would do at the box office. Six reels.—C. E. Corrington, Clintonia theatre, Clinton, Ill.—General patronage.

The Fighting Blade, with Richard Barthelmess.—People have had 'nuf of the period costume stuff. Richard better keep out of these curls and swords. The same money spent on modern stories better for us all. High rental, low receipts, account of costume. Eight reels.—Lee D. Balsley, Liberty theatre, Kansas City, Mo. General patronage.

Jensens, Farnsworth and Eagan Join "Only" Club

Am starting the New Year with a few reports which should have been in before, which negligence isn't in accord with the spirit of O'Hara, J. C. Jenkins and the others who put some sunshine into this game of ours so regularly.

The "Herald" being the only paper that I send reports to, it seems fitting to wish the members of the "Herald Only" Club an exceptionally happy and prosperous New Year, with flops few and far between, and clean-ups many.

R. FARNSWORTH,
Princess theatre, Waterbury, Conn.

We would like to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

JENSEN BROTHERS,
Victory theatre, Pauls Valley, Idaho.

I want to join your "Herald Only" Club.

The "Herald" has certainly been of great benefit to me, as I am a new man in the business. I would not think of buying a group of pictures without consulting the "Herald."

H. J. EAGAN,
American theatre, Wautoma, Wis.

NOTE: Enrollments this week bring the club membership to 112.

Candidates in the "Herald Only" Club Favorite Star Contest are named upon the following page, "nomination speeches" by members, illustrated, appearing upon subsequent pages.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.
Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

The Age of Desire, with a special cast.—Don't think much of this from any standpoint.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

The Brass Bottle, with a special cast.—Very good program picture. Good photography, good acting and will please most people.—B. F. Huestis, Community theatre, Harbor, Mich.—Small town patronage.

Thundergate, with a special cast.—From a production standpoint, would report that this one is okay, and cast is very good and all details are attended to, which are very important in a Chinese story, but what is the matter with it? I don't know, but after about half through you begin saying to yourself, will this never end? I am very sure the picture will not do.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Penjola, with Anna Q. Nilsson.—I just wish I could think as well of all pictures as I do of this. Far better than average and far better box office receipts. Seven reels.—Eugene Saunders, Saunders theatre, Marvard, Ill.—General patronage.

The Bad Man, with Holbrook Blinn. Very good picture for Saturday night Little too rough for Sunday. I played it on Sunday and wished I had on Saturday instead. Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—Very good picture and gave wonderful satisfaction. Many laughs in it. The titles are very good and we are told that the picture follows the stage play very closely. Will register at the box office if worked. Eight reels C. E. Corrington, Clintonia theatre, Clinton, Ill. -General patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—One of the most pleasing of the year. Had more people say it was the best they ever saw than any picture for some time. Business real good, as everyone has read of "Potash and Perlmutter." Eight reels.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—Buy this one and then sit down and watch your patrons enjoy it. I heard one old man say as he went out the door, "Them two Dutchmen were sure funny."—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Ashes of Vengeance, with Norma Tal

"Herald Only" Club Names Favorite Star Candidates

At press time the following stars, listed in order of nomination, have been entered by "Herald Only" Club members in the "Herald Only" Club Favorite Star Contest:

LOUISE FAZENDA
CORINNE GRIFFITH
VIOLA DANA
CLAIRE WINDSOR
ELAINE HAMMERSTEIN
SHIRLEY MASON
LOUISE LORRAINE

Nominating "speeches"" by club members, illustrated with pictures of favorite stars designated, are presented upon subsequent pages of this department this week. Corinne Griffith was nominated by V. G. Bollman in last week's issue and Louise Fazenda by William H. Creal the week preceding.

As previously stated, all "Herald Only" Club members are qualified to nominate candidates. When nominations are closed a special ballet will be provided and the winner determined by count of votes cast. Members who have named various stars in previous communications not definitely nominating them are requested to again submit their selections.

madge.—With the following that Norma has here, it failed miserably. I am still fighting for a reduction. Better lay off this unless they like costume pictures. The star won't draw in this. Nine reels.—Fred Meyer, Pershing theatre, Kansas City, Kan. —General patronage.

Ashes of Vengeance, with Norma Talmadge.—No one could possibly dispute the fact but what this is really a wonderful picture. Costume, that's true, but a fine one of its kind. It will appeal to your better class of patronage and they will tell you about it. Norma Talmadge is at her best in this one and Conway Tearle offers excellent support. If your patrons like a high class costume picture I would say buy this one.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Ashes of Vengeance, with Norma Talmadge.—As good as "Robin Hood." One of the outstanding pictures of all time.—R. S. Wenger, Victory theatre, Union City, Ind.—General patronage.

The Bright Shawl, with Richard Barthelmess.—A dandy. One that will send them away pleased. Business very good on this one.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Dulcy, with Constance Talmadge.—Connie was a delightful dumbbell in this one all right, but she wasn't half as dumb as I was when I put it on as a Christmas attraction. It's her usual program picture only and should have been sold as such. We had to put it on at extra admission and we didn't give our patrons their money's worth.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Penrod and Sam, with Ben Alexander.—Very good picture. Good business. More rotten service out of Des Moines. Shifted pictures. Arrived last minute. Seven reels. W. W. Watt, Casino theatre, Sac City, Iowa. —Neighborhood patronage.

Her Reputation, with May McAvoy.—One of the real good ones. Better than lots of specials and sold as a program picture. Has everything in it from a flood to a forest fire, but no drawing power, as the name doesn't mean anything if you don't know the story. Seven reels.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

The Girl of the Golden West, with a special cast.—A very ordinary semi-Western strung out in eight reels (at least three too many). Pleased those of our folks who like Westerns.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Children of the Dust, with Johnny Walker. —Was a good picture, but too cold for folks to venture out; 17 degrees to zero. Seven reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Wanters, with a special cast.—A picture you can get behind and give a big boost, as it's a great deal better than the average. This will appeal to the women much more than the men. If you have this one coming, get behind it. It's there. Received a perfect print from St. Louis on this picture. By the way, do not mention little Richard Headrick's name in your advertising, as he has been cut out. The photos even show him, but he just isn't there. Lost money, due to snowstorm. Seven reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Within the Law, with Norma Talmadge. —Very good picture. First National has several good pictures; if an exhibitor could just depend on getting his picture on time, or getting it at all, or getting a print that wasn't ready for the junk heap. Eight reels.—W. W. Watt, Casino theatre, Sac City, Iowa.—Neighborhood patronage.

Within the Law, with Norma Talmadge.—This is a good picture. Much better than "The Voice from the Minaret." We just did fair on account of high rental and extreme cold weather, but on the last four pictures that we have run of Norma's we have made very little, as the box office does not harmonize with the rental. Eight reels. —E. E. Gailey, Crystal theatre, Wayne, Neb. —General patronage.

The Woman Conquers, with Katherine MacDonald.—This is the first MacDonald picture we have shown and it went over in nice shape. Story is very good and work of star and cast is very good. Have seen several knocks on her pictures and figured this was about her best one. It went over good, although there are few impossible situations in it. For instance, they are up in the North country and make a two-day trip by dog sleds and the city guy pulls in with the rest of them with his summer hat and light gloves, dressed just as he left the city, and all the rest of them dressed in big furs and nearly freezing and he apparently didn't feel the cold. Why do they pull that kind of stuff? Half of your patrons won't see such things, but some of them do. It is a good program picture, though, and will get by in nice shape with a two-reel comedy with it. Five big reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

White Shoulders, with Katherine MacDonald.—This was the best picture we ever had from this star, which pleased our patrons. Six reels.—Albert Stalder, Spicer theatre, Akron, Ohio.—General patronage.

What a Wife Learned, with a special cast. —Good picture but comedy spots miss fire and Milton Sills too good an actor for the part given him. John Bowers and Miss de la Motte very good. Drew good. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Jealous Husbands, with Earle Williams. —An average picture, pleasing and displeasing the average movie fan and doing an average business. Seven reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Wandering Daughters, with a special cast.—Just an ordinary program. Will not please.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Wandering Daughters, with a special cast.—The flappers did not like this picture as it struck too close to home. Photography very good, but action not so good. Any actor we ever saw could do as good work as any of the bunch in this film. Just an ordinary picture.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

The Isle of Lost Ships, with Milton Sills. —One of the best pictures I ever ran. It has everything to make up a real picture. Get behind this.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Isle of Lost Ships, with Milton Sills. —This is certainly a most interesting picture and the story a little different. The work of Sills good and photography fine. When the cruiser came steaming up with black smoke belching from her stacks to the rescue, you should have heard them cheer. Boy, they ate it up! Seven reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Slander the Woman, with Dorothy Phillips.—This is a good Northern picture with some very beautiful shots and fine work on the part of the star, who is ably supported. Had many favorable comments from my patrons. Second night better than first, so they must have been pleased with the picture. Seven reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Slander the Woman, with Dorothy Phillips.—Very good picture that pulled them in. Good cast, good story and a box office title. By all means use the trailer. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Sunshine Trail, with Douglas MacLean.—A very good picture with lots of action. Douglas is sure some star. If you want a money getter, book "The Hottentot" and get right behind it and boost and advertise it. The best money getter I ever ran at a small admission. Five reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

The Sunshine Trail, with Douglas MacLean.—Just an ordinary program. Will not

EXHIBITORS HERALD,
Chicago, Ill.
Favorite Star Editor:
I nominate
.....
for the "Herald Only" Club Favorite Star Contest.
(Signed) .....
.....
.....

satisfy.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

The Sunshine Trail, with Douglas MacLean.—A good clean comedy-drama that pleased a small crowd. Print in good shape. Five reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

The Scarlet Lily, with Katherine MacDonald.—Just about an average MacDonald picture. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Scarlet Lily, with Katherine MacDonald.—Something more than just a MacDonald, for there were some good supporting stars in this one that put it over as well as it could be done. Boys, if Katherine is an actress we are all mighty poor judges, but the box office tells the same sad story every time. Rental was right but receipts rotten. Five reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Fury, with Richard Barthelmess.—If producers are wanting an example of a long padded picture they will not have to look further. Here it is. The brutality of the picture did not set well with the fans. The only remarkable thing of the picture is Barthelmess's acting. As an actor he cannot be surpassed. The picture as a whole failed to go over. Nine reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Fury, with Richard Barthelmess.—Here is a peach of a picture, but could have been done in seven reels. Fair at the box office, considering the weather and fireside radios. It's hard to get them to leave the feather cushions on cold nights. Nine reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Fury, with Richard Barthelmess.—Here is a very good picture but failed to draw, as they are not strong for Barthelmess here. Nine reels.—R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

Lorna Doone, with Madge Bellamy.—Here is a dandy picture. A little slow in places but very much liked and drew well. Seven reels.—Mrs. R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

Lorna Doone, with Madge Bellamy.—Here is another good one from First National. It is an old costume picture but is a very pretty and well produced picture. Story is good and especially for those that have read the book it will go over fine. If your patrons liked "Smilin' Through" they surely like "Lorna Doone," and there is more action in the latter. Both stars do some fine work and Madge Bellamy is sure easy to look at in this one. We did not get out and boost this nor have any special music with it as it has got to the time of the year up here when the bears and most of the patrons crawl in a hole for the winter and you can only drive out only about so many in small town, but this went over fine and will please where good pictures are appreciated. Seven reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

Circus Days, with Jackie Coogan.—A real box office bet, not only because Jackie Coogan is in it but also because it is a circus picture. Put the two together and you have a combination which is hard to beat. Six reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Circus Days, with Jackie Coogan.—This sure is some picture. Everything there. Kid picture, of course, but all the grown-ups like this kind. Great direction, story, photography. Don't miss it.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Circus Days, with Jackie Coogan.—If I could charge adult prices for children, would have made a hat full of money. Six reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Bell Boy 13, with Douglas MacLean.—Well, all I can say to this is that I would hate to live in a community where they could not laugh at this one. Good enough for anybody. Five short reels.—Lester Leek, Club House theatre, Jackson, Wyo.—General patronage.

Bell Boy 13, with Douglas MacLean.—Real funny picture that pleased and drew good. Five reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Jenkins' Candidate, Viola Dana, to Send Photograph

(EDITOR'S NOTE: J. C. Jenkins' nomination of Viola Dana required three letters and an enclosure. They are given in the order of receipt.)

I hereby nominate the Queen of the Movies, Viola Dana, as a candidate in the "Herald Only" Club Favorite Star Contest.

Miss Dana is not only as fair as the "Lily of the Valley," but she's an American Beauty in full bloom, and I predict for her the most sweeping victory ever recorded.

As president and general manager of the "Dana Only Club," the boys are instructed to draw on me for campaign expenses. Pay no attention to rumors that Miss Dana is going to Bullhead Corners to spear dogfish salmon with Fishy Phil Rand. That's propaganda put out in the interest of Rawhide Rosie.—J. C. JENKINS, Auditorium theatre, Neligh, Neb.

I have wired Viola Dana as follows:

"I have nominated you as my candidate in the exhibitors' popular star contest and if you will rush your latest and best photo to Exhibitors Herald, 407 South Dearborn Street, Chicago, I will forgive you for permitting that interview with Fishy Phil Rand. Hurry, please. Very important.

J. C. JENKINS.

I enclose reply to my telegram to Miss Dana:

"Am sending photo to Herald today. Many thanks for forgiveness and regards. Viola Dana."

J. C. JENKINS.

VIOLA DANA, Metro star, nominated by J. C. Jenkins, Auditorium theatre, Neligh, Neb., as a candidate in the "Herald Only" Club Favorite Star Contest. As the photograph dispatched to this paper by the star in response to Mr. Jenkins' wire had not arrived at press time, this likeness is presented temporarily. The special photograph will be reproduced upon receipt. (The geography accountable for this delay undoubtedly acounts also for Philip Rand's failure to have his stellar nomination in by press time.)

The Hottentot, with Douglas MacLean.—An excellent picture which was ruined by a poor print. St. Louis must have found this in the County Hospital. Many people were here who had seen the picture before and left before it was over because they said the best parts were cut out. No connection between the reels at all. Oh, yes, it is great stuff to be an exhibitor in a town of only a few thousand population.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Hottentot, with Douglas MacLean.—A knockout. Should please 100 per cent. Six reels.—S W. Filson, Opera House, Scott City, Kan.—General patronage.

The Eternal Flame, with Norma Talmadge.—All reports, or most of them anyway, from brother exhibitors seem to be that this is not as good as "Smilin' Through." Well, it is not as good from story and from entertainment standpoint, but believe it cost more to produce and there are some fine sets and some swell costumes used. We do not think it will please near as well as "Smilin' Through," but if it can be bought right will please about 75 per cent. Eight reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

Fools First, a Marshall Neilan production.—There is plenty of action in this picture and story will go over fairly well, but personally we did not care for it as believe there is little too much knife and killing in it to make good food for the young people's minds, especially the boys. Some liked it, some didn't. Would say it is about a 50-50 picture. Six reels. Film in good shape.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

Mighty Lak' a Rose, with a special cast.—If producers would make more pictures like this one we small town exhibitors would have less opposition from the church and greater receipts, while the censors would soon cease to be. Brother exhibitor, if you haven't played this picture get busy right away and book it, as it will please the most critical audience anywhere. Eight reels.—M. A. Manning, Opera House, Baldwin, Wis.—Town and country patronage.

Mighty Lak' a Rose, with a special cast.—A nice little picture that pleased most of our patrons, but not anything to rave about.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Mighty Lak' a Rose, with a special cast.—Here is one of the very best pictures we ever showed in our house. Boys, get this and get back of it and tell your patrons you are going to show them a real picture. It has everything to make it a great picture, but you fellows in small towns be sure and get the music cue and get a violin and piano to cue and play the picture, as this is what puts it over, for the music is really what makes the picture go over so big. It will please 100 per cent. We had more comments on this than on any picture we ever ran. We ran it New Year's during the coldest weather in years and during a terrific blizzard, so lost money on it, but we are going to get a return date on it and know that First National will give it to us right for a return date. They sure treat us right and the service out of the Milwaukee office is Double AA No. 1. We have run a lot of First National pictures

Armentrout Names Claire Windsor as Fourth Entry

Without a doubt, Claire Windsor will walk away from all of the other stars in the Favorite Star Contest. Because I believe it, I hereby nominate Claire Windsor for the "Herald Only" Club Favorite Star Contest.

If the members of the "Herald Only" Club were not scattered all over Canada, United States and Nebraska, I would go out and electioneer for this star. Without a doubt, she is one of the sweetest women on the screen (and at the box office) today.

Why not more Illinois names on the "Herald Only" list? What is the trouble with Saunders at Harvard? I enjoy reading his reports as I know I can depend on them. Also, there is Gus Cook at Dunee, A. E. Berlin at Rock Falls, and those people at Peck's theatre at La Salle.

All of these people are running good stuff, judging from their reports to the "Herald," so why not their names on the "Herald Only" list? There should be more Illinois names than any other state, because it is published here in Illinois, if for no other reason.—RUSSELL ARMENTROUT, K. P. theatre, Pittsfield, Ill.

CLAIRE WINDSOR, at present abroad at work in "A Son of the Sahara" for First National, Russell Armentrout's entry in the Favorite Star Contest.

in the last two years and can buy them just about as cheap as from other exchanges, and when you pay for a good one from First National you know it is a good one. **We insist on picking our own pictures and pick them entirely from reports taken from "What the Picture Did For Me" department and get stung but very few times, but if didn't get stung once in while there wouldn't be much fun in the business.** Film was new. They are always good out of the Milwaukee office. Eight reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

One Clear Call, with a special cast.—Here is a real show. We ran it just a week ahead of "Mighty Lak' a Rose" and didn't get out and boost it very much, but if you get behind this and boost, it will stand up for anything you can say about it. Fine acting by a very fine cast. Good story with a good moral. All in all, it is a very fine picture and your patrons will tell you so after they see it. Film in fine shape. Eight reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

Sowing the Wind, with Anita Stewart.—Miss Stewart is a real actress, but I don't enjoy seeing her act in a picture of this kind. It is the some old story of the high-toned dives, she being the daughter of the leading lady in the dive. Poor, I vote. Film very bad also. Seven reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Tol'able David, with Richard Barthelmess. One of the best I ever ran. The title is hard to exploit, but if you can get them in it sure will please. Rain and cold weather caused me to lose money, but no fault of the picture. Seven reels.—Kenney Lloyd, Spad theatre, Dierks, Ark.—General patronage.

Sonny, with Richard Barthelmess. Here is a very fine picture for any size town. We have run three or four of this star's pictures and consider it as good or better than any so far. For real good entertainment it is as good as many of the so-called specials. Can be bought right and will please most any audience. Six reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

Money, Money, Money, with Katherine MacDonald.—A very good program picture with well sustained interest throughout the story. Admirers of Miss MacDonald will like her in this one. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Mother o' Mine, with a special cast.—I think that "Mother o' Mine" is one of the most touching pictures I have run in a long time. I have had them to tell me it was the best picture they ever saw. Boost it and get behind it. Sure a 100 per cent picture. Seven reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

Kindred of the Dust, with Miriam Cooper.—An interesting story well acted. A picture that will please any audience. Drew well. Eight reels.—W. S. Owen, Russell theatre, Brunswick, Mo.—Small town patronage.

Hurricane's Gal, with Dorothy Phillips.—If your patrons like action, give them this one. A real picture and, if you can buy it right, be sure to play it.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Daddy, with Jackie Coogan.—The more one studies and analyzes this subject the more he is led to believe it is a great picture. If you know of anyone who can act more natural than little Jackie, lead me to him or her. Business was only fair. Six reels.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

My Boy, with Jackie Coogan.—Good. Educational as well as interesting. Five reels.—Lester Leek, Club House theatre, Jackson, Wyo.—General patronage.

One Clear Call, with a special cast.—"One Clear Call" is a 100 per cent picture. A picture that will make you think. Thrills, tears and laughs. Book it and boost it. Fair business on cold nights. The Ku Klux Klan scene is very good. Seven reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

The Kid, with Charles Chaplin.—Did not please as well as expected. Advertised it as a roaring comedy, while there is little comedy in it. Six reels.—Lester Leek, Club House theatre, Jackson, Wyo.—General patronage.

The Dangerous Age, with Lewis Stone.—Very good picture. Over-rated by exchange, however. Star no drawing power here. Attendance poor. Film O. K. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

A Thousand to One, with a special cast.—Passed muster as a regular program picture and pleased 90 per cent of big house. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Lonely Road, with Katherine MacDonald.—If they like the stately Katherine this picture will please immensely. Many, particularly the women, said they liked this better than "Woman Proof," which we had in another theatre at the same time. Tells the story of a separated couple and a little kid helps put it over.—Ben L. Morris, Elk Grand theatre, Bellaire, Ohio.—General patronage.

Trouble, with Jackie Coogan.—Had to buy this one in order to get some of Jackie's later ones. If you have it bought, shelve it. Takes three and a half reels to get started. They went to sleep on this one. Short reels. Five reels.—H. E. Partrick, Palace theatre, North Rose, N. Y.—Small town patronage.

Oliver Twist, with Jackie Coogan.—Neither pleased nor drew. The old-time ones do not please this generation. Not enough comedy to please the kids. Eight reels.—Lester Leek, Club House theatre, Jackson, Wyo.—General patronage.

Rose of the Sea, with Anita Stewart.—Wish now that I had taken advice of other exhibitors' reports on this one. There is absolutely nothing to it. Rotten, and would advise against showing it, as it will not please your patrons.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Smilin' Through, with Norma Talmadge.—This is, of course, a little old, but a number of my patrons had asked for it so I played it, and with the mercury to 20 below, I was surprised how people turned out. It is a very fine picture and Norma is wonderful. If you have not played it, do so, as it is a most satisfactory picture and cannot help than please. Print in excellent shape. Eight reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Back to God's Country, with a special cast.—Title good. Acting fine. Dog does some wonderful acting, and scenery—oh, boy! Book it and boost it and clean up at an advance price. I ran it Christmas night to full house. Can be bought right. Print good. Town of 1,000.—R. B. French, Liberty theatre, Humansville, Mo.—General patronage.

East Is West, with Constance Talmadge.—All the boys seem to agree that this is a real good picture for any theatre or size of town and we will agree with them, for it really is a fine offering. Constance does some real work in this and there is plenty of comedy and good story and should please 90 per cent. Eight reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

East Is West, with Constance Talmadge.—Here is a corking good picture of its kind. All characters well sustained and our Constance took the bit in her teeth and ate up the role of "Ming Toy." Seven reels would have been ample to put this over. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

East Is West, with Constance Talmadge.—A good one if you get it all. They sent us a bum film. Misframes and parts gone.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

Fox

Eyes of the Forest, with Tom Mix.—A fine picture. Mix does some stunts in this one. Played to a big crowd and pleased 100 per cent. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Governor's Lady, with a special cast.

—May be a good picture somewhere, but fell flat here. Business rotten with capital R. Did not take enough in two days to pay for picture. Made good on following Fox specials. "Soft Boiled," "Eleventh Hour," "St. Elmo," "Silent Command," "Hell's Hole" and "Cameo Kirby." Small town exhibitors, look out for "Monna Vanna," "Governor's Lady" and "Does It Pay?" Buy them right. Eight reels.—W. W. Watt, Casino theatre, Sac City, Iowa.—Neighborhood patronage.

The Governor's Lady, with a special cast. —Too long and slow moving. Had some very favorable comments. Showed two days to awful poor business. It was a "flop" as far as box office concerned. Eight reels. —S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

When Odds Are Even, with William Russell.—A fine picture. Pleased 100 per cent. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Kentucky Days, with Dustin Farnum.—Fair program picture but action too slow. This is one bad characteristic that accompanies nearly all of this star's pictures. Six reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

The Shepherd King, with a special cast —Good picture. Pleased well, but is better for city unless used in connection with churches.—C. S. Malone, Casino theatre, Eldorado, Ill.—General patronage.

Cameo Kirby, with John Gilbert.—Good picture. Two days' run. Too cold to draw much business. Those that saw it were well pleased. Seven reels. Print good—W. H. Silver & Son, Grand theatre, Princeton, Mo. -Neighborhood patronage

Cupid's Fireman, with Charles Jones.—Fair fireman picture but when I advertise Charles Jones my patrons are looking for Western. Jones has lost his drawing power here.—W. W. Watt, Casino theatre, Sac City, Iowa.—Neighborhood patronage.

South Sea Love, with Shirley Mason - Not much in the way of originality The usual South Sea Island formula in pleasing surroundings that make a good winter time picture. It got by.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

South Sea Love, with Shirley Mason.—Good little program picture and drew good house. Mason is well liked here She does good work. Five reels.—Majestic theatre, Mauston, Wis.—General patronage.

The Gun Fighter, with William Farnum. A real good picture. Five reels —L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Big Dan, with Charles Jones.—Just fair. Why don't they leave Jones in Westerns, where he is a good drawing card" W. W Watt, Casino theatre, Sac City, Iowa.—Neighborhood patronage.

Big Dan, with Charles Jones.—Positively the best I have ever run of this star Story fine. Enjoyed by everyone. Big business for three days. Six reels.—Peck's theatre, La Salle, Ill.—General patronage.

The Eleventh Hour, with Shirley Mason and Charles Jones.—An "honest to goodness" melodrama. Book it. Caused more talk than any we have run for quite a while. Seven reels.—W. S. Owen, Russell theatre, Brunswick, Mo.—Small town patronage.

Hell's Hole, with Charles Jones.—Don't fail to book this one. Box office breaker. Town of 7,500. Seating 1,250.—Palace theatre, Blackwell, Okla.—Neighborhood patronage.

Hell's Hole, with Charles Jones.—This picture pleased all who saw it. Jones a good drawing card in picture of this kind. Did a fair business to be right after holidays. Used Imperial comedy, "The Two Johns." Some comedy. Everybody pleased. Admission fifteen and twenty-five cents.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Six Cylinder Love, with Ernest Truex. Good program picture, so I am told by operator, rewind boy and two deadheads. No cash customers ventured out in the first zero weather in years.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage

Soft Boiled, with Tom Mix Here is some picture One of the best pictures Mix ever made. Pleased 100 per cent, but weather so cold not many were out. Don't be afraid to boost it. As good as any Lloyd comedy, and you can buy it right. Eight reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

Soft Boiled, with Tom Mix.—Very good picture. Did good business with a Diphtheria scare in town. A money maker if you can buy it right. Fox about as fair as any producer on prices. Eight reels.—W. W. Watt, Casino theatre, Sac City, Iowa. —Neighborhood patronage.

Soft Boiled, with Tom Mix.—Good picture, but no story for Mix. Bought it for two days but used it only one day. Glad of it, as will fall flat. Matinee was fair but evening fell very flat. Attendance fair. 7,200 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage

Skid Proof, with Charles Jones.—This was a dandy picture. A little different from Buck's other pictures but the type of picture pleased my patrons as well as Wallace Reid's pictures of this type.—A. L. Veatch, Princess theatre, Morganfield, Ky Small town patronage

Three Who Paid, with Dustin Farnum.—A good picture of this type, with lots of blood and thunder stuff. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill. General patronage

Three Who Paid, with Dustin Farnum.—Fair Western. Five reels C. A. Mendenhall, Star theatre, Oregon, Ill.—Neighborhood patronage.

Three Who Paid, with Dustin Farnum.—Not so good and failed at the box office Poorest direction we have had in a picture for some time and, as usual, the show manager was the punk who got the blame, but at that it's a great life, if you have a very lenient banker. Five reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

The Footlight Ranger, with Charles Jones. —Paper misleading, title misleading, Charles Jones out of place. The story was very good, but not for the He Man such as we have always classed Jones. Fell flat second day. Five reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Honor First, with John Gilbert.—Good picture. Pleased well. But the weather man played havoc with me. Five reels.—J. E. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

The Town That Forgot God, with a special cast.—Dandy fine picture. Should do well in any town or city I broke all house records on Christmas night. Nine reels.—Wm. Maloney, Orpheum theatre, St. Bernice, Ind Small town patronage

Brass Commandments, with William Farnum. The kind of picture this star should have stayed in all the time As it is now,

Elaine Hammerstein, Fifth Entrant, Thompson Choice

I note that the exponents of beauty a la Rawhide Rosie, Viola Dana, Fritzi Friganzi, et cetera, are now getting busy and are stalling for something or other, probably until their choice can take a course in beauty culture so as to get them up close to arc lamps for a closeup. I think this here bird, Phil Rand, what is always tryin' to get his choice in the limelight, would feel ashamed of himself after the awful exposure J. C. brought upon him, and probably J. C. feels kinda sheepish himself for allowing his ardor for some particular female to run away with him and thus bring such disgrace on an old friend like P. R.

Of course, it is easy for an expert on beauty like me to pick a winner, but some of these fellows are just as like as not to be thinking of going fishing or something else when they send their nominations in, and of course you would not expect them to use much good judgment in a case like that.

When these other girls stack up against Elaine Hammerstein, she who is my choice, if they any of them get as far as 1st base with her it will be a face contortion contest with some of them and then she will be all the way home with the bacon before they know she has hit the ball. In picking out a beauty entrant for this contest I have tried to pick out a girl what will be a winner as well as one whose beauty will last until the judges can get around to see her. If we have a rain or a windstorm and some of those other ones what may be proposed is caught in it, it will be all over, for they will have to take the whole course over again, as most of their beauty is easy to get at any drug store.

If my choice is beaten in this contest, then I will know that Phil Rand or J. C. and one or two others what I might mention has got undue influence with the judges and have put a grate fear in there heart.

I only hope she will not leave me to fight this battle alone, for I know the politicians are going to be mixed up in this beauty contest to a grate extent.. They are always mixed up with such things. Ain't you noticed it?

My nomination as made before still stands.—H. P. THOMPSON, Liberty theatre, Pardeeville, Wis.

ELAINE HAMMERSTEIN, starring in Truart productions, H. P. Thompson's candidate for "Herald Only" Club Favorite Star Contest honors.

Shirley Mason Sixth Star In List; Named by O'Hara

I would like to know where Bill Creal ever got the idea that he was a good judge of beauty, when he has the nerve to enter Louise Fazenda at the head of the list in the "Herald Only" Club Favorite Star Contest.

Just because he has the advantage of exhibitors such as J. C. Jenkins, Elmer Gailey and myself in that he can stand in front of the Suburban theatre and watch hundreds of those painted dolls troop past and each one gives him the goo-goo eyes until he is plumb loco, I am going to prove to the "Herald Only" Club that I am a real judge of beauty by entering Shirley Mason as the most beautiful of the screen stars.

She is the fairest Lily of the West Coast.—F. J. O'HARA, Community theatre, Elgin, Neb.

SHIRLEY MASON, Fox star, F. J. O'Hara's entrant in the Favorite Star Contest.

he is a dead number at the box office. If he goes over in your town, remember this is a good one of its kind and act accordingly. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Bells of San Juan, with Charles Jones.—Not much to this. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Truxton King, with John Gilbert.—An exceptionally good program picture which drew only poor on account of the cold weather, being 8 below zero. The nice firesides seemed to have kept them for the first time at home. Pleased 100 per cent those who saw it. Six reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

Boss of Camp 4, with Charles Jones.—Here is the kind that your blood-thirsty fans will like. A fight every time you bat your eye. This will please the Jones fans. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Boss of Camp 4, with Charles Jones.—Here is five reels of "Buck" Jones and the kind that pleases his followers. Print fair. Five reels.—H. H. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Boss of Camp 4, with Charles Jones.—Fine picture. Plenty of pep. Well liked. Had good business.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Brass Commandments, with William Farnum.—No good for us. Film in bad shape.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

Man's Size, with William Russell.—A splendid program. This star is always good.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Custard Cup, with Mary Carr.—Mary Carr takes very good in our small town patronage. She is a wonderful star for her age. Seven reels.—Hazel Roberts, Cozy theatre, New Windsor, Ill.—General patronage

Do and Dare, with Tom Mix.—Old but good. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Do and Dare, with Tom Mix.—About the poorest thing ever on the screen. Will not please the Mix fans. Only a blind man would like this, and he wouldn't like it if he could see. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Three Jumps Ahead, with Tom Mix.—A good comedy Western that drew a good house. Film rainy and some parts missing, out of Buffalo exchange. Five reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Three Jumps Ahead, with Tom Mix.—A regular Mix picture. They all satisfy the people.—Bert Silver, Silver Family theatre, Buffalo, N. Y.—General patronage.

In Arabia, with Tom Mix.—Tom's always a drawing card for me. My patrons expect action when I get him and they were well pleased with "In Arabia." Full house. Town of 1,000.—R. B. French, Liberty theatre, Humansville, Mo.—General patronage.

In Arabia, with Tom Mix.—Tom Mix is the only business getter in a small town, because he can play to suit the people that live in it and this town happens to be Rossiter. I wish that all Fox stars had the same drawing power as Mix. Book "Arabia." Five reels.—F. Fera, Victory theatre, Rossiter, Pa.—General patronage.

Romance Land, with Tom Mix.—This is a typical Mix picture. Very pleasing to the Mix fans. We like Fox programs for Saturday. Five reels.—W. S. Owen, Russell theatre, Brunswick, Mo.—Small town patronage.

Romance Land, with Tom Mix.—Rotten. I mean the condition of the film. So rainy could not tell what story was about. Forced to quit Fox on account of bad condition of film. Five reels.—C. M. Vail, Blende theatre, Benton, Wis.—General patronage.

Youth Must Have Love, with Shirley Mason.—This is old, but a good one. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Face on the Bar Room Floor, with Henry B. Walthall.—A real good picture in which Walthall does some real acting. Six reels.—Jno. F. Vinyard, Star theatre, Winslow, Ind.—General patronage.

Oath Bound, with Dustin Farnum.—Very good. A great little story that will please the majority of your patrons, beside the good stars that play in it. You'll say so too if you will play it. Five reels.—F. Fera, Victory theatre, Rossiter, Pa.—General patronage.

Chasing the Moon, with Tom Mix.—A regular Mix picture. Lots of action.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Neighborhood patronage.

A Fool There Was, with a special cast.—A fine picture. One that pleased all. Could stand in the lobby after the show. All good comments.—Wm. Maloney, Orpheum theatre, St. Bernice, Ind.—Small town patronage.

The New Teacher, with Shirley Mason.—A good program picture.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

Monte Cristo, with John Gilbert.—A very fine picture. Perhaps too heavy for a popular knockout but one that everyone will speak well of and I believe it is the only picture I have ever shown in my house that both my mother and father came to see twice, so I should classify this, I expect, as "good picture with universal appeal."—Ten reels, good condition.—Chas. L. Hyde, Grand theatre, Pierre, S. Dak.—General patronage.

Monte Cristo, with John Gilbert.—Very good picture. Bought at right price, though just cleared. No fault of picture. Bad weather and strong opposition. Ten reels.—M. C. McLeod, Patricia theatre, Powell River, B. C., Can.—Small town patronage.

The Village Blacksmith, with a special case.—This is another winner. Pleased 100 per cent. If you haven't played it, play it, for this one will please. Six reels.—Wm. Maloney, Orpheum theatre, St. Bernice, Ind.—Small town patronage.

The Village BlackSmith, with a special cast.—Put this on with Ladies Business Circle of the Presbyterian Church and did good business. They seemed to like this one. The ladies had special tickets made and sold in advance.—A. L. Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

The Fast Mail, with Charles Jones.—Good for me. All Jones productions make good here. Eight reels.—Wm. Maloney, Orpheum theatre, St. Bernice, Ind.—General patronage.

Without Compromise, with William Farnum.—A good Bill Farnum picture. Pleased his followers O. K. Print good.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

Stepping Fast, with Tom Mix.—This picture was nothing startling and scarcely satisfied the most ardent Mix fans. The print was in poor condition. Business was also away below normal.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Nero, with a special cast.—I can't say anything good for this one. If you are in a small town, lay off. I raised the admission on this and was sorry. I was gone before the show was over. Twelve reels.—Wm. Morrow, Orpheum theatre, St. Bernice, Ind.—Small town patronage.

Goldwyn Cosmopolitan

In the Palace of the King, with Blanche Sweet.—A very fine costume play. Much better than the average that we have been flooded with lately. If the public had not been already overfed with costume plays I am certain that this one would have been more appreciated. 7½ reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

In the Palace of the King, with Blanche Sweet.—Boresome. I could not fine one patron that liked it. I had it bought for four days and took it off the second day. The entire receipts for Sunday and Monday did not pay the film rental. Eight reels.—T. G. Thompson, Grand theatre, Rochester, N. Y.—General patronage.

The Eternal Three, a Marshall Neilan production.—Good average program picture. Not up to Neilan's standard, to my estima-

tion. Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

Little Old New York, with Marion Davies.—Broke attendance and receipt records. Paid a big price and sold it at 25 and 40 cents and made some money. One show each evening and matinee.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

The Steadfast Heart, with a special cast.—Good. Nice program picture. Seven reels.—Jos. C. Staak, Royal and Strand theatres, Carroll, Iowa.—General patronage.

Six Days, with Corinne Griffith.—A very good picture but did not do much business with it.—Chas. Prokop, Rex theatre, Wahoo, Neb.—Neighborhood patronage.

Six Days, with Corinne Griffith.—Our patrons did not care for this one. 8,130 feet. Good attendance first day, fair second.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Ragged Edge, with Alfred Lunt.—Personally we did not think much of this, as it is rather draggy and has not enough action to please most of the audience, but we had several good comments on it and it will get by, but if you are looking for action steer clear of it. It will need a good two reel comedy with it to make a good show. Seven reels. Film in good shape.—Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

The Ragged Edge, with Albert Lunt.—A good picture in my opinion.—Chas. Prokop, Rex theatre, Wahoo, Neb.—Neighborhood patronage.

Three Wise Fools, with a special cast.—Listed as a special but did only program business for us after heavy advertising. On account of high rental, I played it at a loss.—T. G. Thompson, Grand theatre, Rochester, N. Y.—General patronage.

Souls for Sale, a Rupert Hughes production.—Not as good as expected. Wouldn't call it anything but a program picture. Don't pay too much. It won't draw. Eight reels.—R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

The Green Goddess, with George Arliss.—Green lemon for me. Usual high rental for ordinary picture. As usual with Goldwyns, lost money.—T. G. Thompson, Grand theatre, Rochester, N. Y.—General patronage.

Enemies of Women, with Lionel Barrymore.—Positively a wonderful picture. Suitable for a small town or a big town. Don't be afraid of it. Boost to the skies. It is great. Eleven reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Enemies of Women, with Lionel Barrymore.—People went away pleased. Remarks good. Did better the second night. Six below zero when played. Don't fail to play this one, because it will get you the money.—Palace theatre, Blackwell, Okla.—Neighborhood patronage.

Enemies of Women, with Lionel Barrymore.—Not the right kind of picture for our trade. Lost more on this than on "Three Wise Fools." Followed it with Herbert Rawlinson in "A Million to Burn" and did double the business.—T. G. Thompson, Grand theatre, Rochester, N. Y.—General patronage.

Mad Love, with Pola Negri.—One of the rottenest pictures in the forty-eight states. Lay off this one. If you want to quit business run it and ask somebody that knows; he will tell you the same as I. Five reels.—Louis Erlain, Dome theatre, Pittsburgh, Pa.—General patronage.

Broken Chains, with Colleen Moore.—Fine. We call it a special and think it the best Goldwyn we have had in a long time. Everything in it a good showman wants. Ran it Saturday with Our Gang in "July Days." Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Broken Chains, with Colleen Moore.—This is a very good picture. Miss Moore does some very fine emotional acting. There is a good fight and they jumped their horses over a canyon where bridge had dropped, which is very good. Played with Lloyd in "Get Out and Get Under." Made a good program. Seven reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Lost and Found, with House Peters.—Like a bunch of other Goldwyn pictures, has done nothing for me. Will pass as a fair program picture. Seven reels.—Mrs. R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

The Christian, with Richard Dix.—A mighty fine story well acted but why, Oh why, do the powers that be insist on distorting the religious atmosphere to an extent that ruins the entire plot? This will go over big in a strictly Catholic community but it will bring a lot of sour criticism where this angle is not desired. Our gross was $6.00 the second night. Must be our folks were not much pleased. Nine reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Look Your Best, with a special cast.—This was advertised as a real comedy, but our audience couldn't find anything to laugh at. Just a fair program picture. Six reels. Print fair.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

Look Your Best, with a special cast.—Only a fair program picture. Five reels.—Pecock's theatre, La Salle, Ill.—General patronage.

Yellow Men and Gold, with a special cast.—A dandy good program picture. You can't go wrong on this. Print in good shape. Six reels.—F. G. Held, Sterling, theatre, Fairmont, Nebr.—Neighborhood patronage.

Come On Over, with Colleen Moore.—This picture lets them leave your house with a smile. My patrons all kick against the sob stuff. Give them the Irish comedy. Six reels.—Horace Emmick, O. K. theatre, Lewisport, Ky.—General patronage.

The Penalty, with Lon Chaney.—"The Penalty" is a very sad picture with plenty of moral. Poor business on this picture. Seven reels.—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

The Penalty, with Lon Chaney.—This would have been a good picture if it had all been there, but film was in bum condition which spoiled the show. I had to hide in the operator's booth because I was so ashamed to show it to them. Seven reels.—Louis Erlain, Dome theatre, Pittsburgh, Pa.—General patronage.

The Man from Lost River, with House Peters.—Not much to it. It starts off good but soon tames down.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

From the Ground Up, with Tom Moore.—Just fair. Six reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General Patronage.

Golden Dreams, with Claire Adams.—The poorest Zane Grey picture I have shown so far. It surely don't look as if this was a Zane Grey. Print in fair shape. Five reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—General patronage.

Brothers Under the Skin, with a special cast.—Here is a clever little domestic comedy-drama and has a very good cast and all do very good work and although the story is light it will get by and please the majority. We had several good comments on same and it will please 75 per cent. Can be bought right, so even the small town exhibitor can make a little money on it. Crosby & Schwierske, Rex theatre, Colby, Wis.—General patronage.

Brothers Under the Skin, with a special cast.—Extra good program offering of the light comedy-drama type. Print poor. Six reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Dangerous Curve Ahead, with a special cast.—This is a very good picture. I had many compliments on this one. Print in good shape. Seven reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Be My Wife, with Max Linder.—Just a fair picture. Had no drawing power here. Five reels.—R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

The Night Rose, with Leatrice Joy.—Business increased second night, but first night was thirty below zero. Average business for two days. Film old but in very good shape. A good picture for small towns. Seemed to please here, although

Louise Lorraine, Seventh Star, Nominated by Riley

For the "Herald Only" Club Favorite Star Contest, I have an entry to make, as follows:

Should you ask me who I stand for
In this Favorite Star Contest,
I will name for you an actress—
Of the stars she is the best.

She is a brunette beauty
With eyes of somber hue,
As graceful as the swallow
High in the sky of blue.

Her smile is like the sunshine
Of some rare morn in June;
Again, 'tis soft and mellow
As light from Harvest moon.

Her acting is magnificent,
It thrills you through and through,
As she listens to the story
So old and yet so new.

Should you ask me what her name is,
I would hasten to explain,
I would answer you in this wise:
It is Louise Lorraine.

There, by gosh. I guess that ought to elect her. Maybe if she sees this she will send me her photo. Of course, I am married, but I am using my Poet's License. —R. ROSS RILEY, Wigwam theatre, Oberlin, Kan.

LOUISE LORRAINE, leading lady for Reginald Denny in Universal's "The Leather Pushers," third series, R. Ross Riley's Favorite Star candidate.

there were a few improbable situations. A story of San Francisco underworld. Six reels.—I. R. Gavin, Hammond theatre, Hammond, Wis.—Small town patronage.

When Romance Rides, a Zane Grey production.—This picture drew well and pleased and can be bought right. Six reels. —Horace Emmick, O. K. theatre, Lewisport, Ky.—General patronage.

When Romance Rides, a Zane Grey production.—This is a dandy Zane Grey. Claire Adams does some wonderful acting. This picture as near 100 per cent as any of them. Print in good shape. Six reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—General patronage.

When Romance Rides, a Zane Grey production.—For action and story this is a very good clean Western picture. It is a pleasure to get a Western picture that is free from the killings and big gun play that are in most of them. This is a dandy little picture and will please 90 per cent any place. Can be bought right and will draw well as Zane Grey's name will help pull in a good many. Five reels. Film in good shape.—Grosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

Oh Johnny, with Louis Bennison.—A 1918 feature but in good condition and pleased a fair attendance Thursday. If you like Western comedy with a smile, use this. Can be bought right. Try it. Five reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Hodkinson

Second Fiddle, with Glenn Hunter.—Consider this a real good picture and well worth showing and seeing.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Drivin' Fool, with Wally Van.—**It took two to watch him, one to say here he comes, the other to say there he goes.** A sure enough thriller. Good clean fun. Everybody pleased and said so. 'Nuf sed, but the weather man sure made it so cool and stormy that we had a slim crowd. We didn't lose anything, though; it's a Hodkinson. Six reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

The Drivin' Fool, with Wally Van.—Automobile story. Not much to it, but they like'em and come to see the show. Enjoyable.—G. J. Ritter, Regent theatre, Bogota, N. J. General patronage.

The Man from Glengary, with a special cast.—A real picture and wish there were more like it. Business fair despite temperature being 5 to 15 below zero all day and evening. Six reels.—M. Schiesel, Reel theatre, Cleveland, Ohio.—General patronage.

Michael O'Halloran, with a special cast. —Did not care for this picture. Does not bring out the character like the book, patrons said. According to the picture I would call Michael a "wise kid," too wise, next door to fresh. Will not set the world afire.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Cameron of the Mounted, with Gaston Glass.—While most of these Northwest mounted police stories are very similar, they draw fairly well and seem to please. Six reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Down to the Sea in Ships, with a special cast.—A very fine picture that people would not come out to see. I made the fatal error of telling them it was something they ought to see and therefore they wouldn't come out. If they dream it is educational they hunt something else for the evening. Nine reels.—Chas. L. Hyde, Grand theatre, Pierre, S. Dak.—General patronage.

Down to the Sea in Ships, with a special cast.—Best picture I have run yet. Print good and Hodkinson's service is good. Bad weather prevented me from making any money.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

Down to the Sea in Ships, with a special cast.—A very fine picture, entertaining as well as educational. Advertised big on this but poor roads and weather was against me. Believe if I had used this when roads and weather was good would have had house full both nights, but as it was, had a very small crowd first night and not very many more the second night. All who saw it were greatly pleased and a number made their annual visit to my theatre to see this. Whaling scenes are very good.—A. C. Betts, Powers theatre, Red Creek, N. Y. —Small town patronage.

Down to the Sea in Ships, with a special cast. Too long but a good picture with no drawing power here. Lost heavily on it. Would make a good five reel program. Draggy in spots. Eight reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The U. P. Trail, with a special cast.—This is a real wild Western where they would just as soon kill 'em as look at 'em. It has good action, and really a very good picture, which pleased all except a few women who cannot stand them quite so wild. There are some mighty good characters in this, and ticklish Dan will bring a laugh from everybody. Seven reels.—J. J. Kudlacek, Swan theatre, Swanson, Nebr.—Small town and rural patronage.

The Kentucky Colonel, with Joseph Dowling.—Not much to this. Too slow and draggy. Has some beautiful scenes. Poorly directed. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Westerners, with Roy Stewart.—Was afraid to book this on account of age, but ran it and surprised myself. A real picture, full of action, good acting, etc. Business very good. Seven reels.—M. Schiesel, Reel theatre, Cleveland, Ohio.—General patronage.

The Headless Horseman, with Will Rogers.—Very good entertainment. Drew our usual Sunday crowd. Six reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Metro

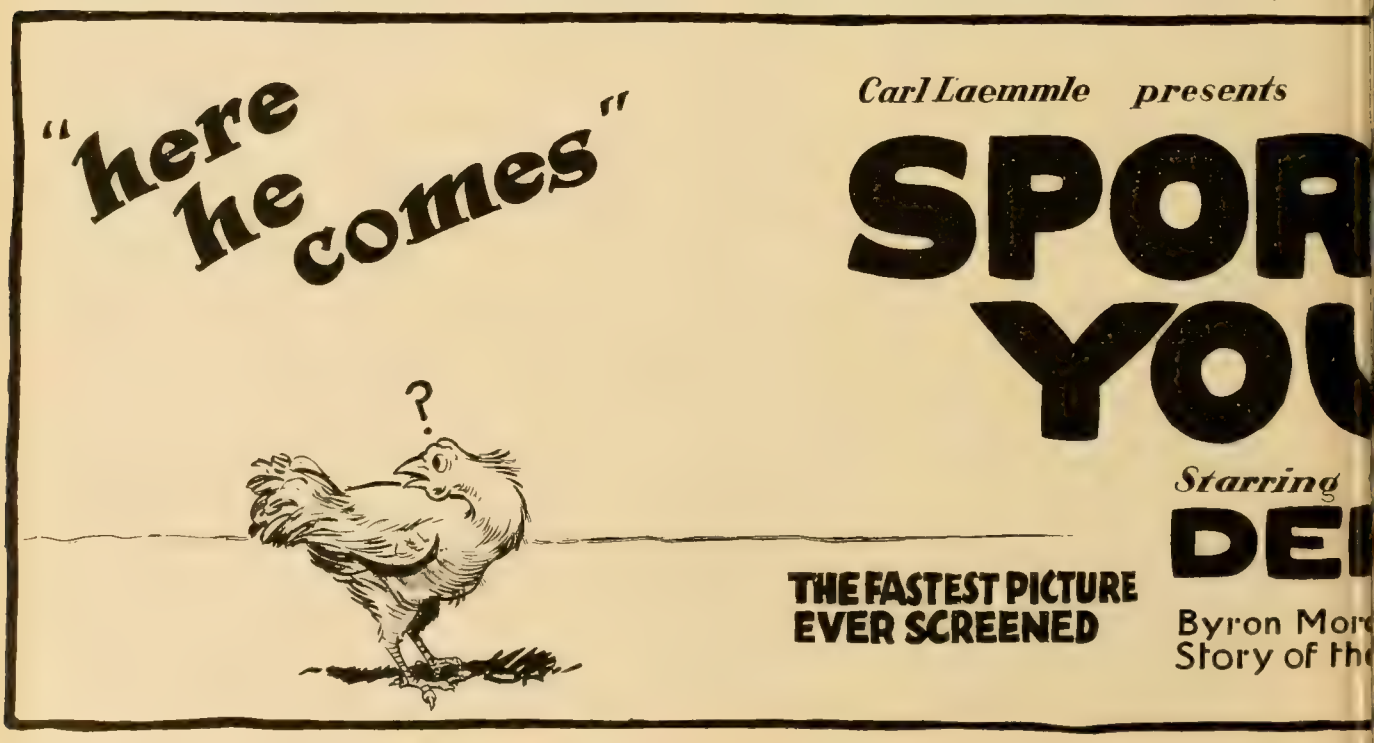
Fashion Row, with Mae Murray.—The best picture in which Miss Murray has appeared since "Peacock Alley." Audiences were enthusiastic and business was good for three days.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Long Live the King, with Jackie Coogan. —Failed at the box office. Wonderful acting and the production is an elaborate one, but our customers evidently do not want Jackie in a costume play. Did not do one-third the business that "Circus Days" did and was run a holiday, too. Ten reels.—C. E. Corrington, Clintonia theatre, Clinton, Ill.—General patronage.

Long Live the King, with Jackie Coogan. —Very good. Work of this kid great, but too long. Ten reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

Our Hospitality, with Buster Keaton.—More of a comedy-drama than a comedy. Better class of patrons liked it, but it didn't make a hit with the rank and file. Drew fair business for three days.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Three Ages, with Buster Keaton.—Not as good as the producers would have you believe, but it pleased the majority of the audience. Somewhat different from the ordinary run of comedies. A trifle slow at the start but finishes very good. Title and



paper not good on drawing power. Six reels.—R. R. McCrossen, Weeksbury theatre, Weeksbury, Ky.—Small town patronage.

Her Fatal Millions, with Viola Dana.—Very good picture. The best we have run of this star to date. Big business two days. Six reels.—Peck's theatre, La Salle, Ill.—General patronage.

Jazzmania, with Mae Murray.—Personally did not think much of this and had lots of people complain on it. Most everyone was disappointed and I lost money on it. First night fair, but second night was fierce, as no one gave it a favorable report from the first night. Stay away from it unless your people like Mae Murray real well. Nine reels.—Leo M. Fay, Gem theatre, Socorro, N. Mex.—Small town patronage.

Love in the Dark, with Viola Dana.—A good program picture and drew below average business for me. Story rather weak. Most of my patrons said they could not understand where they get the title from this picture. Six reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Love in the Dark, with Viola Dana.—Good smart comedy-drama. It pleased my people.—W. H. Hardman, Royal theatre, Frankfort, Kans.—General patronage.

The Woman of Bronze, with Clara Kimball Young.—A good picture and a clever actress, but she does not draw for me. Poor attendance. Six reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Woman of Bronze, with Clara Kimball Young.—Clara Kimball Young's pictures always please. Bought right. Print good, but business poor on account of freezing weather. Six reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Famous Mrs. Fair, with a special cast.—A very pleasing story. Good entertainment for our Christmas Eve and night. One of the kind one likes to book. Seven reels. Film O. K. All Metro films good so far. Had recently, "Success" and "Conquering Power," Metro pictures. Patrons' opinion good.—Ida B. Rowe, Opera House, Eddyville, Iowa. General patronage.

An Old Sweetheart of Mine, with a special cast.—Only a program picture with very short sub-titles. Look out, boys, for this one. We had print No. 1. 5380 feet. G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Soul of the Beast, with Madge Bellamy.—Ran this picture two days and sure cleaned up with it. There is not much to the picture so far as the story is concerned but the trained elephant and other animals were good. It sure did draw them in for me. Biggest box office receipts that I have had in months. Six reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Soul of the Beast, with Madge Bellamy.—This is an unusually pleasing picture for the children and will please 75 per cent of the grown ups. It will surely pull them in. Five reels.—W. S. Owen, Russell theatre, Brunswick, Mo.—Small town patronage.

All the Brothers Were Valiant, with a special cast.—The picture was fine. The title awful. The worst Saturday business we ever had in the house.—W. H. Hardman, Royal theatre, Frankfort, Kans.—Neighborhood patronage.

All the Brothers Were Valiant, with a special cast.—Good cast, good acting, good action. This picture pleased all.—Wm. Maloney, Orpheum theatre, St. Bernice, Ind.—General patronage.

Turn to the Right, a Rex Ingram production.—About three reels too long, which makes it drag, especially on the start. Not the picture I expected and I am glad that I did not raise my admissions. Eight reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and rural patronage.

Turn to the Right, a Rex Ingram production.—This certainly is a fine production. Good moral, good acting, good comedy throughout. Will stand up for all you say of it. Advise you to book it for good clean entertainment. Ran this for New Year's. Eight full reels.—A C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Peg O' My Heart, with Laurette Taylor.—A very fine picture that pleased 100 per cent. Average business two days but cold wave cut business on Saturday night.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Peg O' My Heart, with Laurette Taylor.—The nicest and cleanest comedy-drama that anyone would want to see. The Irish people in my town thought this was the only picture they ever enjoyed, and so did the rest. Eight reels.—Frank Fera, Victory theatre, Rossiter, Pa.—General patronage.

Peg O' My Heart, with Laurette Taylor.—Lots of comedy and Irish wit. In six reels it would have been a good program picture, in eight it is somewhat tiresome. Why do they do it? Eight reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Peg O' My Heart, with Laurette Taylor.—This is a picture that will surely go over anywhere if you can buy it right. It is the only one of four Metros I came out on. I played it a week before "Jazzmania" and every one who saw both said it was so much better than "Jazzmania" there was no comparison. Eight reels.—Leo M. Fay, Gem theatre, Socorro, N. Mex.—Small town patronage.

Hearts Aflame, with Frank Keenan.—Here is a picture that has accomplished what many a higher priced one has failed to do, pleased almost everyone who saw it. Had many good comments on it. Metro will give you a good price on it, too. Nine reels.—R. R. McCrossen, Weeksbury, theatre, Weeksbury, Ky.—Small town patronage.

Hearts Aflame, with Frank Keenan.—Dandy picture. Everyone who saw it was pleased.—W. H. Hardman, Royal theatre, Frankfort, Kans.—Neighborhood patronage.

June Madness, with Viola Dana.—One of a comedy nature, well acted and pleasing. Six reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

June Madness, with Viola Dana.—A good comedy drama. Not much to the story, but as usual Viola kept the audience in good humor. Six reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

June Madness, with Viola Dana.—Good picture. Good attendance. 5½ reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y. General patronage.

Fighting Mad, with William Desmond.—Boys, this is a real good Western picture. If your clientele likes this type, book it, you can't go wrong on it. They will ask for more William Desmond stuff. Lots of action. Five reels.—F. Fera, Victory theatre, Rossiter, Pa.—General patronage.

Eva Ascends, with Gareth Hughes.—A good program picture with some good comedy in it. Six reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

The Prisoner of Zenda, with a special cast.—A good picture well liked by all, but print in poor shape. Ten reels.—L. J. Moritz, Dana Consolidated Movie Show, Dana, Iowa.—Neighborhood patronage.

THE YEAR'S ACE

Hunt Stromberg's

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GREAT STORY PRODUCTION MONEY-GETTER

SUPER MARVEL

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Watch For Our Big Six

Paramount

The Light That Failed, with Percy Marmont.—Ran this as Christmas offering. Attendance rather disappointing, though no fault of picture. Very strong picture which pleased all who saw it. Marmont wonderful in this. Seven reels.—M. C. McLeod, Patricia theatre, Powell River, B. C., Can.—Small town patronage.

To the Ladies, with a special cast.—Was a financial failure. Did not draw or satisfy and we received more kicks on this than any picture we ever ran. It is a slow, easy going picture with a few laughs, but when it is over you cannot help but feel that you have not been entertained. Seven reels.—C. E. Corrington, Clintonia theatre, Clinton, Ill.—General patronage.

Wild Bill Hickok, with William S. Hart.—Best picture in Hart's career. Had it for two day run. Did not make much money, as second night was too cold for the Fords in this community, but the price was right and we are pleased. Had a big crowd for first night and everyone sure gave Bill the glad hand. Photography excellent. Don't pass it up.—Deitz & Kincaid, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

Big Brother, with Tom Moore.—One of the best pictures I ever ran. A 100 per cent production.—J. C. Bickel, Ruble theatre, Logan, Ohio.—General patronage.

Salomy Jane, with Jacqueline Logan.—Will go over where Westerns are liked.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

The Spanish Dancer, with Pola Negri.—A dandy good picture. Would class it with "When Knighthood Was In Flower." Opened a two night run on Christmas night and did not expect to clean up, but certainly did not lose. We notice Mary Pickford's latest play is based on the same book as this play, "Don Caesar de Bazan," and as we have seen both pictures, we are sincere in saying: "The Spanish Dancer" is by far the better picture. Wallace Beery is a better king than Holbrook Blinn, Antonio Moreno is a more persistent lover than George Walsh, Pola has it all over Mary and the settings are in every way superior. You could not play the two pictures in the same theatre, at least until one was old. Don't pay United Artists their high price. Play the "Spanish Dancer." Your patrons will be better pleased and you will make more money.—Deitz & Kincaid, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

The Ne'er-Do-Well, with Thomas Meighan.—Not as good as most of Meighan's and cost twice as much. Very good picture in every way, however, and will go nicely where they are Meighan fans. Film O. K. Eight reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Ruggles of Red Gap, a James Cruze production.—Not a special. Little above average program. Not suitable to small town patronage. Failed to make film rental two days at fifteen and thirty cents. Eight reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

The Cheat, with Pola Negri.—An extraordinary picture and holds interest all the way. Fine acting and good photography. Was a business getter for us. Eight reels.—Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Purple Highway, with Madge Kennedy.—Poor picture. One of those long drawn out affairs that make people walk out in disgust. More film wasted.—Fred Meyer, Pershing theatre, Kansas City, Kans.—General patronage.

Woman Proof, with Thomas Meighan.—A very entertaining and pleasing story with Meighan in one of his typical parts. Not one of his best by any means, and George Ade's hand does not seem to show much in it. It got by very nicely for three days.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Only 38, with Lois Wilson.—A pleasing picture for a certain class. Fair entertainment.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

Hollywood, a James Cruze production.—Something different. Did good for me. Pleased 90 per cent. Second night better than first. Print good condition. Eight reels.—W. W. Watt, Casino theatre, Sac City, Iowa.—Neighborhood patronage.

Bella Donna, with Pola Negri.—This is not good entertainment. Patrons expressed their opinion strongly "negative."—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

Homeward Bound, with Thomas Meighan.—Better than "The Ne'er-Do-Well." A nice clean satisfactory picture. Business good. Seven reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Prodigal Daughters, with Gloria Swanson.—Well produced and easy to look at but "ultra jazz" doesn't take well in small towns. Film fine. Attendance poor. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Tiger's Claw, with Jack Holt.—A fair outdoor picture of India. Director and cast do well with what story they have. Six reels; fine condition.—Chas. L. Hyde, Grand theatre, Pierre, S. Dak.—General patronage.

The Tiger's Claw, with Jack Holt.—A knockout. Sure will please. Many favorable comments. Business good.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

The Tiger's Claw, with Jack Holt.—Holt subjects usually get by. This one not so good. Too draggy. Improbable drawn out story. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—Good picture. Played on Saturday and pleased our patrons very much. This star very popular here and this story was one of the kind they like. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Rustle of Silk, with Betty Compson.—This one is good but not a special by any means. Will please about 80 per cent.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Dark Secrets, with Dorothy Dalton.—Good program picture with Dorothy Dalton in an unsuitable role. Drew good when the thermometer registered 40 degrees below zero. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Lawful Larceny, with Hope Hampton.—The picture would have been good if it had not been for a very suggestive dance. Fair attendance.—C. McDonough, Majestic theatre, Milford, Ill.—Small town patronage.

You Can't Fool Your Wife, with Leatrice Joy.—Just a program picture. If you have not booked this one, don't worry. Six reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

You Can't Fool Your Wife, with Leatrice Joy.—I agree with the bird who said, "You can't fool the public either." That's me. Seven reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—Good picture, good business for two days. Gloria is good drawing card here. I find if Paramount produces a lemon they sell it as such. In thirty months service from Paramount, Des Moines, have only received one poor print. Paramount service 100 per cent. Service is worth something to the exhibitor. Eight reels.—W. W. Watt, Casino theatre, Sac City, Iowa.—Neighborhood patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—Gloria hit on all six in this one. It seemed to please the usual small crowd we have on her pictures. I always lose on her. Six reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—Went over nicely. Work of star and Huntley Gordon was liked. Gorgeous settings. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Valley of Silent Men, with Alma Rubens.—Pleased only about 85 per cent. Not enough action for a Northern picture, but a very good program. Seven reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

The Valley of Silent Men, with Alma Rubens.—Excellent program picture. Photography fine. Two days to very good

(*Continued on page 83*)

ALBERT E. SMITH *Presents*

"Let Not Man Put Asunder"

J. Stuart Blackton Production

The Greatest Emotional Drama of Love, Marriage and Divorce Ever Filmed

with

Pauline Frederick Lou Tellegen

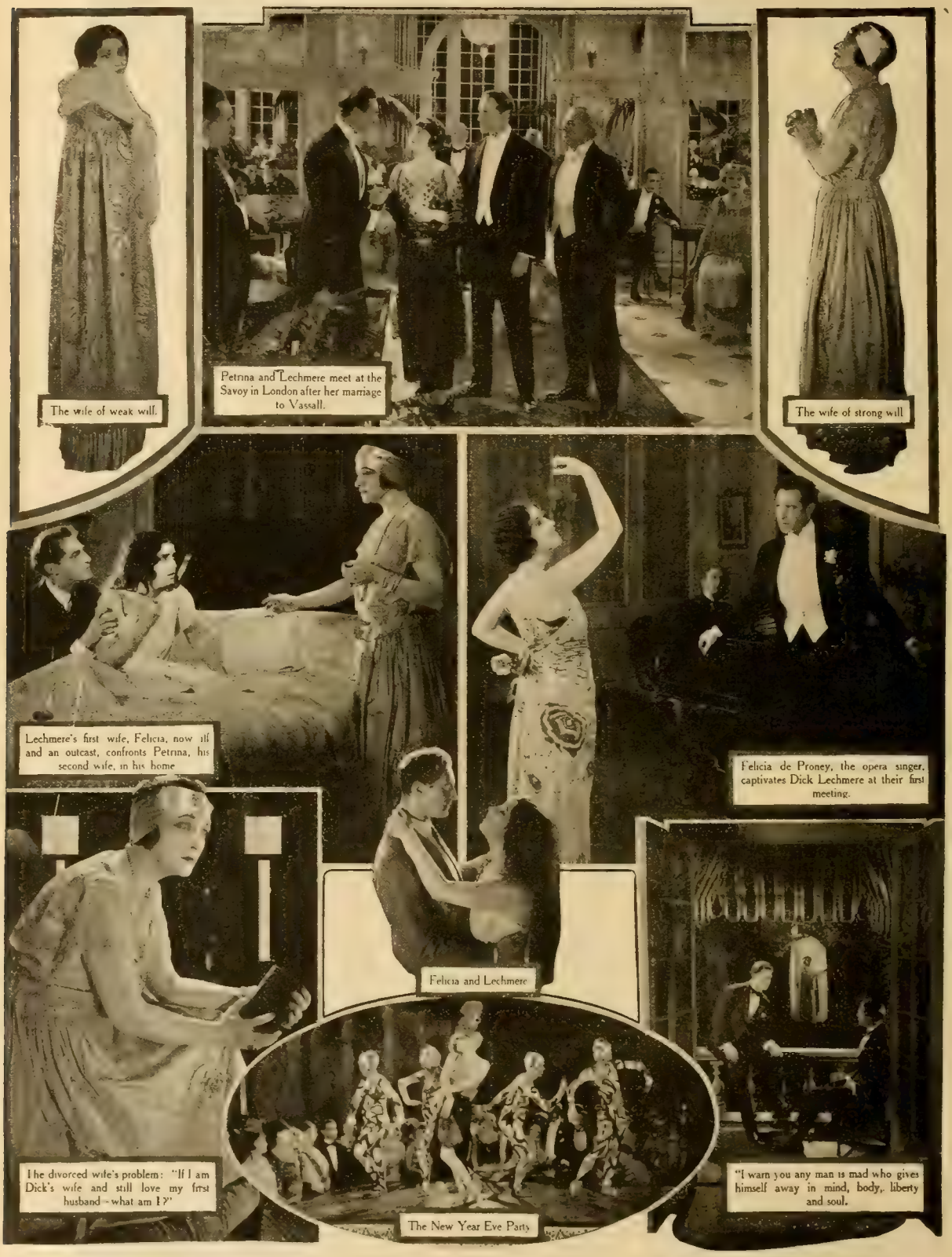
and an all star cast

A VITAGRAPH Picture

"Let Not Man Put Asunder"

"Let Not Man Put Asunder"

"Let Not Man Put Asunder"



business. Seven reels.—W. S. Owen, Russell theatre, Brunswick, Mo.—Small town patronage.

The Valley of Silent Men, with Alma Rubens.—One of Curwood's best stories. Good snow scenes. Photography splendid. 6½ reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Over the Border, with Betty Compson.—A splendid picture that pleased here. Contains action and beautiful snow scenes. Seven reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Over the Border, with Betty Compson.—This was good. Only trouble was that weather was just as bad as the weather in the picture. Played two nights and brought them out on the second night in spite of the cold weather. Good print.—Vick Millward, Harris theatre, Bancroft, Idaho.—Neighborhood patronage.

Over the Border, with Betty Compson.—A fair production well received by a full house. Seven reels.—M. W. A. theatre, Soldier, Kans.—Town and country patronage.

The Young Diana, with Marion Davies.—One of those "dizzy" stories. Wonderful gowns and settings. Very pretty to look at, but no entertainment value whatever. Film fine. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Young Diana, with Marion Davies.—Fair picture to good business. They don't care much for a picture that gets them interested and then flashes back showing it was all a dream. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

To Have and To Hold, with Betty Compson.—Some picture and, although a lot of costume stuff, the fact that it had a lot of history about Colonial days in Virginia in it made it humdinger. No one can kick on this picture. I get Paramount from another exhibitor and found four breaks this week not even mended. When you get prints direct from Paramount they have as good a service as one could ask for. My exchange has a bunch of white guys in it to deal with. Eight reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

To Have and To Hold, with Bert Lytell.—Went over fine and is surely a good picture. Showed it Christmas night and next night and had a houseful both nights. Eight reels.—Nettie M. Sinderson, Mystic theatre, Albion, Ind.—General patronage.

To Have and To Hold, with Bert Lytell.—Good show. One costume picture that gets by in a small town.—W. H. Hardman, Royal theatre, Frankfort, Kans.—Neighborhood patronage.

While Satan Sleeps, with Jack Holt.—Very good mixed crook-Western picture. Seven reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

While Satan Sleeps, with Jack Holt.—This is the best Holt I have ever played. All good comments.—Wm. Maloney, Orpheum theatre, St. Bernice, Ind.—Small town patronage.

While Satan Sleeps, with Jack Holt.—Fairly good. No one had a big comment nor a kick, so it was rather pleasing. Seven reels.—Frank Fera, Victory theatre, Rossiter, Pa.—General patronage.

Anna Ascends, with Alice Brady.—We can't say much for this one and our box office didn't need any oiling. We lose money every time run Alice Brady, and thank goodness we only have one more picture under contract. Seven reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Sixty Cents An Hour, with Walter Hiers.—A good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Grumpy, with Theodore Roberts.—Good, well produced, and acting better than in any Paramount production we have played in our house in some time. Lost money on it. Didn't seem to draw them in, but everybody said it was a fine picture. Seven reels.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

Find the Woman, with Alma Rubens.—This is a very good picture, but no value

DRAMA. Ethel Shannon and Wallace MacDonald are starred in the Preferred picture, "Maytime."

to the box office.—Mrs. R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

The Ghost Breaker, with Wallace Reid.—Not up to Reid's standard. Not much of a story. Film ending was good. Paramount films are always in good shape for me.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

The Pride of Palomar, with a special cast.—Good show. Pleased all.—W. H. Hardman, Royal theatre, Frankfort, Kans.—General patronage.

The Go Getter, with T. Roy Barnes.—I got no complaints on this picture and did an average business. Seven reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Beauty's Worth, with Marion Davies.—A very good program picture. Print in good condition. Seven reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—General patronage.

Kick In, with Bert Lytell.—Very good program picture. Crook story. Lytell does very fine work. Fair patronage. Eight reels.—M. C. McLeod, Patricia theatre, Powell River, B. C., Can.—Small town patronage.

Mr. Billing Spends His Dime, with Walter Hiers.—Back to the stock company, you. What I would call a thick piece of cheese, judging from what my patrons said about it. Hiers may be a big man physically, but not at the box office.—Russel Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Cowboy and the Lady, with Mary Miles Minter.—Five reels of photography received by a small attendance due to the weather being 22 below zero. Five reels.—M. W. A. theatre, Soldier, Kans.—Town and country patronage.

Beyond the Rocks, with Gloria Swanson. An extra good program picture with a good scene of the Alps and the Arabian desert. Six reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Blood and Sand, with Rodolph Valentino.—Well liked by our people until they found Valentino dies. Then they were disappointed and did not praise it. It don't help box office to have a picture end sad.—Nettie M. Sinderson, Mystic theatre, Albion, Ind.

Burning Sands, with Jacqueline Logan.—Some one shot Miss Logan just at the end of the picture. If he had shot Wanda Hawley just before the beginning, this might have been a good picture. Seven reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

When Knighthood Was in Flower, with Marion Davies. Good picture, but did not make film rental. Too high for small towns. Twelve reels.—Wm. Maloney, Orpheum theatre, St. Bernice, Ind.—General patronage.

The Dictator, with Wallace Reid.—Good picture and did very well on this one. Star was very popular here. Six reels. Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Manslaughter, with Thomas Meighan.—This is a dandy picture. A little old, but good. Too long. Don't see why they don't quit making them so long. Ten reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

Manslaughter, with Thomas Meighan.—Much has already been said about this picture and I can add very little to what has already gone before, but I will add this much: If you haven't played it yet, get busy. You're missing one of the best bets. Nine reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—Good picture for the small town. I paid too much and didn't make much money, but did make friends. Print good.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

The Cowboy and the Lady, with Mary Miles Minter.—A nice little picture. Nothing to rave over but worth the money. Can be bought right. Five reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Thirty Days, with Wallace Reid.—Wallace Reid draws better than ever. Good crowd two nights in below zero weather. Sorry to lose him. He sure looks bad in this one, as it was his last. Play it anyway. Five reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

The Cradle of Courage, with William S. Hart.—Best Hart picture I've had in a long time. Better than "White Oak" or "The Whistle." Five reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

Nice People, with a special cast.—Good program picture but not a special by any means. Paid too much for it. Seven reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

The Impossible Mrs. Bellew, with Gloria Swanson.—Another Gloria Swanson picture that pleased. Ran it Christmas with "Sailor Made Man" and they liked the double header program and proved so at box office.—A. L. Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

The Sheik, with Rodolph Valentino.—A very fine entertainment. Played two nights. Pleased the crowd but bad roads caused us to lose a small amount of money. Eight reels.—Mrs. T. R. Jessee, Idle Hour theatre, Humphreys, Mo.—Small town and country patronage.

Is Matrimony a Failure, with a special cast.—The story may not be very logical, but this was made for laughing purposes, and it sure produces the results. Just the same, there is a lot of truth strung along through the picture and the married women will nudge their husbands every once in a while. The title seemed to draw and the advertising supplied is all very good. Tell your people that this was made for laughing purposes. Six reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town patronage.

The Top of New York, with May McAvoy.—A cute Christmas picture. No kicks.—S. W. Filson, Opera house, Scott City, Kans.—General patronage.

Just Around the Corner, with a special

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cast.—Not much of a picture. This Jew stuff gets old in pictures. Print in good shape. Seven reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

South of Suva, with Mary Miles Minter.—Didn't like this myself but everyone else seemed to think it was great. Old picture, but we got a good print.—Vick Millward, Harris theatre, Bancroft, Idaho.—Neighborhood patronage.

Across the Continent, with Wallace Reid.—This is only a fair program picture. Six reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—General patronage.

Nancy from Nowhere, with Bebe Daniels—Sure is a fine picture. Had a full house. Everyone went out with a smile on his face and asked for another one just like it. Fine scenery, good acting. No one need to stand back on this picture.—A. E. Krueger, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Borderland, with Agnes Ayres.—Did not please. Too much hokum in this picture. Lay off this one. Print in fair shape. Six reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Saturday Night, with a special cast.—Good show, but does not seem to please very well in a small town.—W. H. Hardman, Royal theatre, Frankfort, Kans.—General patronage.

One Glorious Day, with Will Rogers.—Not much of a picture. Did not please. Too much hokum stuff in this one. Print in good shape. Five reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Traveling On, with William S. Hart.—A good program picture and that's all. Will please 75 per cent. A regular admission.—D. E. Frew, Franklin theatre, Figgott, Ark.—Neighborhood patronage.

The Gilded Lily, with Mae Murray.—Mae Murray is too much of a classical star for small town. Six reels.—Hazel Roberts, Cozy theatre, New Windsor, Ill.—General patronage.

Ladies Must Live, with a special cast.—Good picture but just another one of their long ones—too long and drawn out. Eight reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Playgoers

The Supreme Passion, with Florence Dixon.—A beautiful story, well filmed, with many beautiful shots. Just the right amount of comedy to balance story. Work of star very good, also of support. Excellent print. Went over well at the box office and seemed to please. Six reels.—C. H. Bills, Opera house, Lenora, Kans.—Small town patronage.

The Inner Man, with a special cast.—Fair. It's a regular kill 'em affair in the last reel. Small house. Five reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—General patronage.

Face to Face, with Marguerite Marsh.—Medium. Got by. That's all. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Preferred

The Virginian, with Kenneth Harlan.—A well-known story makes this picture draw above the average. Some possibilities probably missed by producer, but is certainly worthy of a boosted run at any theatre.—Dwight B. Baker, Circle theatre, Ottumwa, Iowa.—General patronage.

Daughters of the Rich, with a special cast.—Wonderful production. Cast well selected. Drew large crowds. Six reels.—Small mining town.—Walter Gerrib, Eagle theatre, Westville, Ill.—General patronage.

Poor Men's Wives, with a special cast.—One of the biggest disappointments I ever played. Situations ovedrawn and improbable. Paid a big price and press material looks like it was entertainment, but is absolutely disgusting. Lay off this subject. If you have it coming, better shelve it. If you play it, run it backwards. It will be just as pleasing.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

Are You a Failure, with Lloyd Hughes.—Just a fair program picture. Hughes made good. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Are You a Failure, with a special cast.—I didn't see this one, but the audience said it was rotten and the box office sure showed it. Very poor business. Six reels.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

Are You a Failure, with a special cast.—A fine outdoor picture. Wonderful logging scenes. Went over big. Made money. Six reels. Small mining town.—Walter Gerrib, Eagle theatre, Westville, Ill.—General patronage.

Rich Men's Wives, with House Peters.—Played this one and "The Counter Jumper" with Larry Semon, and Oh boy, how everyone of my patrons enjoyed this program! Book this picture and comedy and see if your patrons won't stop to tell you it's wonderful. Seven reels.—F. Fera, Victory theatre, Rossiter, Pa.—General patronage.

Shadows, with Lon Chaney.—This picture was entirely satisfactory to our patrons, who especially appreciated Lon Chaney's Chinese characterization. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Selznick

Son of the Desert, with a special cast.—Too poor to talk about. People came up and walked away. No drawing power.—Palace theatre, Blackwell, Okla.—Neighborhood patronage.

Jungle Adventures, a Martin Johnson production.—Nothing to this. Too much drawn out. Not enough action. Lay off this one. Print in good shape. Five reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—General patronage.

The Chicken In the Case, with Owen Moore.—Better than the name would make one think. We showed this to a good Saturday night house and it pleased as near to 100 per cent as possible. Five reels. Print good.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

The Trail of the Axe, with Dustin Farnum.—Fair picture. However, did very well on this, perhaps due to the fact that this star is popular with our younger patrons. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Quicksands, with Richard Dix.—This is a real picture, with a wonderful cast and lots of action. 100 per cent entertainment. Pleased all for two days. Picture dealing with Mexican border life with Uncle Sam taking in the fighting. Story holds interest throughout. Seven reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

Sisters, with a special cast.—A good program picture. Not much action, but will please the majority. Print in good shape. Seven reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

United Artists

A Woman of Paris, with Edna Purviance.—This one did a good business despite the unfortunate incident which occurred at Hollywood and served to prompt criticism in the press.—Lee Balsley, Liberty theatre, Kansas City, Mo.—Transient patronage.

Douglas Fairbanks in Robin Hood.—A wonderful picture. Nothing any bigger or better played here yet. Did I make any money in the picture? No; can't be done in a small town. Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The White Rose, a D. W. Griffith production.—Different from all other Griffith pictures. No mobs or melodramatic action—just a simple story well told and pleased them all here. Ten reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The Mark of Zorro, with Douglas Fairbanks.—Was very much disappointed with my patrons on this picture. Why didn't they turn out more than they did? The picture was good, the price was ten and twenty-five cents. I don't know what kept my patrons away from my theatre that night. Eight reels.—F. Fera, Victory theatre, Rossiter, Pa.—General patronage.

The Iron Trail with a special cast.—Here

COMING

"MY MAN"

with

PATSY RUTH MILLER

and

DUSTIN FARNUM

A David Smith Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

is a very good picture where Beach stories are liked. Drew well. Seven reels.—Mrs. R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

Down on the Farm, with Louise Fazenda.—A very good feature comedy. Ran a three reel Pathe Playlet with it and it made a dandy program. These Pathe Playlets (30 of 'em) are good and lots of times just the thing to balance up a program with. Five reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Universal

Pure Grit, with Roy Stewart.—An interesting and well acted Western. Small boy and his cute dog made a hit. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Pure Grit, with Roy Stewart.—Very good little program picture. Six reels.—W. S. Owen, Russell theatre, Brunswick, Mo.—Small town patronage.

Hook and Ladder, with Hoot Gibson.—A very good picture, but not as good as "The Ramblin' Kid." Six reels.—Peck's theatre, La Salle, Ill.—General patronage.

Hands Up, with Herbert Rawlinson.—A fair program picture.—Chas. Prokop, Rex theatre, Wahoo, Ark.—Neighborhood patronage.

The Wild Party, with Gladys Walton.—They make comedies and near comedies, but this one is a real one. About the funniest thing you ever saw. Lots of new catchy titles, all kinds of situations, and Gladys in a one-piece bathing suit. Boy, if you want to please your patrons, show them this one and let them know it is coming. Her best to date. The hick bootleggers alone is worth the money. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

His Mystery Girl, with Herbert Rawlinson.—Very good program picture. Good attendance. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Near Lady, with Gladys Walton.—This is another very good Walton. She is popular here with my crowd and with myself. **She gets better all the time and all I am sore about is that I have only one more to play and am informed that she is out of pictures and will play the lead in Married Life. Here's wealth and happiness to her.** Five reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Near Lady, with Gladys Walton.—An entertaining little offering containing quite a number of laughs. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Darling of New York, with Baby Peggy.—A good picture for any audience. Satisfied everybody and drew good business for three days.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

The Darling of New York, with Baby Peggy.—Drew young and old. Made ideal Christmas week booking. Go fine in any theatre.—Lee D. Balsley, Liberty theatre, Kansas City, Mo.—General patronage.

Drifting, with Priscilla Dean.—While this one gets by, it is by no means among the best made by this star. Seven reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Untameable, with Gladys Walton.—Poorest Walton picture we ever ran and were told so. Five reels.—M. C. McLeod, Patricia theatre, Powell River, B. C., Can.—Small town patronage.

Untameable, with Gladys Walton.—Another one of Universal's lemons. Heard nothing but knocks.—Gustine & Roush, Princess theatre, Lewistown, Ill.—Neighborhood patronage.

Thundering Dawn, with Anna Q. Nilsson.—Good picture and should please anywhere. Swell typhoon scene. Business above the average. Seven reels.—Louis Erlain, Dome theatre, Pittsburgh, Pa.—General patronage.

Thundering Dawn, with Anna Q. Nilsson.—Good picture with a wrong ending. Kerrigan and Nilsson coming out of the typhoon in their original clothes after everything had been wrecked. 6,500 feet.—G.

DRAMA. Carmel Myers as Mrs. Belmire plays the lead in the screen adaptation of Service's "Poisoned Paradise." A Preferred picture, directed by Gasnier.

Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Love Brand, with Roy Stewart.—Nothing to brag on. Altogether too much kissing. Five reels. Gem theatre, Waterville, Minn.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—Good picture. If your patrons like Westerns step on this one, it will please them all. Five reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—Pretty good Western. Plenty of action and comedy. Five reels.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

Double Dealing, with Hoot Gibson.—The first two reels seemed to lag along, but after Hoot woke up to his surroundings he sure did register a wallop that made the house roar. Everybody pleased. Five reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Double Dealing, with Hoot Gibson.—This one is awful.—Gustine & Roush, Princess theatre, Lewistown, Ill.—Neighborhood patronage.

Burning Words, with Roy Stewart.—A good Western with action that seemed to please, but has a very sad and disappointing ending. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Burning Words, with Roy Stewart.—Just an average program. Fine for the small town crowd and the rental is right. Five reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Burning Words, with Roy Stewart.—Only a fair program picture. Didn't draw here. Five reels.—Mrs. R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

Legally Dead, with Milton Sills.—Did not see this one personally, but had several tell me it was good. Six reels.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

Legally Dead, with Milton Sills.—Might call it a good picture of its kind, but didn't make a hit with my patronage.—R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

Legally Dead, with Milton Sills.—A real good program picture with a few impossible stunts. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Legally Dead, with Milton Sills.—A very good program picture and, due to its peculiar twists, will please. Hanging a man is not very good entertainment, but the way in which this is handled will give a decided change to your usual run of pictures. Six reels.—E. C. Potter, Firemen's theatre, New Comet theatre, Shelton, Nebr.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—This is sure a good one, but paid too much for small town. Five reels.—H. A. Felps, Hampton, Iowa.—Neighborhod patronage.

A Chapter In Her Life, with a special cast.—Here is a dandy picture but don't pay too much. It's a program picture as far as production is concerned. Seven reels.—Mrs. R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

A Chapter In Her Life, with a special cast.—A nice little clean show that will be hard to get film rental out of. We could not do any business in two nights.—W. H. Hardman, Royal theatre, Frankfort, Kans.—Neighborhood patronage.

Single Handed, with Hoot Gibson.—Just a fair Gibson picture. Nothing to rave about. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Single Handed, with Hoot Gibson.—This comedy full of pep and circus stunts went over big.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Merry Go Round, with a special cast.—A wonderful production that did not get the business here. Cannot understand why.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

Merry Go Round, with a special cast.—A dandy good picture. Nab it, as it is very good to show anywhere, but failed to draw here for two nights. Ten reels.—Louis Erlain, Dome theatre, Pittsburgh, Pa.—General patronage.

Merry Go Round, with a special cast.—A fine production that held interest throughout. Excellent work by all the principals, particularly Philbin, Kerry, Hackathorne and Gravina. A production of unquestioned merit. Ten reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Merry Go Round, with a special cast.—Very fine picture. We did a nice business, but not big enough to make any money.—W. H. Hardman, Royal theatre, Frankfort, Kans.—Neighborhood patronage.

Men In the Raw, with Jack Hoxie.—Not up to Universal standard. Absolutely nothing to it. This is our first Hoxie and we wish we had not played it, as it will hurt him. Also "Speed Bugs," comedy, just fair. Played this to a large audience which pronounced the program cheese. Not a single good comment. Sorry, Universal, but these are facts. Brother exhibitor, see it before you play it. Film in good condition. Five reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

The Gentleman from America, with Hoot Gibson.—Good picture. Not a Western. I ran this on Christmas Eve and did some business. Hoot is drawing card in my house. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Dead Game, with Hoot Gibson.—Poor Gibson. Hoot usually good here, but this did not draw or please especially. Attendance poor. Film O. K. Five reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Love Letter, with Gladys Walton.—Gladys Walton is always a money maker for us. Have shown her in every picture since "Pink Tights."—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Where Is This West, with Jack Hoxie.—This is a rather exciting Western. Good action. A new role for Miss Philbin. Very

humorous in places. Good entertainment, but the weather put a crimp in our attendance. Six reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Where Is This West, with Jack Hoxie.—"Where Is This West?" and "Men In the Raw" should be withdrawn from the film market, as they will do a lot of damage for Hoxie. How could Mr. Laemmle pass these pictures? I guess he was blindfolded when they were shown to him. Five reels.—Louis Erlain, Dome theatre, Pittsburgh, Pa.—General patronage.

Out Of Luck, with Hoot Gibson.—I will just say "Amen" to what all the others have said. If you need a picture, buy this one. Couldn't get them out after first show, they wanted to stay through the second. Good print, good film, price all right. Fair house for freezing weather. Advertised this as a Western that was not a Western and got the ladies in. Six reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Out Of Luck, with Hoot Gibson.—Patrons were better pleased with this picture than any I have shown of Gibson. Haven't quit talking about it yet. Hoot's scrap with the crook and return with captain will keep them still as a mouse.—W. R. Thompson, New Holland theatre, New Holland, Ga.—General patronage.

Out Of Luck, with Hoot Gibson.—Very good comedy-drama. Six reels.—Jas. J. Crowell, Star theatre, Middleport, N. Y.—General patronage.

Blinky, with Hoot Gibson.—So named because the star wears big bone rimmed glasses. The people seemed to enjoy this, but business was poor on account of the weather.—Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Blinky, with Hoot Gibson.—Good picture which pleased the children, as they were almost the whole audience. Six reels.—A. Stalder, Spicer theatre, Akron, Ohio.—General patronage.

Blinky, with Hoot Gibson.—We class this with Hoot's best and drew good business. Six reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

The Shock, with Lon Chaney.—Wonderful from start to finish. My patrons are always glad to see Lon Chaney, because he can play as crippled and then get well at the end. Give us more, they're good. Eight reels.—Frank Fera, Victory theatre, Rossiter, Pa.—General patronage.

The Shock, with Lon Chaney.—Picture not good, according to my judgment. You wait a long time for something to happen and it doesn't happen. Result, disappointment.—C. S. Malone, Casino theatre, Eldorado, Ill.—General patronage.

McGuire Of the Mounted, with William Desmond.—A good Northwest picture.—S. W. Filson, Opera house, Scott City, Kans.—General patronage.

McGuire Of the Mounted, with William Desmond. Far better than the average picture of this kind and pleased. Five reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Fools and Riches, with Herbert Rawlinson.—Very good program picture but no drawing power to mention. Five reels.—R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

Fools and Riches, with Herbert Rawlinson.—Good story which pleased most of them. Fair business. Five reels.—A. Stalder, Spicer theatre, Akron, Ohio.—General patronage.

Fools and Riches, with Herbert Rawlinson.—Our audience likes Rawlinson and he is a very good actor. This is a good picture. Film good condition. Century comedy shown with this, "Smarty," a good one.—O. K. Stablein, Star theatre, Alexandria, S. Dak.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—The best Gibson that I have ever seen. Played it on the next night after a special and drew more people. People satisfied. I was more than pleased with attendance and picture. Six reels.—C. McDonough, Majestic theatre, Milford, Ill.—Small town patronage.

The Ramblin' Kid, with Hoot Gibson.—A knockout. Patrons well pleased. Last reel brought house to their feet. House receipts very favorable. Don't miss this one. Six reels.—Walter Gerrib, Eagle theatre, Westville, Ill.—General patronage.

The Prisoner, with Herbert Rawlinson.—Good program picture, but I can't do any business on Universal's program pictures.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

What Wives Want, with a special cast.—Not up to the average program picture. Five reels.—Jas. J. Crowell, Star theatre, Middleport, N. Y.—General patronage.

The Altar Stairs, with Frank Mayo.—A very good South Sea Island picture. Good acting and a fine storm scene. The love part starts early but is not overdone. My patrons do not like too much mush. Five reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Conflict, with Priscilla Dean.—This is a dandy picture and I brought it back after a year and people liked it. It is outdoor stuff and doesn't show its age and is a cracking good action picture. Seven reels, fair condition.—Chas. L. Hyde, Grand theatre, Pierre, S. Dak.—General patronage.

Shadow of the North, with William Desmond.—Fair picture and did a very poor business on it. Not up to this star's average. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Girl Who Ran Wild, with Gladys Walton.—Good little program picture, but can't get them in on Universal's program pictures. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Bavu, with a special cast.—This is a deep picture. Quite hard to understand, although otherwise very good. Film in good shape. Eight reels.—Fred Boeselager, Opera house, Hilbert, Wis.—General patronage.

Bavu, with a special cast.—Good picture. Boys, book this one and sit through the story and if you don't feel this star's hands around your neck I am not exhibitor. I know I did. This man Beery is a wonder. The most real actor in the business today. Give us more like this. Eight reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Abysmal Brute, with Reginald Denny.—Say, grab this one if you have not yet played it. One of the best that we have shown in some time. My patrons stopped at box office to tell me how good it was. Will please 100 per cent. Business good.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

The Abysmal Brute, with Reginald Denny.—An awful storm kept people away. The few who saw it liked it very well. Eight reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

The Abysmal Brute, with Reginald Denny.—Reginald Denny acted splendidly in "The Abysmal Brute." Full of life, not a dead moment in the picture. Drew good crowd. Seven reels.—Walter Gerrib, Eagle theatre, Westville, Ill.—General patronage.

The Kentucky Derby, with Reginald Denny.—Picture may have been good at some time, but a large portion of the film shipped us was missing. Exhibitors should insist on getting whole films or sue the distributors for obtaining money under false pretenses. We want our money back. Seven reels.—L. P. Charles, Grand theatre, Chetek, Wis.—General patronage.

The Kentucky Derby, with Reginald Denny.—An extra good picture, though not a new one. It's worth showing. Good story, good acting, good race scene. Everyone seemed pleased who saw it. Film all right. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. Dak.—General patronage.

The Kentucky Derby, with Reginald Denny.—Great picture. Well pleased. Lots of comments. One kind that everybody likes.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Crossed Wires, with Gladys Walton.—A splendid picture, well acted, appropriate settings and a snappy story. You just can't keep 'em away on a stormy night with Gladys at the bat. Five reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Crossed Wires, with Gladys Walton.—Very good program picture. The best one of the sixteen to date, but no money maker. Five reels.—R. D. Lemmon, Colonial theatre, Constantine, Mich.—General patronage.

Crossed Wires, with Gladys Walton.—A nice little comedy drama that my people enjoyed. Didn't draw a very big house. Five reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—General patronage.

Sawdust, with Gladys Walton.—Well balanced picture. Something out of the ordinary. Will get business. Posters very splendid. Gladys Walton well liked in our town. Small mining town.—Walter Gerrib, Eagle theatre, Westville, Ill.—General patronage.

The Flirt, with Eileen Percy.—Showed it two days. Had good houses both times. Well liked by everybody. Plenty of comments. Eight reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Kindled Courage, with Hoot Gibson.—A good picture which should please any Saturday crowd. Plenty of comedy and that is what the people expect from Hoot. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Victor, with Herbert Rawlinson.—Had several good comments on this one. The boxing is fine. Five reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

The Victor, with Herbert Rawlinson.—Good picture with lots of action. Pleased 95 per cent. Five reels.—W. S. Owen, Russell theatre, Brunswick, Mo.—Small town patronage.

The Victor, with Herbert Rawlinson.—This is the best thing I have seen Rawlinson do and the fight, which is plenty long enough to satisfy the most ardent fan, is certainly a dandy. In my judgment it is way better than the Dempsey-Gibbons fight pictures and will please more people. Tell them what you have and if you can get them in they will be pleased. Five reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Red Warning, with Jack Hoxie.—Although Hoxie is not known here, this picture went over good. Plenty of action, fairly good story.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

Human Hearts, with House Peters.—Good picture, but too sad. It seems to me that they want comedy now. Business fair. Weather bad. Seven reels.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

The First Degree, with Frank Mayo.—A fair program picture. Five reels.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Driven, with a special cast.—An artistic piece of work as far as acting is concerned, but as entertainment absolutely a failure. Patrons do not like this type of picture.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

Vitagraph

On the Banks of the Wabash, with Mary Carr.—Very good picture, but not a special. Fair attendance. Seven reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Oh my, this may go where cheap Westerns and reissues at $1.00 per reel go, but where they are looking and expecting good pictures it's worse. A very fair cheap program picture for cheap houses. For me; the lemon. After seeing the flood scenes a couple weeks before in "Her Reputation," it made this look like two cents. Homely actors galore. Punk. Not worth one-fifth what I paid for it.—R. S. Wenger, Victory theatre, Union City, Ind.—General patronage.

Pioneer Trails, with Cullen Landis.—A very good Western with a very interesting story. Pleased about 90 per cent. Some were disapponited because there was no more Indian fighting, but it is a very well made picture all the way through, I think. Seven reels.—Leo M. Fay, Gem theatre, Socorro, N. Mex.—Small town patronage.

Pioneer Trails, with Cullen Landis.—This should go across any place. I just advertised it "Pioneer Trails in the days of the 'Covered Wagon' in the gold rush of '49." Get them to talking of the covered wagon

and they will come and it will please.—R. S. Wenger, Victory theatre, Union City, Ind.—General patronage.

The Midnight Alarm, with a special cast.—This picture is great, but a little high priced for small towns, although made a little money at ten and twenty-five cents.—D. E. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

The Midnight Alarm, with a special cast.—Picture fair enough but not strong enough to feature. Better than "Third Alarm." Fair drawing card.—C. S. Malone, Casino theatre, Eldorado, Ill.—General patronage.

Masters of Men, with Cullen Landis.—Everybody went away well pleased. Lost money on this show. No fault of the picture. Cold and bad roads. Seven reels.—L. J. Moritz, Dana Consolidated Movie Show, Dana, Iowa.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—A good picture. It has everything in it that it takes to make a good entertainment for everybody. It will show you what real patriotism is. Vitagraph has sure got the pictures, boys, and if you haven't used any of them give them a trial. They will sure treat you right. Film in good condition. Seven reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

Masters of Men, with Cullen Landis.—A good program picture with plenty of action. Print in good shape. Seven reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—General patronage.

Masters of Men, with Cullen Landis.—Vitagraph is coming back and are entitled to better rentals than they are getting, but rentals are bound to increase if public see more of their recent pictures. Many were the battles with officers of the old General Film Co., when they were splititng the program in my town and we were fighting to get all the Vitagraphs we could. Those were the days with film run through a sewing machine into a tin tub. I wish Vitagraph well—from an old timer.—Dwight B. Baker, Circle theatre, Ottumwa, Ia.—General patronage.

Masters of Men, with Cullen Landis.—While this is not a new release, would report to those like myself who have not used this that there is no mistake, here is an excellent picture. It seems to have an unusual appeal to all classes and is a box office attraction. Cullen Landis does a fine part in this picture and is deserving of special mention. Poor business first day to big business second day. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Masters of Men, with Cullen Landis.—A good picture. Gave satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Masters of Men, with Cullen Landis.—If any picture is entitled to the word "special" this one is. It has everything an exhibitor is looking for. Seven reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

The Man Next Door, with Alice Calhoun.—A very pleasing picture which is a credit to any house to run. Get behind it, as it's worthy of a little extra effort. Good print from St. Louis.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Man Next Door, with Alice Calhoun.—This is a great picture. Had more praise on this one, and if attendance tells the story this is A-1. Eight reels.—Nettie M. Sinderson, Mystic theatre, Albion, Ind.—Small town patronage.

The Man of Might, with William Duncan.—This is a picture chock full of action from start to finish. It's a serial put in six reels and if your patrons want thrills give them this one, as it will sure please. Six reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

The Man of Might, with William Farnum.—A good picture full of thrills and excitement. Pleased 90 per cent. Six reels.—American theatre, Madrid, Nebr.—Neighborhood patronage.

Smashing Barriers, with William Duncan.—This is O. K. for kids or for those who like the thrills and action of a serial. Had several tell me that it was overdone. Not any of the kids, however. They came back to see it the second time. A good picture for kid matinee.—Vick Millward, Harris theatre, Bancroft, Idaho.—Neighborhood patronage.

Colleen Moore, featured in "Through the Dark," Cosmopolitan's picturization of Jack Boyle's crook story "Daughter of Mother McGinn" from which these are two scenes.

Playing It Wild, with William Duncan.—Fine Western with a good plot and sold very reasonable. Business bad on account of weather. Six reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

The Ninety and Nine, with Colleen Moore.—The best picture I ever ran of Vitagraph. One of the few outstanding pictures of the year for a small town. Personally I don't see how anyone could think of condemning the movies after viewing a picture like this. Get behind this and tell the world you have a good one. The mistake I made is that I only played it one day, when I should have held it over, as it's one of those kind that will advertise itself.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Ninety and Nine, with Colleen Moore.—Will have to praise Vitagraph for this one. It sure was a great picture. Received more comments on this than any picture I have run yet. Seven reels.—American theatre, Madrid, Nebr.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—Very good. Pleased all. Fire scene not up to the standard.—J. C. Bickel, Ruble theatre, Logan, Ohio.—General patronage.

The Ninety and Nine, with Colleen Moore.—Good picture and holds interest to the last.—E. W. Swarthout, Palace theatre, Aurora, Ind.—General patronage.

The Ninety and Nine, with Colleen Moore.—Broke all records. Showed Christmas night and packed them in. Sat kids on stage and piano.—Edw. Casey, Jr., Casey's theatre, Sterling, Okla.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—One of the greatest forest fire scenes in this picture ever filmed. Pleased patronage. General advertising. Three, sixes and ones. Made money. Seven reels.—Walter Gerrib, Eagle theatre, Westville, Ill.—General patronage.

A Front Page Story, with Edward Horton.—A good clean picture that seemed to have no box office attraction. We did not make expenses, but it was no fault of the picture. Six reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Too Much Business, with a special cast.—What little I got of this one, I couldn't tell whether it was a special or a program picture or a serial. Why do they do it? The three last pictures I have got from them should be in the junk pile, but still when I kick they say I am the only one that does. Seven reels.—Kenney Loyd, Spad theatre, Dierks, Ark.—General patronage.

Steelheart, with William Duncan.—Good Western with plenty of action. This looks like a serial that has been cut down. Six reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

The Rainbow, with Alice Calhoun.—This picture is old and our print was a bit rainy, but it went over nicely. A good clean story with just enough comedy and action to please all.—Vick Millward, Harris theatre, Bancroft, Idaho.—Neighborhood patronage.

Princess Jones, with Alice Calhoun.—This is a very good program picture and Miss Calhoun does some very fine acting. Drew a very good crowd at ten and twenty-five cents. Played with second series of "Fighting Blood," No. 10, which made a good program.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Flower of the North, with Henry B. Walthall.—A good picture, but not the box office attraction that one would expect. The photography and acting splendid, but it did not seem to register with our audience. Seven reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Trumpet Island, with a special cast.—Fair picture. Gave free passes to every woman and girl in town and thought the men would follow the women to the show, but I found out the men think more of their twenty cents than they do of the women. Seven reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

Gypsy Passion, with a special cast.—Just a fair program picture. Did not go so well with my audience.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Gypsy Passion, with a special cast.—If you have this bought I hope you are fortunate to have bought it at reasonable rental so that you can tell them to keep it on the shelf. Fact of it is, you can afford to do this no matter what rental you are paying, for if you don't you will sure wish you had. I played this on a stormy night to only a handful. On most any picture I would ask for a gratis return date, but I sure would not bring this one back. Six reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and rural patronage.

The Son of Wallingford, with a special cast.—As a program picture, this fills the bill just fine. With the super special stuff they furnish, makes your patrons expect something they won't get. Don't fall for all the bunk in their press book. A neighborhood exhibitor ran this a few months ago and tipped me off on it after he knew I booked it, so that I stepped on it lightly and got away in good shape. Do you suppose that Vitagraph really believes this is a super special, or why do you suppose they would label it such? I bought this, "Gypsy Passion," and a lot of others while sitting at the Vitagraph manager's desk and taking his word for them in place of going slow and looking them up in the HERALD. Serves me right, but never again, for some were and some were not. Seven reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—General patronage.

The Son of Wallingford, with a special cast.—Good picture. This picture a real good business for me. My patrons said it was fine. Eight reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Warner Brothers

Tiger Rose, with Lenore Ulric.—A fine picture of the Northwest with some beautiful scenery. Miss Ulric very good. Drew

(*Continued on page 93*)

Hello

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—to pack thousands of theatres—
—to delight millions of movie fans—
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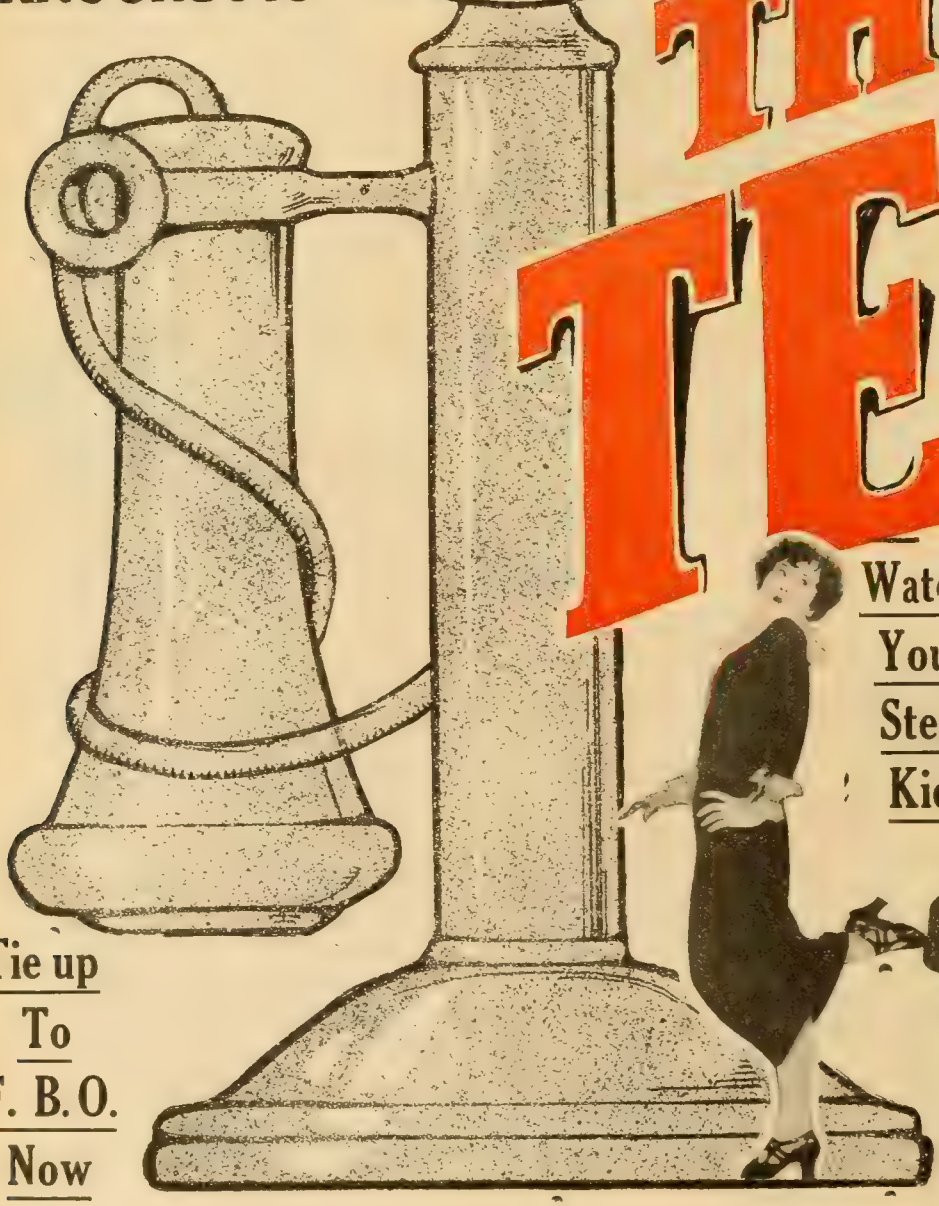

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Tie up To F. B. O. Now

Directed by
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Gee Whizz — What a Series!!!

Twelve two-reel KNOCKOUTS. Bigger, better and far superior to the "FIGHTING BLOOD" series, and you know how the public ate THEM alive. The public will crash your doors every time you announce each new chapter of these absolute gems of photodramatic entertainment.

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If you don't land them for your house, blame yourself.

If they liked and talked about the "FIGHTING BLOOD" series, they'll rave about these new TELEPHONE GIRL stories.

SERIES

12 2 REEL KNOCKOUTS

12 CAPACITY WEEKS AS SURE AS YOU'RE ALIVE

H. C. WITWER COSMOPOLITAN MAGAZINE

"THE TELEPHONE GIRL" Stories

Directed by MAL St. CLAIR

With Bewitching ALBERTA VAUGHN, the latest "Find" among Motion Picture Stars and practically the entire cast of the original "FIGHTING BLOOD" Series

GET all set for 12 solid weeks of capacity business, as sure as you're alive. These "TELEPHONE GIRL" stories will make your dullest night look like a circus riot.

Nothing can keep 'em away from this series once they see the first episode. Gentlemen, these "TELEPHONE GIRL" stories are a four base smash over the fence. Wait till you see them yourself. Write your own ticket on 'em after YOU see 'em with your own eyes.

PRACTICALLY the entire wonderful cast of the "FIGHTING BLOOD" series. YOU KNOW WHAT THAT MEANS. The same director, MAL ST. CLAIR, the wizard of the screen, who promises exhibitors the biggest successes ever filmed in these 12 stories.

Special exploitation, easy to put across, ready for you in your own town. Boy, how they will "eat up" this series.

Like gettin' money from home. Don't delay. Don't wait.

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well for two days. Eight reels.—Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

Conductor 1492, with Johnny Hines.—We have played very few pictures that gave better satisfaction than this one. It was also a good box office attraction. Seven reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Where the North Begins, with Rin-Tin-Tin.—The best Northern picture we ever ran. Business good, and everyone who saw it reported a fine production. Wish we could get more pictures like this one. Well directed and well acted. Will please most any audience. Drew them in two days, second day better than the first. Warner Bros. productions seem to be going over for us. Eight reels.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

The Country Kid, with Wesley Barry.—So far as my patrons vote, Wesley is through. I'm sorry to say it. It's a good picture, very, but is suitable only for juvenile shows and should be so priced. No two day value. Six reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

The Country Kid, with Wesley Barry.—Played this for a Christmas attraction and it sure made good. Heard lots of very favorable comments on it. Was pleased myself and had read so much about the kid getting to the age where he was in between a small boy part and a man's that I was afraid it would not please. However, the part fits him and his work is good, and people sure want to see him. Seven reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Country Kid, with Wesley Barry.—Good entertainment, especially for the kids. The adults seemed to enjoy it, too. Five and one-half reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

The Country Kid, with Wesley Barry.—Used this Christmas Day and everybody praised it.—Gustine & Roush, Princess theatre, Lewiston, Ill.—Neighborhood patronage.

Main Street, with Monte Blue.—A good picture, but failed to draw here. Fell down second night. Nine reels. Print good.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

Main Street, with Monte Blue.—Good picture, good business, good print. I think the reason this print was good was because they held their price so high no one else used it ahead of me. Eight reels.—W. W. Watt, Casino theatre, Sac City, Ia.—Neighborhood patronage.

Main Street, with Monte Blue.—The picture is just about a 50-50 break. Not near as good as "Over the Hill," but had to pay double the film rental for it. The snow scenes are poor and the almost slow motion pictures did it no good. Too long and draggy. They told me it harped on the small town too much and it sure did, too. Would have been a good picture in six reel. This is no picture for you small fellows like me, in a 1,150 population town. They will take all you take in and a little more. So my advice is lay off. Nine reels.—Lyric theatre, Rugby, N. D.—General patronage.

Your Best Friend, with Vera Gordon.—Drew a fair sized audience at thirty cents and ten cents and pleased them well. They don't talk enough in their press sheet about the acting of Dore Davidson as the old bookkeeper. He shines right along with the star. This is a good show. Seven reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Heroes of the Street, with Wesley Barry.—We cannot report anything about this picture, for the reason that we received only a small part of the film. What we did get was badly cut up and abominably spliced. It is an outrage upon exhibitors for an exchange to ship film in such condition. This came from Tunstell, Milwaukee. Six reels.—L. P. Charles, Grand theatre, Chetek, Wis.—General patronage.

Little Johnny Jones, with Johnny Hines.—Fine. Pleased nearly 100 per cent. Get the trailer. Seven reels.—Jos. C. Staak, Royal & Strand theatres, Carroll, Ia.—General patronage.

Rags to Riches, with Wesley Barry.—Good picture. Good business. Print in rotten shape. Should have been junked before being sent out. Cannot see how First National out of Des Moines keeps up if they do not give better service to other exhibitors than they do to me. Seven reels.—W. W. Watt, Casino theatre, Sac City, Ia.—Neighborhood patronage.

The Little Church Around the Corner, with a special cast.—A good picture, good acting, good story. A picture that satisfied everyone. Print in good shape. Six reels.—W. T. Waugh, Empress theatre, Grundy Center, Ia.—Small town patronage.

State Rights

Luck (C. C. Burr), with Johnny Hines.—This is a fast moving comedy-drama and pleased our patrons. Six reels.—D. A. Kooker, Happy Hour theatre, Ewen, Minch.—Small town patronage.

Luck (C. C. Burr), with Johnny Hines.—Not so good as "Sure Fire Flint" or "Burn 'Em Up Barnes." Pleased about 80 per cent and price is too high. Six reels.—Louis Erlain, Dome theatre, Pittsburgh, Pa.—General patronage.

Luck (C. C. Burr), with Johnny Hines.—Very good in every respect. It has sure fire laughs and numerous thrills. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Luck (C. C. Burr), with Johnny Hines.—Poorest one of the series. Fair attendance. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Bright Lights of Broadway (Principal), with a special cast.—Good picture, but didn't draw; however, weather was bad.—C. S. Malone, Casino theatre, Eldorado, Ill.—General patronage.

Only a Shop Girl (C. B. C.), with a special cast.—One of the kind that appeals to everybody. Had good audience and made some money. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Deserted at the Altar (C. B. C.), with a special cast.—This picture might be O.K., but it was not all there when we ran it.—A. Stalder, Spicer theatre, Akron, Ohio.—General patronage.

Western Blood (Sanford), with Pete Morrison.—Morrison did his best to make this a good one, but it takes more than one man to make a picture. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Peaceful Peters (Arrow), with William Fairbanks.—Another good independent Western picture and at a price that is right. Fairbanks is as good as most of the Western stars, with the possible exception of Hoxie and Gibson. Hoot has 'em all beat. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Cub Reporter (Goldstone), with Richard Talmadge.—This one is a knockout. The best Talmadge has made so far. Star becoming very popular and is a box office winner. Had one of our best days with this picture and advise brother exhibitors to book these Talmadge pictures. Five reels.—M. Schiesel, Reel theatre, Cleveland, Ohio.—Transient patronage.

Environment (Principal), with Milton Sills.—Nothing great, but worth running. Though a little old, it's better than a lot of late program pictures. A crook story, speedy, and ends in a good fire rescue. Baby Richard Headrick also in cast. Get the trailer on this—it shows Alice Lake in the bathtub. Sudden cold snap spoiled possible big attendance. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Truth About Wives (B. B.), with Betty Blythe.—Not bad. Will pass.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The World's a Stage (Principal), with Dorothy Phillips.—If this is the best Elinor Glyn can do, she had better stick to books. Just a fair picture and not the special they try to tell you it is. A plot that is not very liable to happen and situations a blind man could have seen through that lead up to a poorly constructed tragedy. Not a logical story and not worth the money. Film was also rotten. Six reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Temptation (C. B. C.), with Bryant Washburn).—This is about as "independent" a picture as I picked up yet. Story with a lesson. Good photography, good acting, entertaining, only the sex title may keep them away, when it shouldn't be such at all.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Sure Fire Flint (C. C. Burr), with Johnny Hines.—A good picture that was enjoyed by all. Print dirty and numerous splices.—W. T. Waugh, Empress theatre, Grundy Center, Ia.—Small town patronage.

Lucky Dan (Goldstone), with Richard Talmadge.—Great for the kids and some grown ups. Not much to the story. Five reels.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Unknown (Goldstone), with Richard Talmadge.—Good stunt picture. Story a little weak, but this boy's stunts put it over. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Jacqueline (Arrow), with Marguerite Courtot.—Not bad. A little too long. Forest fire real good.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Wolves of the Border (Goldstone), with Franklyn Farnum.—Good Western with plenty of comedy in it. Progress has good Westerns at a reasonable price. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Flesh and Blood (W. P. E. C.), with Lon Chaney.—Buy it for just a program picture. It drew pretty well. Some nice colored photography in it. Pleased 50 per cent. Six reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

The Jack Rider (Arrow), with Big Boy Williams.—Good Western with plenty of action and comedy. These are hard to beat if your patrons like Westerns. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Blazing Arrows (A. P.), with Lester Cuneo.—A good Western drama of the "Strongheart" formula, well acted and well carried out in logical manner and settings. Pleased our crowd.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Empty Cradle (Renown), with Mary Alden.—Good picture, but not worth the price I paid for it. Seven reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Putting It Over (Goldstone), with Richard Talmadge.—Just another one. Photography good, but film in bad shape as usual. If you have seen just one of these pictures you have seen them all. Pleases nobody but children. Had to show these five reels and nothing else, as the comedy from Enterprise couldn't be put over, so I hid before show was over. Five reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

His Last Race (Goldstone), with a special cast.—Good picture with a good cast. If your patrons like thrills, give them this. Six reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

They're Off (Tri.), with Enid Bennett.—Better than we expected, although we didn't expect much. Pleased about fifty-fifty. Not a very satisfactory offering. Five reels.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

Mind Over Motor (Principal), with Trixie Friganza.—Just a program picture sold to me as a special. Don't pay Renown too much for it. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

The Man from Hell's River (W. P. E. C.), with a special cast.—A splendid program picture and gave satisfaction here. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

By Proxy (Tri.), with Roy Stewart.—Well known star, well known director, but very disappointing picture. No story whatever. Could have been in three reels with much more satisfaction. Five reels.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

Forbidden Range (Steiner), with Neal Hart.—Good Western. Business very good on this one. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

The Unknown (Goldstone), with Richard

Talmadge. Great. This is the second Dick Talmadge we have used. It takes one to introduce him and thereafter whenever we say "Dick Talmadge Tonite"—presto! full house and good receipts at the box office. One can buy them right and always make a considerable profit. Five reels.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

On the Night Stage. (Tri.), with William S. Hart. This is a fair Western. We played it one day. My patrons don't care for Hart. They say he is too old looking. Just an ordinary picture. Five reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

The Man from Hell's River (W. P. E. C.), with a special cast.—This picture has a good drawing power. If we had had a better print it couldn't have displeased anyone, but it was O.K. anyhow. The receipts were extra good on this. James Oliver Curwood stuff is O.K. for me. Five reels.—Frank Fera, Victory theatre, Rossiter, Pa.—General patronage.

Taking Chances (Goldstone), with Richard Talmadge.—A star that has been killed here by poor prints. Every print received from Enterprise at St. Louis has been a wreck and should have been taken out of service months ago. If you want to get stung, go ahead and buy them. If you buy them, I know you will. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Love Trap (Bond), with Bryant Washburn.—Very good program picture. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Blaze Derringer (Tri.), with Douglas Fairbanks.—It's an old picture, reissue, but full of pep and good for an audience that likes fast Western stuff. Good drawing power.—C. S. Malone, Casino theatre, Eldorado, Ill.—General patronage.

The Satin Girl (Bond), with Mabel Forrest.—Only a crook picture. Fair attendance. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Unpardonable Sin (Carson), with Blanche Sweet.—This picture four years old, but boosted it up and played to S.R.O. Print in helluva shape and thought it wouldn't stay on the machine, but by running slow it did.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Dempsey-Gibbons Fight.—Lay off of this if you want your patrons to come back. To begin with, it was sold to me as a five reeler and when it came was only about three and one-half reels. And that fight was some joke. All they did was hug each other, and everybody went out sore and disgusted. How can they get away with such stuff as this? I've had dozens of ordinary pictures with fights in them that made this look like kids' play.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Hills of Hate (Arrow), with Jack Hoxie.—Fair Western picture. Five reels.—L. Devo, Miers theatre, Schoharie, N. Y.—General patronage.

Patsy (Renown), with ZaSu Pitts.—Good program picture. The kids eat this up. Good business. Six reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

The Devil's Ghost (Principal), with Lester Cuneo.—A good Western with plenty of shooting and enough excitement to please those who like that kind of picture, and our folks do—most of them. Five reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Dempsey-Firpo Fight.—Pictures the best I ever saw. Photography fine. The slow motion reveals each and every punch in this great fight picture. Although it did not hold up the third day, it was no fault of picture. Three reels.—Peck's theatre, La Salle, Ill.—General patronage.

Serials

Her Dangerous Path (Pathe), with Edna Murphy.—Fairly good serial. Have shown seventh episode. Wish it was the last, as our people will not take to them and we are through with them.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

DRAMA. Two scenes from Victor Seastrom's production for Goldwyn, "Name the Man," featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale.

Her Dangerous Path (Pathe), with Edna Murphy.—Supplementing a previous report on this serial, and in all fairness to Pathe, will say that this serial is different from most serials in that each episode is a short story complete in itself. Running but one night a week, my patrons have become quite fed up on the same star in a short story each week and some of them are staying away and others walk out. This doesn't help the show any. Were I running more nights a week so I could have a serial night, think perhaps it would go over better. Would advise any exhibitor seeing this serial before booking if he is at all doubtful about putting it over. Pathe is willing to show it to you.—H. E. Partrick, Palace theatre, North Rose, N. Y.—Small town patronage.

Haunted Valley (Pathe), with Ruth Roland. A good serial and has held up pretty good. Just finished it. I don't think I will run any more serials soon.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

The Timber Queen (Pathe), with Ruth Roland. Episode 9.—If you want something with lots of good clean acting, book this, for it certainly is getting better with each episode. Believe it is holding up my attendance, but then we don't run anything but good features with it if we can help it. This episode sure is great. Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Timber Queen (Pathe), with Ruth Roland.—This is a good serial. Now on sixth episode and holding up better than any serial I ever ran. I have a school orchestra of twenty pieces play every second night of the serial, and they draw quite a crowd. On night orchestra plays, charge five cents extra and give that to orchestra. Works fine.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Short Subjects

Aesop's Fables (Pathe).—Aesop's Fables are the best cartoon pictures made. They please everybody. If you've never seen one, book them. You'll find your audience will want them all.—C. S. Malone, Casino theatre, Eldorado, Ill.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara. No. 10.—Good, and audience likes them very much. These certainly have got serials beat to death. Don't see how any neighborhood house can be without them. They seem to go over far better than our features do. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Those are all good and seem to hold the crowd. On second series now. Play No. 11 next and people like them. Two reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara. Oh, boy, these are knockouts right. Am now on Round 5, and each one is better than the previous one. They keep the crowds coming, too. Give us more like these and we can make a living yet. Two reels.—Leo M. Fay, Gem theatre, Socorro, N. Mex.—Small town patronage.

The Leather Pushers (Universal), with Billy Sullivan.—Fourth series. If the rest of the series measures up to the standard of the opening round "that kid from Madrid, Mich.," will have no kick coming. This round is equal to any of the preceding series in which Reginald Denny starred.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Lloyd Two-Reelers (Pathe).—They are all good. I have played eight or ten of them and find them all good. "High and Dizzy" made me dizzy looking at him. Two reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Pathe News.—I find that this Newsreel holds up my weak pictures. I won't try to get along without it from now on.—Lester Leek, Club House theatre, Jackson, Wyo.—General patronage.

Pathe Short Subjects.—I got Pathe Review, Screen Snapshots, two reel Western, two reel comedy, Cartoon Adventure reel. Pathe sent me this program, which makes up for a lot I lost on other stuff from them, and it sure helped out and put a good taste in my mouth for the local exchange, and all liked this short reel program for a change, and prints were good as you could wish for. Rental was sure all right on this program, thanks to Pathe. Eight reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

Screen Snapshots (Pathe).—Are very good for a change from your regular program. Try them, and also try Sportlights. I think they are all O.K. One reel.—Chas. Elliott, Jewel theatre, Sidell, Ill.—General patronage.

Sport Review (Goldwyn). No good. Not worth running. One reel.—P. G. Held, Sterling theatre, Fairmont, Neb.—General patronage.

Afraid to Be False (Tri.).—Fairly good comedy. Although old as the hills, there are a few laughs. Really and truly slapstick and O.K. for a filler, for it can be bought very reasonable. Two reels.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

The Agent (Vitagraph), with Larry Se-

Announcing F. B. O.'s

LATEST BOX-OFFICE SENSATION

with Warner Baxter Grace Darmond, & Ruby Miller in

ALIMONY

Directed by
JAMES W. HORNE

A Giant Box Office Title With a Powerful Picture to Back It Up!

That's "ALIMONY"

WE'VE put the most powerful ticket selling advertising matter behind this picture that has been seen in years. Smashing posters, wonderful newspaper ads, magical lobby photos, plenty of F. B. O.'s well known exploitation and showmanship. "ALIMONY" as a title alone will pack 'em in and now backed by F. B. O.'s showmanship, here's YOUR chance to clean up. See the material. See the Picture. To look means to book.

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Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

Producer .....

Remarks .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

mon.—An average Semon comedy, greatly liked by the kids. Two reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich. —Small town patronage.

All Wet (Federated), with Joe Rock.—Pretty good comedy. One reel.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—General patronage.

Andy Visits the Osteopath (Celebrated), a Gump Cartoon.—As good as any cartoons. Much better than Mutt and Jeff. —M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

The Ant (Educational).—This is an interesting single reel and made a hit with my people. It is good for an added novelty.—W. H. Hardman, Royal theatre, Frankfort, Kan.—General patronage.

Battling Torchy (Educational), with Johnny Hines.—A good two reel comedy of Torchy which is better than the average run of comedies. Many new stunts in this one. Two reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Before the Public (Pathe), with Snub Pollard.—As a whole, nothing to rave over. The second reel had some good laughs in it. Just about a 50 per cent comedy, if you know what is meant by that. In other words, it was worth just 50 per cent of what I paid for it. Two reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Black and Blue (Educational), a Christie comedy, with Jimmie Adams. This one had them laughing, so it must be O.K. Two reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

The Bottom of the Sea (Educational), a Hodge Podge.—Our patrons like these singles. If you have not used any of these, try them as an opening reel.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Bringing Up Buddy (Universal), with Buddy Messinger.—Good comedy. It's too bad this boy is getting big so fast. He is just beginning to get clever. Two reels. —Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Bumps (Educational).—Here is as good a one reeler as we have played in a long time. Better than some two reelers. E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

California or Bust (Pathe), with Snub Pollard.—It's all right. If they like Snub, this will go over. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—General patronage.

Call the Wagon (Educational), a Christie comedy, with Neal Burns.—Good comedy. Two reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Carmen Jr. (Universal), with Baby Peggy.—Story too big for Baby Peggy. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Carmen Jr. (Universal), with Baby Peggy.—Not so good. Will get by, of course, but people like her better in comedies where she plays the part of just an average girl and does not dress up to play grownup parts. Two reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Cracked Wedding Bells (Universal).—Poor. In fact, I don't know why they make such stuff. It certainly doesn't help us. This was the poorest we ever ran since 1910. One reel.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Dad's Boy (Universal), with Buddy Messinger.—This is the best Century used this winter. Two reels.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Small town patronage.

The Fall Guy (Vitagraph), with Larry Semon.—A good comedy. Semon comedies always get the laughs. Print in fair shape. Two reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—General patronage.

Fire Fighters (Pathe), with Our Gang.—A mighty good comedy that made them roar at times and kept them smiling the entire length. Two reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

F. O. B. (Educational), with Lloyd Hamilton.—Here is a wonderful title. The guy who picked it ought to be proud indeed. It sure does not get them in. Comedy just a passing grade and in our estimation would have been B. O. F. if it were not for the Old Gray Mare. Usually Ham is good and goes well with us, but Oh, what a title! Two reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Fruits of Faith (Pathe), with Will Rogers.—Not much to this. Pathe charged me too much for this comedy. Print fair. Three reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Great Outdoors (Pathe), with The Spat Family.—This was my first number of this brand and was well received. Will use more if they are all that good. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Green Cat (Pathe), with Snub Pollard.—Fair, but not so good as Snub started out to make. It pleases, however, and that's enough. Two reels.—C. S. Malone, Casino theatre, Eldorado, Ill.—General patronage.

The Green Cat (Pathe), with Snub Pollard.—This went over good, due to the fact that Snub is well liked here. Print good. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Ia.—Small town patronage.

Golf (Vitagraph), with Larry Semon.—Another good Semon comedy. Print in fair shape. Two reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—General patronage.

High Life, Plumb Crazy, Kidding Katie (Educational).—These are all fine, clean comedies. Plenty of laughs and well done all the way through. I surely advise exhibitors to run these comedies, as they are sure fire. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

His New Papa (Educational).—A good one reel comedy.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

An Unreel Newsreel (Fox), a Sunshine comedy.—When you get this one, throw it over the back fence. Poorest excuse for a comedy I have ever seen. Not a laugh in the whole two reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Western Musketeers (Pathe), with Leo Malone.—Bad print. Could not make anything out of it. Too much gone.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Wild and Woolly (Pathe).—This sure is a reel full of life and thrills. Plenty of action for those who want action. Real broncho riding. Something new. I think better than a cheap comedy. Try them awhile and get behind them and see what you can do. One reel—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

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MIDDLE WEST EVENTS

FILIAL PIETY IS BASIS OF LATEST ATTACK ON FILMS

Daughter of Jim Bridger Will Sue For Libel of Father

(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 22.—A second million-dollar suit has been filed by Mrs. Bridger Hahn, 1025 Minnesota avenue, Kansas City, Kas., because of the manner in which "The Covered Wagon" depicted her father, "Jim" Bridger, Indian scout. The suit was filed Tuesday in Independence, Mo., against Sam S. Shubert Theatre Corporation, the first suit having been filed in Wyandotte County (Kansas) District Court against the Famous Players-Lasky Corporation and the Paramount Pictures Corporation, producers of the picture.

In the face of the printed assertion of Sam P. Ashcraft, Webb City, Mo., that he had been a friend of Bridger's for twenty-five years, being closely associated with him, and never had seen him drunk or qualified as a squawman, comes another story from the Helena (Mont.) Independent, an excerpt of which follows:

". . . But in the face of this good reputation always enjoyed by Jim Bridger, and probably cherished by him in his long and useful life, how are the daughter and the lawyer going to prove he did not participate in many parties staged at trading posts, that he did not drink liquor or flirt with Indian squaws? It will be generally regretted that they propose to prove Jim Bridger was a member of the W. C. T. U., the Y. M. C. A., the C. E., the E. L. and other sections of the dry and temperment alphabet. Mrs. Hahn wants a million dollars because the producers did not pin a white ribbon in the buttonhole of Jim Bridger's buckskin jacket and put a Gideon's Bible in his hip pocket instead of a flask of Jamaica rum.

"The Independent has no desire to prejudice the case and keep the woman and her attorney from dividing the million dollars, but if any one is guilty of libel against the memory of old Jim Bridger, it is Mrs. Virginia Bridger Hahn and her Kansas City lawyer. It is a libel on the memory of any plainsman to allege, even in a court complaint, that he did not have 'guts' enough to drink raw red liquor and pinch the voluptuous squaws until blushes showed through their well smoked skins and their breath came hot and fast."

* * *

The Newman theatre organization of Kansas City, headed by Frank L. Newman, owner of the Newman and Royal theatres, had a big birthday party last Thursday night at the Hotel Muehlebach, a party that brought forth half-column stories in the newspapers the next morning. Everyone from the boss, Mr. Newman, down to the ticket punchers made merry. Mr. Newman's entrenchment behind a pink birthday cake did not save him from prosecution or persecution before a heavily whiskered judge, believed to be none other than Milton H. Feld, managing director of the Newman. There also was a rousing cheer for Mrs. Newman, who, it is said, has been in the Newman organization twenty years and has not asked for a raise.

* * *

The Idle Hour theatre, long a downtown landmark in Kansas City, soon will be a mass of debris. The building, which houses the theatre at Twelfth street and Grand avenue, has been purchased by a large clothing company and is being razed to make way for a larger structure. The Idle Hour was the first house in Kansas City to use Charlie Chaplin pictures.

* * *

The stock of Herman S. Gould in the Dunbar Amusement Company has been sold to C. W. Hunt, formerly of Higginsville, Mo.

* * *

Much concern is being shown in Kansas City over an honor that may come to Frederick J. Curth, director of the Royal theatre orchestra. Mr. Curth composed a special musical score for "The Hunchback of Notre Dame," which, it is said, has so well pleased Universal officials that a substitution for the present score now is being considered at the Universal home office.

We Knew Him When—

Sam Rabonovitz, owner of the Garfield theatre, 56th and Halsted streets, on the occasion of Sam Wolf's wedding. Mr. Rabonovitz was manager of the Marion theatre, the Marks & Goodman house at 35th and Halsted street, for ten years. (Anybody else got any old photos? Let's have 'em.)

INTRODUCES BILL FOR ADDITIONAL ADMISSION TAXES

St. Louis Politician Suggests Theatre Tax Increase

(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 22.—Alderman Samuel Wimer of the Twenty-seventh ward, St. Louis, who has introduced more freak and unpopular bills than all the other twenty-seven members of that board, has presented a measure to the aldermen providing for a tax of one mill on each 50 cent theatre admission ticket.

Wimer proposed that a special tax committee recently appointed draw up the details of his tax bill. His suggestion met no opposition, the committee to consider his proposal at a special public hearing to which managers and owners of theatres and others interested will be invited.

The special tax would apply to motion picture houses as well as to dramatic, vaudeville and burlesque theatres.

* * *

Suit has recently been filed by the National City Bank of St. Louis, against Klas Van Heel and Florence A. Campbell Van Heel in an attempt to collect $50,000 on ten promissory notes of $5,000 each executed May 1, 1923, in payment for $50,000 worth of stock in the William Christy Cabanne Trust Estate formed by Cabanne to produce "The Eternal Force." It is said similar suits are pending against a number of others prominent in St. Louis business and social circles.

* * *

C. C. Pettijohn of the Hays organization addressed a gathering of the members of the St. Louis Film Board of Trade and the arbitration committee of that organization at Hotel Melbourne recently. Pettijohn told of the aims and purposes of the Hays organization for the year of 1924 and of the necessity of obtaining the full co-operation of all of the members of the St. Louis board in order to obtain the desired results. His talk was preceded by a banquet, the film men being his guests.

* * *

Mrs. Frank B. Young, East St. Louis, Ill., has been selected to act as chairman of a special committee of ten to investigate the motion picture houses of East St. Louis and St. Clair county with a view of passing on the pictures shown, their suitability for children; heat and ventilation, cleanliness and fire protection facilities and safety appliances. The committee was named by the Illinois Federation of Women's Clubs.

The statistics compiled by Mrs. Young and her associates will be presented at a meeting of the state board in Chicago on January 23 and 24. Mrs. Roy H. Hoadley of Yorkville, Ill., is state chairman of the division of motion pictures.

CHICAGO PERSONALITIES

By J. R. M.

SIDNEY MEYER, local manager Fox exchange, left on Thursday for a sales conference at the Home office, New York. Managers Sullivan, of Minneapolis; Scott, of Denver; Moe Levy of Kansas City, and Gilmore of Omaha accompanied Mr. Meyer.

* *

Universal made a cut in its sales staff last week, Perc Havill going to Goldwyn Cosmopolitan and F. O. Neilson joining the Celebrated sales staff.

* * *

RALPH SIMMONS, formerly Hodkinson manager, and recently with United Artists, has been assigned the south side city territory with the Celebrated Players Film Corp.

* * *

HARRY SPANUTH, of the Peerless and Rosewood theatres, had his Jordan car stolen from along Film Row last week, but the police recovered it in about the same locality they found E. P. Grohe's car a week previous, at Fox and 31st street.

* * *

MORT HENOCH, formerly Goldwyn salesman, has joined Celebrated Players, covering the west side. George Gallas is selling short subjects for the same concern.

* * *

PAUL BUSH, in charge of country sales for Celebrated Players, is covering key centres.

* * *

Goldwyn held a special showing of "Name the Man" at Orchestra Hall, Jan. 15 which was attended by a representative audience of society people and city officials. Jesse Crawford furnished the music. The showing was arranged by Eddie Bonns and George Hickey, district supervisor.

* * *

E. A. ESCHMAN, general sales manager First National, held a conference with District Manager R. C. Seery, at the Blackstone hotel last week.

* * *

FLOYD BROWN, branch manager of First National, Indianapolis, was in town last Wednesday. He reports business good down in his neck o' the woods.

* * *

The recent fire which swept the business block of Rushville, Ill., just missed Princess theatre, owned by Carl Pearson.

* * *

JOHN LAFEY has sold his Colonial theatre at Delavan, to F. E. Bennett, who owns a theatre at Mason City.

* * *

The Liberty theatre, Mason City, has been sold to H. B. Franks of Macomb, Ill.

* * *

W. W. BRUMBERG, country sales manager, First National, has just returned from a flying trip to Peoria, Bloomington, Quincy, Lincoln and Pontiac. "Bill" had a pocket full of contracts too.

* * *

L. R. NELSON, First National salesman, is driving his Hup again which suffered some in a fire at Decatur. Kenneth Bond and Tom Gilliani also of First National have been out in the territory on the big drive.

* * *

The Rex theatre, Chenoa, owned and conducted by Mr. and Mrs. Pittman has been closed temporarily.

* * *

THOMAS PEARCE, of the Peerless, Kankakee, was in town last week. He is planning a new $155,000 theatre.

Mr. and Mrs. P. E. CHINN of the Crystal theatre, Antioch, were Chicago film row visitors last Wednesday.

* * *

WALTER SPOOR of the Academy, Waukegan, who hasn't been in town for three weeks owing to the illness of his daughter, was a First National exchange visitor.

* * *

ARTHUR S. KANE, Jr., arrived in Chicago on Monday, Jan. 14, to handle the financial end of the showing of "The Courtship of Myles Standish," which opened an extended run at Woods theatre, Saturday night.

* * *

The Garden theatre, Canton, Ill., of which JOE ROSS is manager, will soon be all fitted up with new front and extensive interior alterations.

* * *

CHARLES NATHAN, manager of the Madison theatre, Peoria, Ill., has sent Herbert McNally, house manager, away on an extensive trip throughout the country to look over the presentations in other theatres.

* * *

O. E. KOMDAT of Onconto, Wis., has taken over the Majestic and Lyric theatres, East Moline.

* * *

L. E. SCHAEFER, of Greenview, Ill., is the new proprietor of theatres at New Holland and Middleton.

* * *

The Idle Hour theatre, Bossville, Ill., is under the management of M. Scharff.

* * *

The Picture Theatre, New Bedford, Ill., has been reopened and is operating one night a week.

* * *

M. A. LAW has remodeled the Orpheum theatre, Savannah, Ill., at a total cost of $15,000.

* * *

Messrs. DURNBACK and DEESE have purchased the Opera House, Batavia, Ill.

* * *

JOHN DITTMAN of the Lindo and Strand theatres, Freeport, has changed his policy and is booking big pictures for week runs. "The Fighting Blade" is playing this week.

* * *

The Alma theatre, 54th and Wentworth ave., has been sold by John Szanto to Fred Engleloch.

* * *

C. E. HARTFORD of the Coliseum theatre, Marseilles, Ill., was in town last Thursday.

* * *

The Apollo theatre, Belvedere, Ill., Frank Remhardt's house, runs stock as well as pictures, under a new policy.

* * *

WALTER FLUGAL of the Capitol theatre, Pekin, states the recent explosion in which thirty men were killed, has seriously affected business at his house.

* * *

T. S. SCOTT, of the Scotts theatre, Jacksonville, is a regular radio fan, and nightly tunes in stations from coast to coast with his super-hetrodyne. He is building over the Grand theatre, putting in new entrance, etc.

* * *

F. E. SCHMIDT has been appointed manager of the Majestic theatre, Kankakee, and is now in control of three theatres.

* * *

A fire in Elmer Ulhorn's theatre, Downers Grove, burned the screen and some of the musical equipment of the house.

BINDERUP SUIT MAY BE SETTLED OUT OF COURTS

Attorneys Representing Both Factions Confer In Omaha

(Special to Exhibitors Herald)

OMAHA, NEB., Jan. 22.—E. D. Ludvigh of New York, counsel for the Famous Players-Lasky, New York city, was in Omaha some days recently in connection with the now famous suit of Charles G. Binderup of Minden, Neb., against the Famous Players-Lasky Corporation and other film exchanges in which Binderup asks $700,000 damages for alleged combination in restraint of trade. The case has been remanded to the federal court here by the United States supreme court.

Attorney Dana Van Dusen of Omaha, representing Binderup, and Mr. Ludvigh held several conferences in Omaha while the eastern attorney was here, and there are hints of a possible settlement out of court. However, Mr. Ludvigh retained local counsel for his client here before leaving for New York.

* * *

H. F. Schreiber has bought the Royal theatre at Wisner, Neb., and the Friend theatre at Decatur, Neb., has been taken over by Mr. Madney.

* * *

W. E. Powers of the Rex theatre, Glenwood, Ia., spent a few days in Omaha recently.

* * *

Steve O'Brien lost his mother at Ida Grove, Ia., recently.

* * *

L. G. Burson recently bought the Sun theatre at Gothenburg, Neb.

* * *

C. S. Everly has closed the Star theatre at Maxwell, Ia., for the winter season and expects to open again in April.

Fowler New Manager of McVickers; Burch in Charge of Woods

Bruce Fowler is the new manager of McVicker's theatre, succeeding John G. Burch, who managed the house for twelve years before it was rebuilt. Mr. Fowler comes here from Dallas, Texas, where he was with the Famous Players in a similar capacity.

Mr. Burch becomes a manager of the Woods theatre, the recently acquired Jones, Linick & Schaefer theatre on Randolph street.

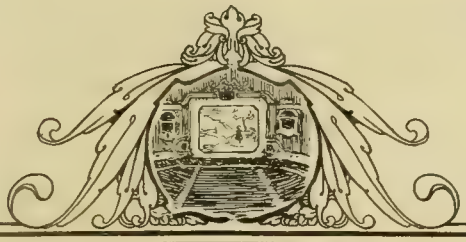
Another change in managers occurred at the Monroe theatre, the Fox house. Manager Harry Greenman returns to the Liberty theatre, St. Louis, and Abe Kohn succeeds him as manager in Chicago. Mr. Kohn is well known in film circles, having acted as press agent and advance man for shows for many years.

NEW EXCHANGE

Henri Ellman, who resigned from the sales staff of Selznick Pictures, has taken over the management of Standard Cinema Corporation, and will open an exchange under that title at 831 South Wabash ave., second floor.

Mr. Ellman will handle the James Aubrey comedies, two reels, a series of Hollywood comedies, the Bray cartoons and Bruce Barton editorials in screen form. Mr. Ellman is well known in film circles in Chicago and with the ever increasing demand for popular short subjects the outlook for the new exchange looks bright.

BETTER THEATRES



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Optimism Reigns at Meeting of Equipment Dealers.
More About the Small Theatre's Music Problem.
The Showman's Shop Window.
Exhibitors Information and Catalog Bureau.

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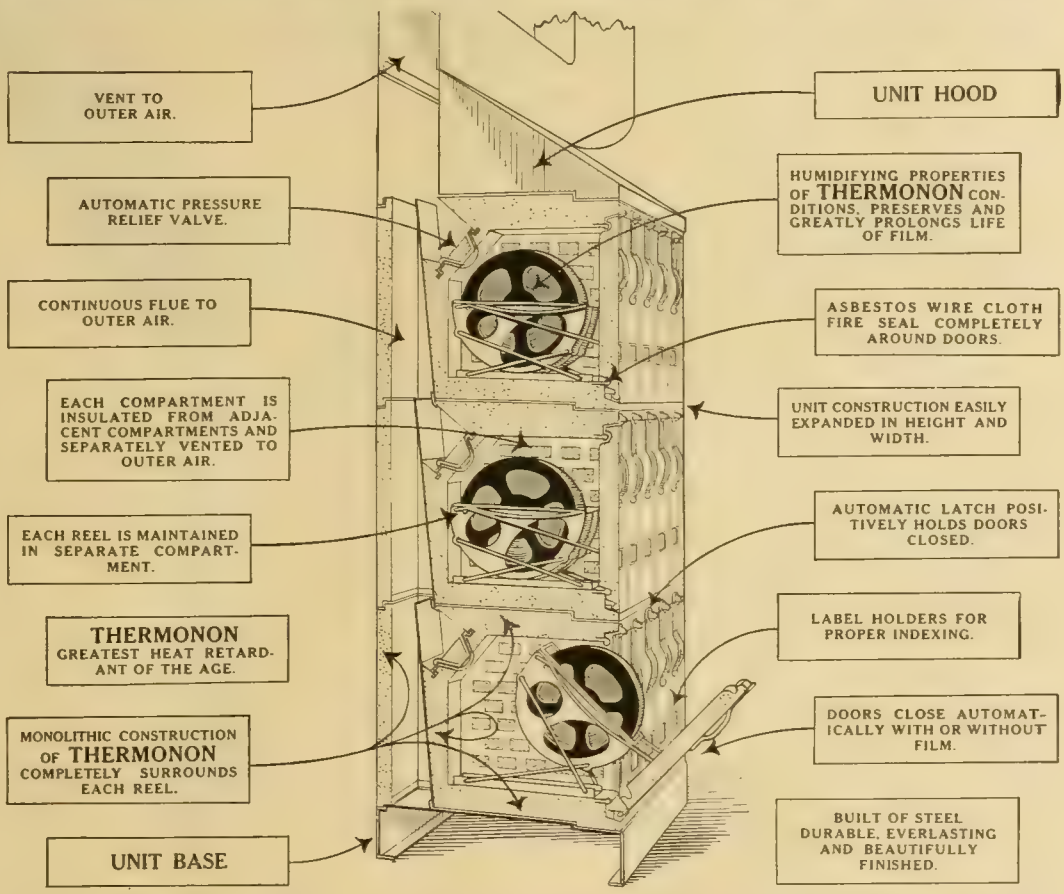

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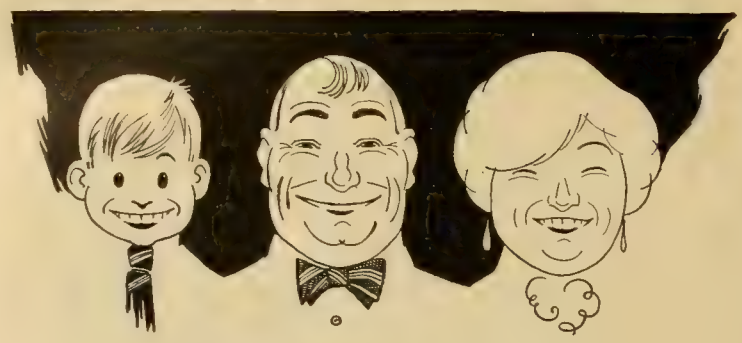
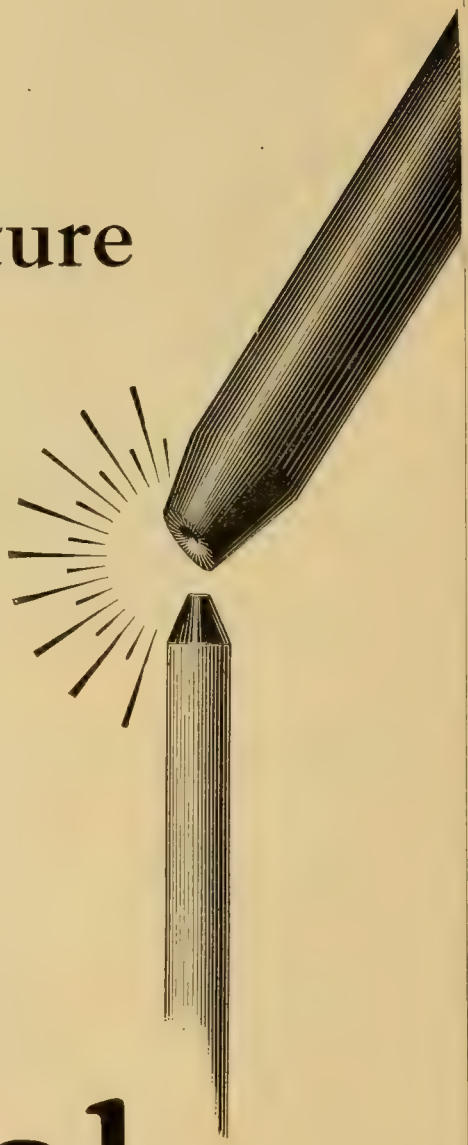


LIGHT
is part of the picture



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BETTER THEATRES

A monthly supplement of Exhibitors Herald, published for the information and guidance of exhibitors in matters of theatre construction, decoration and equipment and to promote the ideal of greater and finer theatres.

Edited by H. E. Holquist

Present Day Theatre Has Reached Maximum Size, Survey Shows

5,000 Seats Is Considered Practical Limit Though Radical Changes In Design and Methods of Projection Are Forecast in Many Instances

The Survey

1. **Has the theatre reached its practical size limit in the 5,000 seat house?**
2. **Are theatres of 5,000 seats practical as to offering every patron a satisfactory seat?**
3. **What is the present ideal maximum seating capacity of a theatre?**
4. **How are seats distributed under above?**
5. **Do you foresee any radical change in theatre design to permit of greater seating capacity?**

THE growth of the motion picture theatre from the days of the store room show to the present 5,000 seat house makes obviously in order the question as to what the future holds in the way of further progress and advancement. This is so for two reasons. In many quarters the suggestion has been advanced that the present large theatres do not provide every patron a seat which can be called satisfactory and that the size limit has been reached. Others contend that the picture theatre's growth has but started pointing out that performances in theatres of a much greater seating capacity than 5,000 can be given at virtually no greater expense than in the 3,000 seat house.

Economic as well as general interest therefore attaches to the opinions gathered in this national survey among leading architects and theatre owners.

Analysis of the replies shows a virtual unanimity of views affirming that the theatre has reached its practical size limit in the 5,000 seat house. On the other hand it is foreseen in a great many instances that radical changes in design and methods of projection are occupying the attention of a number of theatre specialists. Many enlightening theories whereby a satisfactory accommodation arrangement for more than 5,000 persons can be evolved are suggested.

That this is not merely a problem of construction but one which involves radical changes in projection, screens and lighting, is revealed in the opinion of those who foresee developments along lines of further expansions.

Expressions in answer to the questions stated above are published in the next column.

C. W. & GEO. L. RAPP, Chicago, Ill. (1) For motion pictures, yes. (2) Yes. (3) 4000 to 5000. (4) Sixty per cent main floor, forty per cent balcony. (5) No.

*

A. F. JANOWITZ, Cleveland, Ohio. (1) Yes, distance patrons have to travel and focusing. (2) No, line of sight bad. (3) 3000. (4) Straight from screen, hardly any side seats. (5) Above questions are important factor in present planning and I do not advocate the building of too large a house as on account of seating. Picture becomes distorted and houses are too cumbersome. If some inventor will figure out a way to reverse films so operating booths can be placed in rear of screens, instead of long throws, it would overcome the distortion and side views to a great extent. I presume new lenses and machines will be invented so there will be no limit to distance, but my idea would be to plan operating booth (back stage) but some one else will have to figure out how to reverse the films. I have yet to see a house of over 3000 seats that is satisfactory. Your queries are along lines I am anxious to learn as I have just such a problem before me now.

*

THEODORE L. HAYS, General Manager Finkelstein & Ruben, Minneapolis, Minn. (1) It would seem so. Population and possible patronage are important factors. (2) Matter of architecture and design. (3) 2500 to 3000. (4) Lower floor and balcony. (5) Necessity is the mother of invention. If the conditions demand greater seating capacities architects and engineers will solve the problems of practicability. The big thing to provide for will be to create entertainment that will meet the conditions of great capacity. The larger the theatre the greater this problem to solve.

*

GEORGE E. EICHENLAUB, Erie, Pa. (1) No. (2) Yes. Depends on illumination and planning. (3) 2500 to 500 depending on locality served. (4) In tiers and on one floor. (5) None in sight beyond the improvements sponsored and made by this office. We offer $5,000 to any persons who can show us an improvement in the seating plan to increase the number of seats.

*

NEWHOUSE & BERNHAM, Chicago,

Ill. (1) Yes. (2) No. (3) 1800 to 2000 and one floor. (4)—(5) We believe the ideal house of the future will consist of about 3000 seats all around a cylindrical screen, the picture projected from above and appearing in panoramic style on the circular surface so all can see equally well.

*

H. M. CRANDALL, Crandall Theatres, Washington, D. C. (1) Yes. (2) It is possible if the lot upon which the theatre is built is the proper size—not too long and not too wide. (3) Outside of the cities of New York and Chicago, about 2000 seats. (4) About 1600 orchestra, 400 balcony. (5) Do not believe that there are more than three cities in the United States, namely Chicago, New York, and possibly Los Angeles that can support a theatre of even 5000 seats—and outside of those cities don't believe that there are any radical changes contemplated to get seating capacities that run more than 2500.

*

TILGHMAN H. MOYER CO., Allentown, Pa. (1) We have no experience in houses over 2500. (2) Maybe—but only in largest towns can a 5000 seat theatre operate to a profitable patronage. For towns of 100,000 population not over 2500; preferably 2000. (3) Eliminate stage boxes in proscenium; provide ample and comfortable boxes for front of balcony. (4) 2-3 or less in orchestra; 1-3 or more in balcony. (5) No, the straight picture theatre, however, permits of somewhat greater depth (say 45 rows) than does the legitimate theater and I repeat that I believe greater success lies in many small theatres than in a few huge ones. New York city can support only one Hippodrome.

*

C. W. WALKER, Bridgeport, Conn. (1) Yes. (2) Yes, but it is the limit. (3) 2500 to 3000. (4) Orchestra and one balcony. (5) No, but improvement in projection will be necessary.

*

R. L. SIMMONS, Elkhart, Ind. (1) A mooted question. As an architect and engineer seeing constant development of structure. I would not commit myself. (2) Usually not, but may be so arranged. (3) Debatable, possibly around 2000 with present designs. (4) Much depends. (5) Yes, with proper arrangement projection may be shortened and yet increase the seating capacity over present designing and I look forward to helping the development of my idea.

*

JASON F. RICHARDSON, JR., Ottawa, Ill. (1) Yes. (2) No. (3) 3500. (4) 2000 to 1500. (5) No.

*

JOSEPH & JOSEPH, Louisville, Ky. (1) For motion picture purposes 5000 is practically the limit. (2) Yes. (3) 3000 to 4000. (4) 1st floor and balcony. (5) There have been no radically new developments recently and no evidence of any in the immediate future.

*

ROBERT M. HYDE, Chicago, Ill. (1) Yes, I think so. (2) For picture houses I think this is getting too large to do the picture justice. (3) 1500 to 2500 in my opinion gives the best results. (4) I like the bleacher type house. (5) No. In order to make picture attractive and pleasing to those at a distance the front pictures would be grotesque. I think an effort should be made to study the problem from patron's viewpoint, keeping in mind that often all success depends on him.

*

ANDREW CLUBB, Detroit, Mich. (1) Too many. (2) No. (3) 3200. (4) Main floor, 1st and 2nd balcony. (5) There have been several layouts submitted to seat 5000 and more but they do not give all the patrons a seat in range of hearing or do not allow them to see properly without more or less straining the eyesight. It can be done, but no one has been able to do it up to this date.

*

Summary of Replies

Following is a count of the specific replies made to questions 1, 2 and 5:

1. **Has the theatre reached its practical size limit in the 5,000 seat house? Yes, 42; No, 3.**
2. **Are theatres of 5,000 seats practical as to offering every patron a satisfactory seat? Yes, 14; No, 22.**
5. **Do you foresee any radical change in theatre design to permit of greater seating capacity? Yes, 16; No, 26.**

HARRY HOLBROOK, Columbus, Ohio. (1) Yes, I think that no patron is pleased when they sit more than 100 feet from stage. (2) Capitol of New York very satisfactory. (3) 2000. (4) Two-thirds down, one-third balcony or bleacher type of balcony. (5) No.

*

R. HUNTER, Indianapolis, Ind. (1) Yes. (2) No. (3) 2500. (4) 1300 first floor, 1200 balcony. (5) No.

*

M. A. WRIGHT, St. Paul, Minn. (1) I think so. (2) Not a satisfactory seat. (3) About 2500. (4) 1500—700—300. (5) Some type prismatic screen might be worked out that would permit seating on all sides of same thereby increasing the number of seats within a reasonable distance and angle.

*

W. L. MINOR, Boston, Mass. (1) Yes. (2) No. (3) Not over 3500. (4) Auditorium and two galleries. (5) No, distance from screen and angle of sight too great to present distortion. Limit the size.

*

WM. W. SLACK & SON, Trenton, N. J. (1) We believe so. (2) We do not think so. (3) Not over 3000—2500 better. (4) 2900 first floor, 1000 second. (5) We have gone into this carefully but up to present have not discovered anything that's really practical.

*

L. H. BAILEY, Oklahoma City, Okla. (1) None beyond. (2) No. (3) 2500. (4) Equally between balcony and parquet (roughly). (5) No.

*

F. W. WENTWORTH, Paterson, N. J. (1) Yes. (2) No. (3) Not over 4000—3000 to 3500 preferable. (4) Assuming 3500 total, 2500 on floor, 1000 in gallery. (5) No. I do not believe steep galleries are suitable or practical for moving pictures. The front of a motion picture gallery can well be 80 feet from screen. That's why I advocate large floor and small gallery seating. Theatres of the usual shape with steep pitch galleries are not and I do not believe can be adapted for the best production for motion pictures. In other words a movie should be designed on entirely different lines from a vaudeville or legitimate. You are selling sight in a motion picture theatre, so sight lines should be of paramount consideration. Fifty rows is the maximum that sight will carry anything; 44 rows is rather too far from the screen.

*

F. E. FOWLER, Evansville, Ind. (1) Yes, it has passed it. (2) No. (3) 2500 to 3000. (4) 60 per cent on first floor, 40 per cent in one balcony. (5) No, my statements are based largely on personal observations of Chicago theatres. The high-grade entertainment offsets the objection of undesirable seats, and besides Chicago in its best theatre sections hasn't caught up with the demand for M. P. theatres. When it does, I believe the 2500 seat house (all things considered) will get the steady maximum attendance and profit in proportion.

*

R. H. MERGENTHALER, Atlantic City, N. J. (1) I'm not in a position to say of larger cities than ours, but in our city I think it would be a mistake to build one of that size; even in other cities I think they can be built too large. (2) I don't think any theatre has every seat desirable. (3) In our city and in a favorable location, would say 1500. (4) First floor and one balcony spacing of seats and aisles regulated by building code. (5) Not with the present location of theatres where they are limited by lot space, but in unrestricted ground space. I think they could be designed to seat an almost unlimited audience, for instance, a building of the type of the Coliseum, Rome, with stage and screen in the center and the picture shown in a continuation march around in a circular screen.

*

JOHN F. FRITZ, Linton, Ind. (1) Yes, and in this size all seats are not what they should be. (2) I think not. (3) 1200 to 1500. (4) Semi-circle. (5) No, but some will build for greater capacity. But I believe that it pays to so arrange that every person has a good seat than to build large and have 300 to 1200 seats which are not the best.

*

HENRY C. HENGLES, Milwaukee, Wis. (1) Yes. (2) Yes. (3) 3800 to 4200. (5) No.

*

WALTER FRIELING, Altoona, Pa. (1) I do not believe so. (2) It is possible under conditions. (3) Depending on size of city, from 1000 to 3000. (4) Main floor and balcony (or two). (5) No.

*

WM. G. SLOAN, Greensburg, Pa. (1) I do. (2) I do think it is too large. (3) 1000, not over. (4)-(5) I do not.

*

J. M. VANCE, Pittsfield, Mass. (1) Yes. (2) For seeing, yes; for hearing, no. (3) 1600. (4) 1200 main floor, 400 balcony. (5) No.

*

W. H. LEE, Philadelphia, Pa. (1) Yes. (2) No. (3) 2000. (4) 1300 to 700. (5) No.

*

JACOB S. GOLDSMITH, Columbus, Ohio. (1) Can be made larger but 5000 is large enough. (2) Yes, can be made so. (3) 3000 to 3500. (4) One floor and balcony. (5) No.

*

CHAS. SCHAEFER, New York, N. Y. (1) Yes. (2) No. (3) 3000. (4) Slight radiat for sight line. (5) No.

*

CHARLES GOODMAN, Brooklyn, N. Y. (1) Yes. (2) Yes, if properly arranged. (3) 2500 to 3000 seats. (4) Part in orchestra and part in balcony. (5) Yes, there may be some change in construction and design of same because of the fact that a large theatre would have to be designed differently from the present type, in construction design and detail to meet the requirements of such heatres.

(Continued on page XXVIII)

The first two views are of the theatre Olympico at Vicenza. At the right: The Farnese theatre at Parma.

The Birth of the Modern Theatre —The Renaissance Period

By FRANK CAMBRIA

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Sixth Article

IT has been said that "It is not until we come to the mysteries of the Middle Ages that we find the beginning of the Modern art."

In the middle ages it was the French who presented the dramatized Bible story on platforms as described in a previous article, but to the Italians goes the credit of having developed the theatre through several stages of evolution to the theatre as we know it today.

It seems that during the period of religious fervor, the people throughout Europe lived in darkness and superstition and the reaction was brought about by some excavations which brought to light the art of the Romans. Their wall paintings and their architecture, their statuary and utensils which were unearthed, gave inspiration to a number of artists and poets, who developed a spirit of liberal thinking and brought about the re-birth (Rinaschimento) of art and literature, the love for the beautiful and of life.

* * *

The Commedia dell'Arte, which was the first form of the modern drama, was as a general rule an improvised, grotesque comedy. The actors were stereotyped characters, dressed and masked in an individual costume, in a style similar to the Ancient Greek method. Then, for the first time in the history of the theatre, there was an attempt to depict on the stage a scene in character as individual as the costume of the performers.

This style of performance may be likened to the modern vaudeville characters and comedians such as Eddie Cantor, Charlie Chaplin, Frank Tinney, et al. Their characteristic make-up and their individuality were unique.

This particular type of entertainment, which was in a measure profane, introduced for the first time a stage with a proscenium arch, thereby dividing the theatre in two parts, namely the auditorium and the stage. Previous to this, the theatres of the Greeks consisted of the Auditorium, orchestra, platform and background; the background being a simple plastic construction solid and permanent. In the Roman theatre the auditorium and the stage building were united into one building without a roof and the orchestra of the Greek theatre, which was used by the Greeks for part of the action of the play, was used by the Romans for seating purposes, so that all the action of the play was confined to the platform or stage; the background in this case being elaborately designed in architectural ornament, and permanently constructed of marble and stone.

* * *

The Commedia dell'Arte developed the "picture inside the frame," or the proscenium arch, thereby framing in the stage as a frame does a picture. It is quite probable that for a time the artisans stuck to a scene of architectural elements, but eventually the painted backcloth was

A French court ballet in the early seventeenth century

accepted as a decided improvement and its development can be traced through three hundred years, until the present-day scenery.

The Italian Renaissance theatre, of which the Teatro Olympico is one of the finest examples, is practically a Roman theatre roofed over.

The Masque, or as we know it today, the pageant, was a performance similar to the spectacular and elaborate displays which Barnum & Bailey presented in connection with the circus; such as Cleopatra, Christopher Columbus, etc. These were often presented in three or four episodes with painted scenery depicting the location and time of the action. These masques introduced "make-believe" vistas, and gave birth to scenery.

The Farnese theatre at Parma, Italy, is the link between the ancient architectural theatre and the modern theatre. While at the Teatro Olympico the three portals, though enlarged, remained the same as in the ancient Roman theatre, we find that here the central portal has been enlarged and the platform is pushed through it, so that the action takes place back of the opening in the "Perspective Scene."

* * *

The stage is curtained off and each act is performed in its own setting instead of appearing before the architectural or permanent background, and it is here that there is found for the first time the Proscenium Arch.

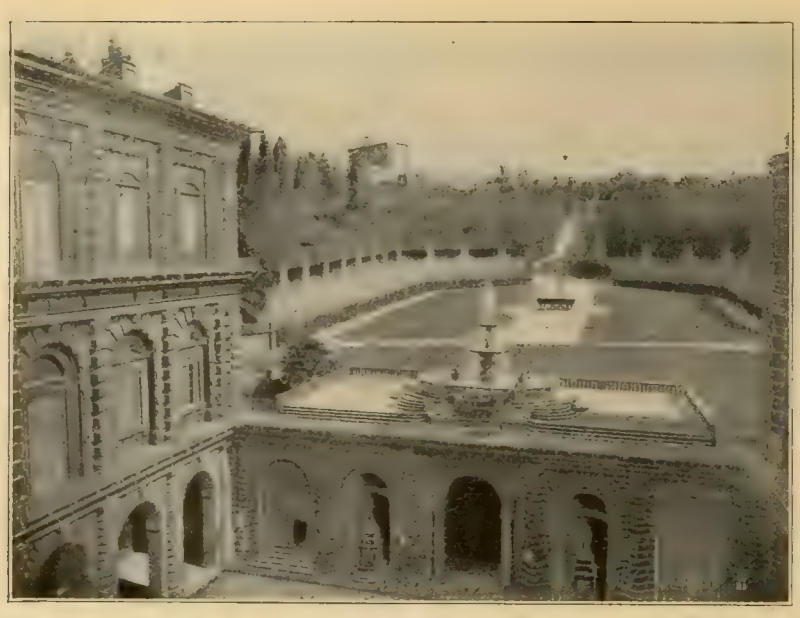
The ornamental design of the Roman theatre stage still surrounds the picture here; and this style, though modified and simplified, still remains as a feature of the modern theatre.

Attention is called to the continued widening of the stage opening through the successive periods until the purely architectural stage is forgotten. This is also the period of the indoor theatre, and for the first time, artificial light is used. the stage and interior being illuminated by lanterns and candles. Stage lighting became of greater importance and the possibilities of scenic illusions were soon to claim the attention of the scenic artist and the engineer.

The love for the plays and the joy which they gave to the spectators as a pastime and amusement, inspired men of wealth to develop the art of the theatre. For instance, the Duke Farnese at Parma retained a number of playrights, artists, engineers and architects and built six theatres, two in his palace, two in his garden and two in the town of Parma. Connected with the theatre movement at this period were great artists, such as Serlio, Palladio, Arnaldi and Sirigatti. The following quotation serves to give the reader an idea of the magnitude of the theatre movement in the Seventeenth Century.

* * *

"From May twentieth to twenty-fifth, Duke Ranuccio II presented four operas



This is an open air theatre where many of the Masques were acted. The amphitheatre, Boboli Garden, Florence

on the most lavish scale known in those days."

"One 'Il Favora degli Dei' was given at night on the stage of the Teatro Farnese in the Palace. This theatre seated four thousand five hundred people and exists today."

"The second opera was given by day on a stage built over a large basin of water called 'La Grande Peschiera.' The spectators sat in a specially constructed theatre; one thousand were present—'La Gloria k' Amore' was performed."

"The other two operas were 'L'Eta dell' Oro' and 'L'Idea di Tutte le Perfezione,' these being performed in the Teatrino Farnese. This small theatre held two thousand specators."—Gordon Craig.

* * *

We here speak of opera, so undoubtedly the musician and composer must have come into their own.

This is an open air theatre where dramas and comedies were acted in the early Renaissance period. The theatre at La Palazzina, Siena. From a drawing by Maxfield Parish.

What a golden age this must have been which found and developed the unity of the three great arts—Music, Art, Literature. Machinery and effects were employed in these productions.

The Shakespearian stage and scene were most crude and primitive, yet unique. The theatre was constructed in wood and resembled a court or an inn-yard. Scenery was not used, and like the Chinese play, the property man announced a word picture of the scene and the place and time of the action, or a sign was hung in some conspicuous place denoting the time and the place of the scene.

* * *

In the Elizabethan period, "The play is the thing." Neither theatre costumes, scenery or effects stand out before the play. There is no distraction from the spoken lines. It is a story told by different characters. There is no essence of picture or of art. Nothing to thrill the senses with background and atmosphere.

There has been much discussion regarding the over-dressing of a stage which distracts from the play. It is in a sense, rivalry between art and literature. For if a play were as forceful as the artistry surrounding it, it would take its place in the order of things that go to make up a production without clashing with the artistic elements.

And since the "play is the thing" the background should be so designed and lighted and held in reserve that it is not overbearing. "It should be felt and not heard." Imagine Romeo and Juliet being played before a background of drab or gray cloth. If no scenery is used, then why costumes? and if costumes are eliminated, then one may as well buy the book and read it at home. One mav derive as much pleasure by doing so.

* * *

Simplicity is the principal rudiment of all arts; but simplicity which verges onto bareness is surely not desirable.

It is difficult to appreciate Shakespearian plays as performed in the Elizabethan theatres when compared with the productions of today with their picturesqueness and mechanical embellishments.

Merging Music and The Photoplay

WHAT constitutes a suitable musical program for a first class motion picture theatre?

Ever since the early days of the screen this question has received serious consideration from exhibitors. The development from a tinkling piano to a fully manned symphony orchestra has been made possible by men of vision and discrimination who sensed the natural union of music and good pictures—a harmonious appeal to the eye and to the ear.

Music has become an integral part of every program yet the question of a correct balance between the music played and the picture shown has not been dismissed with finality.

* * *

Quite the contrary, according to Herman Lieber, original First National franchise holder, and, in partnership with his brother, Robert Lieber, owner of the Circle theatre, Indianapolis.

"We all agree," said Mr. Lieber, "that an audience is drawn to a theatre primarily to see motion pictures. The music is secondary.

"I have studied audiences in the Circle theatre and in other theatres, and it is my opinion that they are a little inclined to resent formal musical programs. I do not mean that good music is not wanted; the trouble lies rather in the manner in which it is presented. People go to a theatre to be entertained, not to be preached to, or educated, or uplifted. If these things come with the entertainment, well and good, but they must not be over-stressed.

"There is a tendency to say, in effect, to an audience: 'Now be very quiet and pay close attention; this is going to be good.' Then the conductor swings his orchestra into an elaborate overture, and the audience is never allowed to forget for a moment it is listening to something elevating. When it is over, the conductor has bowed to the applause, a movement of relaxation sweeps over the theatre. The audience loses its self-consciousness and prepares to enjoy the show.

"In some theatres its is almost as though two distinct audiences were being appealed to—one assembled to hear a symphony orchestra, the other interested in the pictorial part of the program. This is not, or should not be the case. It is possible to give a sufficiently varied performance without such a complete change of tone as is brought about by the too formal musical numbers made to stand out as something distinct from the rest of the entertainment.

* * *

"I am not arguing against good music, or classical compositions. Audiences do not need to be highbrow in order to enjoy the works of the great composers; but in a picture house, I firmly believe that these works should be administered in homeopathic doses. Above all we must avoid the appearance of patronizing the public and educating it to an appreciation of better things.

"The usual feature affords plenty of opportunity for a worthwhile musical accompaniment, including classical compositions as well as popular tunes of the day.

"These suggestions are not advanced as something new, for, of course, many exhibitors have worked along similar lines for years, and are still doing so. Nevertheless, I feel that there is room for further development with the purpose of merging pictures and music more completely."

Twelve Ton Sign Heralds Film on Broadway

Paramount's big electrical display on the Cecil B. De Mille production "The Ten Commandments." The sign extends from Forty-third to Forty-fourth street on Broadway

4,600 Lamps in Huge Display

BROADWAY was blasé about electric signs until December 21. Up to that time, they were all sure on the Rialto that nothing could put a dent in their consciousness if it was done electrically.

Then, when the last lamp had been socketed and the juice was switched into the twelve ton, two hundred foot sign for "The Ten Commandments," we aren't playing with words when we say that the effect was electric.

On one side the figure of Moses holding the tablet stands twenty-eight feet high; eleven feet at the base. Balancing this is a modern group at the other end in the same proportions. To better illustrate what we mean by "end," and without trying to appear irreverent, Moses stands at Broadway and Forty-third street, and the modern group on the corner of Broadway and Forty-fourth street.

The figures in both groups were painted by Ezra Winters, well known mural artist, on waterproof canvas reinforced with a sheet-rock backing silhouetted to the contour of the figures.

The letters, "The Ten Commandments" are ten feet high. "A Paramount production by Cecil B. DeMille" is in letters four feet high, the construction of which is absolutely unique.

Set two feet from the background which is sky-blue sheet-rock, the letters are so constructed that they conceal border strips of 50-Watt lamps set behind the front of the letters. This concentrated light floods the letters, which are painted in white, with an intense glow, which in turn reflects itself against the edges of the letters which are trimmed with gold-leaf. The effect is magnificent. A pure white letter, with a glowing border of gold!

This sign was designed by Harold B. Franklin, director of theatres for Famous Players.

The figure of Moses, at night, takes on a spiritual aspect with a concealed spot from above trained to pick out the head of the figure and the tablet he is holding, while in the modern group, one of the figures is represented grasping for a shower of gold coins. The animated effect is achieved by copper disks, solid gold plated, picked up by spotlights with automatic shutters.

The background is in itself remarkable. Sheet-rock was decided upon by Mr. Franklin as the most efficient material to get the uniformity of surface required for a sky background. On a sign of the colossal proportions of this one, sheet-iron was impractical. The sheet-rock impregnated with water-proofing materials will serve as long as sheet-iron and withstand the weather attack better.

Carrying out the night sky effect, fifteen hundred tiny apertures were allowed in the sheet-rock for a star field. The lamps, set in back, are wired to an alternating flasher which sends them in and out in series. The effect is highly realistic.

The entire amount of current required to light this sign is 235 Kilowatts; forty-five miles of wire, and special service from the electric company in the form of an individual conduit. A total of four thousand six hundred lamps went into the original installation, ranging from ten to two hundred and fifty watts. Fifty expert mechanics in a day and night shift were required for six weeks, and when the current was turned on the first night, not a lamp went out, nor a fuse melted.

Suggestions Given on Redecorating

W. M. Ward, Starlight theatre, Corning, Ark., asks for suggestions on the following features of redecorating he plans to do.

"Our theatre is 50 by 150 feet. Has an ornamental iron ceiling and the walls are plastered cement. What color would you suggest for ceiling and walls and would you advise a wainscoting? We are planning on painting it soon and any suggestions would be appreciated."

Answer: In assisting Mr. Ward in this matter we have consulted Mr. A. C. Liska of the "Better Theatres" advisory staff, an expert on remodeling. Mr. Liska makes the following suggestions:

"We recommend that you use a light shade of ivory for your metal ceiling and a mottled brown water color tint for your side walls; the side walls to be approximately six shades darker than the ceiling. To protect the lower part of the side walls we suggest that you paint a Dado or wainscoting in Tobacco Brown in oil mottled same as side walls approximately 5 feet high, following the line of your floor pitch, putting a black dividing line 2 inches wide on top of this wainscoting treatment."

Worked 17 Years At One House

SEVENTEEN years in the employ of one man without missing one working day or night from service is some record. It is the record of Ed. Lynch, motion picture operator of Boonville, Indiana, who, at seventeen years of, age, started work for Frank Forrest, who has

Ed. Lynch, motion picture operator at Boonville, Ia., who for 17 years has worked for Frank Forrest without having missed a single show.

operated motion picture theatres in Boonville for some twenty years. Lynch has been on duty for every day that the show has ran since, and he is the only operator.

When Lynch started a fully equipped booth was an unknown thing to Boonville. The operator stood on a little platform in the rear of the audience and the film was run through an Edison machine. The film went on the floor or in a basket, and Lynch smiles when he thinks of the noise of the rewind machine. It could be heard all over the house, and made more noise than the graphaphone down near the picture screen.

Today, his booth is equipped in as splendid a manner as any booth in the United States, with two fine machines. In the early days of the show in Boonville, only one machine was used, and slides were shown between reels.

Lynch has run every issue of the Pathe News weekly ever issued. Some interesting figures are brought forth in Lynch's record. Each night of the seventeen years he has run three miles of film, and on Saturdays and holidays he has run ten miles of film. If all of this were joined end to end it would make a total of 26,680 miles of film run for the seventeen years. This amount would encircle the world and then some.

Of Special Interest To Theatre Owners

How Construction and Equipment Governs Your Insurance Rate

By A. J. MOELLER

Of Moeller Theatre Service, Inc.

THE theatre owner contemplating the erection of a new theatre building should give careful thought to its construction as it affects the cost of insurance protection. He should secure the advice of someone thoroughly familiar with insurance rating methods for this particular class of risk and by so doing he may save a large amount of money during the life of the building and protect himself and his neighbors from property loss and the attendant danger of loss of life which is so great in buildings open to the public.

It would be of advantage to all theatre owners and prospective builders to have some general knowledge of the manner in which the insurance rates on their buildings are established and I will endeavor to give some concise information on this subject without going too much into technical rating details.

Points Covered in Rating

When a theatre is completed the inspector representing the organization having charge of fire insurance ratings in this district makes a thorough inspection of the premises and fills out the "schedule for rating theatres" which is in use by his organization. This schedule, while differing in its details in various districts, has the same general conditions throughout the country.

Item No. 1. On every schedule is the Key or Basic Rate, which is the first charge set up as the insurance rate or the cost per $100.00 of insurance. This Key Rate varies from as low as 50c in some districts to as high as $2.00 in others, and even higher in some cases. The matter of this Key or Basic Rate is one that has not been standardized throughout the country and different rating organizations

A. J. MOELLER of Moeller Theatre Service, Inc., former general manager of the M. P. T. O. A.

in different states have widely varying ideas as to what the proper Key Rate should be on certain classes of buildings. This may in part be accounted for by the very great difference in actual fire loss experience on a certain class of risk in one territory as compared to the experience on the same class in other sections.

From this Key Rate the total rate is built up by adding charges for certain stated deficiencies from the standard and then deducting certain stated credits or allowances for construction and fire protection better than standard and for construction of certain parts of the building better than standard while other parts may be standard or below standard.

Requirements on Walls

As an example we reprint herewith from a "Rating Schedule for Theatres" now in use, Item No. 2 on Walls. The standard requirements for walls as printed in the standard rules of the schedule are as follows:

Walls: To be of hard burned brick, laid with flush joists of cement mortar or reinforced concrete.

Thickness of Walls: No exterior wall shall be less than twelve (12) inches thick. All walls shall be continuous, from foundation to three (3) feet above roof level and be coped.

Under Item No. 2 of the schedule the following deficiency charges are listed on walls:

(A) Deficient in thickness, brick, stone, or reinforced concrete each side and end wall .01½.

(B) For absence of standard parapet on party or each exposed wall .03.

(C) Parapet walls, not in accordance with standard, each side .02.

(Note.—Charges for absence of parapet or deficiency in height of parapet, do not apply where adjoining or exposing building is higher than risk being rated. Reduced charge is made under (b) or (c) one-fourth for each 5 feet distance removed from exposing building.

(D) For cement block, terra-cotta, tile, corrugated iron on steel frame or other non-combustible material not specifically mentioned, each each side and end wall .20.

(E) For brick, veneer, frame, corrugated iron on wood sheathing, corrugated iron on skeleton wood frame, or other combustible material, each side and end wall .35.

(F) If main building is of construction designated as in standard or Item 2 (d), additions, extensions, or superstructures thereto constructed of materials as described in Item 2 (e), must be charged for as follows, total charges not to exceed charge that could be made under Item 2 (e):

Over 50% of total floor area 1.05, 25%-50% of total floor area .70, 25% or less of total floor area .35.

Wall Can Save $200 a Year

From the above you will note that there are many various charges for deficiencies from the standard wall requirements and on the particular schedule the writer has in hand there is a charge under paragraph "d" for two side walls, not standard, at 20c each, or 40c. This means an addition to the rate of 40c per hundred or $4.00 per thousand, and if $50,000 insurance is carried and the building is in use for fifty years, this owner or his heirs, or whoever may own this property, will in the fifty years have paid out $200 per year, or $10,000 more insurance premium on this one item than would be required had he built standard walls so that no deficiency charge would have been added to the Key Rate therefor. It does not seem that the difference in original cost between the material used in these walls and that required by the standard could be anywhere near $10,000, and this is an excellent example of why those contemplating the erection of theatres should secure competent advice on the standard requirements in their localities.

The list for which deficiencies are charged includes: 2. Walls; 3. Proscenium wall; 4. Roof; 5. Columns, girders and beams; 6. Sklylight; 7. Cornices and wood awnings; 8. Overhead wires; 9. Heating; 10. Chimneys; 11. Lighting; 12. Power; 13. Glue and (or) colors; 14. Dressing rooms; 15. Carpenter shop, paint shop or electric repair shop; 16. Property and scenery; 17. Manufacturing of costumes; 18. Smoking; 19. Bill posters' store room; 20. Roof garden; 21. Picture booth and projecting machine.

There are standard requirements for

(Continued on page XXIV)

Junius apartments and shops, Michigan avenue and 55th street, Chicago. A reinforced concrete structure built in 1918 at a cost that was 4 cents per cubic foot less than the cost of a similar structure of ordinary construction, built for the same owner in 1913. How this was made possible is told in article on opposite page. Henry K. Holsman, Chicago, architect.

Of Special Interest To Theatre Architects

How Fireproof Construction Can Be Had at No Greater Cost

By NORMAN M. STINEMAN

Associate Member, American Society of Civil Engineers

MANY a prospective owner of a building has been told that he can build in fireproof construction at a first cost no higher than "ordinary" construction, an expression used in building construction to designate structures having exterior and interior walls of masonry, and ordinary wood joist floor construction, wooden partitions and wooden stairs.

What he has been told is true enough. Nevertheless, he must know how to go about it to get what he wants, or he will find that actual bids submitted for his fireproof building are considerably higher than he expected. He is disappointed and discouraged. He falls back on "ordinary" construction, insures his building at a high rate and takes his chances with fire. He does not know that the fault probably lies in the architect's design, with perhaps a contributing cause in the fact that the architect invited his usual contractor friends to submit bids, none of whom have had experience in reinforced concrete work and other forms of fireproof construction.

How It Can Be Done

There is really no mystery in the fact that some architects and structural engineers are able to design buildings of fireproof construction that cost no more than similar buildings of the so-called "ordinary" construction above described. The successful designer of fireproof construction forgets the old ways of doing things and adjusts his methods to the requirements of the newer building materials, many of which have been developed primarily as fire resistants. By making use of a reinforced concrete structural frame to carry all the loads to which the building is subjected he is able to eliminate heavy exterior masonry walls. He can eliminate 12-inch interior masonry bearing walls and substitute in their place lighter walls of hollow tile or hollow concrete partition blocks three or four inches thick. He will use metal lath and portland cement plaster partitions or light partition block or tile in place of the old type of wooden partition.

Describes "Two-in-One" Floor

In the matter of fireproof floor construction, to give a simple example, the designer who thinks in terms of "ordinary" construction virtually builds two floors in one, a wooden floor on top of one of reinforced concrete. This is well illustrated in the upper drawing in Figure 1. The structural part of that floor is of reinforced concrete, the same as in the floor in the lower drawing. On top of this, however, the self-styled "conservative" designer places a layer of cinder concrete from 3 to 5 inches thick, imbeds wooden sleepers in this concrete, then nails the wooden sub-flooring and finished flooring to the sleepers. He designs the floor in this manner because it is the nearest approach to the wood joist floor which is really in the back of his head, the sleepers taking the place of joists. In a word, he can not rid his mind of the old type of wood joist floor.

The more progressive designer who really understands the principles of fireproof and fire-resistive construction selects one of the lighter types of reinforced concrete floor construction, such as the floor in the lower drawing in Figure 1, and applies a floor finish of cement mortar, mastic, linoleum, or other material, directly to the surface of the structural concrete. His floor is lighter and costs less than the "two-in-one" floor designed by his less progressive brother.

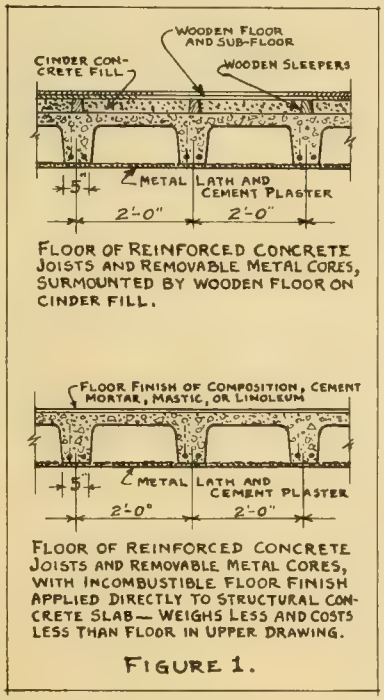


FIGURE 1.

Even a person not experienced in building construction can see, on examination of the cross-sections of the floors in Figure 1, why the floor shown in the upper drawing will cost more and weigh more than the other, even though the upper floor is fireproof to a far less degree. It contains a large amount of combustible material in the floor finish and in the floor sleepers. As stated before, it is in reality a wooden floor built on top of one of reinforced concrete. The reinforced concrete structural part of the "two-in-one" floor must in fact be a little heavier in cross-section or in the quantity of steel reinforcement, inasmuch as it must carry a heavier dead weight. The additional weight of this floor naturally requires heavier construction in the supporting girders, columns, foundation walls and footings. In other words, the extra cost of the heavier floor is by no means confined to the floor construction alone.

Further Sources of Saving

Another great source of saving accomplished by the specialist in fireproof construction is in the interior trim. He eliminates both wood and metal trim wherever possible and depends upon plaster and staining to obtain the effects desired.

Fireproof construction is a great study in itself. It demands new methods, peculiar to the materials used, and a new attitude on the part of the designer. Mention has already been made of the waste

(continued on page XXIV)

State theatre at Michigan avenue and 112th Street, Chicago, is a good example of a reinforced concrete fireproof motion picture theatre. The entire structural frame, the floors and the balcony construction are of reinforced concrete. The exterior is faced with brick and terra cotta. Architects: Henry L. Newhouse and F. M. Bernham, Chicago.

Code of Ethics

The Association of Motion Picture Equipment Dealers of America

MY BUSINESS standards shall have in them a note of sympathy for our common humanity. My business dealings, ambitions and relations shall always cause me to take into consideration my highest duties as a member of society. In every position in business life, in every responsibility that comes before me, my chief thought shall be to fill that responsibility and discharge that duty so when I have ended each of them, I shall have lifted the level of human ideals and achievements a little higher than I found it. As a member of the Association it is my duty:

FIRST: To consider my vocation worthy, and as affording me distinct opportunity to serve society.

SECOND: To improve myself, increase my efficiency and enlarge my service, and by so doing attest my faith in the Association.

THIRD: To realize that I am a business man and ambitious to succeed; but that I am first an ethical man, and wish no success that is not founded on the highest justice and morality.

FOURTH: To hold that the exchange of my goods, my service and my ideas for profit is legitimate and ethical, provided that all parties in the exchange are benefited thereby.

FIFTH: To use my best endeavors to elevate the standards of the vocation in which I am engaged, and so to conduct my affairs that others in my vocation may find it wise, profitable and conducive to happiness to emulate my example.

SIXTH: To conduct my business in such a manner that I may give a perfect service equal to or even better than my competitor, and when in doubt to give added service beyond the strict measure of debt or obligation.

SEVENTH: To understand that one of the greatest assets of a professional or of a business man is his friends, and that any advantage gained by reason of friendship is eminently ethical and proper.

EIGHTH: To hold that true friends demand nothing of one another, and that any abuse of the confidence of friendship for profit is foreign to the spirit of the Association, and in violation of its Code of Ethics.

NINTH: To consider no personal success legitimate or ethical which is secured by taking unfair advantage of certain opportunities in the social order that are absolutely denied others, nor will I take advantage of opportunities to achieve material success that others will not take because of the questionable morality involved.

TENTH: To be not more obligated to a fellow member than I am to every other man in human society; because the principles and objects of our Association are not in its competition but in its cooperation; for provincialism can never have a place in an association such as ours and human rights are not confined to Trade Associations but are as deep and as broad as the race itself.

ELEVENTH: Finally, believing in the universality of the Golden Rule—All things whatsoever ye would that men should do unto you, do ye even so unto them—we contend that Society best holds together when equal opportunity is accorded all men in the natural resources of this planet.

(Adapted from The Rotary code of ethics.)

Distributors and manufacturers of motion picture equipment and supplies, members of the Association of Motion Picture Equipment Dealers of America, photographed at the banquet held in connection with the semi-annual convention of the Association at the Congress hotel, Chicago, on January 10, 11 and 12.

Optimism Reigns at Meeting of Equipment Dealers

SHARING with other branches of the industry the belief that 1924 will be a prosperous year, members of the Association of Motion Picture Equipment Dealers of America last week at Chicago held the most rousing and successful convention since the inception of the organization a year and a half ago. From the opening address of Secretary Frank F. Barth on Thursday morning the three-day session was one round of constructive business discussions marked by spirit of optimism over the outlook for 1924 and reiterated assurances of the various members of their support of the association.

Almost a hundred dealers and manufacturers were in attendance, though among the missing was President William Oldknow, who, because of the protracted illness of his wife, found it impossible to be present.

* * *

Following the report of the secretary, Chairman Joe Hornstein called for reports from the various zones. M. G. Felder, president of the eastern zone, H. J. Smith for the mid-central zone, C. D. Struble for the central zone and Carl Fulton, Chicago zone, told of successful meetings held in their territories and declared the association was functioning in a satisfactory manner. Secretary Barth reported on other zones, meetings of which he had attended since last July.

One of the first constructive things on the program of the convention was the adoption of a code of ethics, the complete text of which is published on another page.

Following this the convention was thrown open for general discussion the balance of the morning, among the speakers being W. L. Brandel of the National Lamp Works of the G. E. company, who lauded the work of the organization and, as one of those present at its inception, declared it has made material and evident progress.

* * *

A matter of general interest was brought before the convention by H. W. Bradley of the Credit Alliance Corporation, New York, whose firm is engaged in the business of handling long term papers. Mr. Bradley told of an arrangement existing between his company and two projection machine manufacturers whereby the distributors of these machines were able to give exhibitors long time payments on purchases made—an arrangement which he declared has not only proved to work out to the advantage of the supply dealer but the exhibitor as well. The plan, it was stated, is one similar to that now being used in many lines of business.

A suggestion that the association launch an educational campaign among architects of the country bringing to their attention the fact that provisions for projection should be made at the time theatre plans are being prepared was made by E. B. Morton of Hollis, Smith, Morton. Mr. Morton declared that it is ten times as expensive to provide efficient projection when the details are deferred until the last moment. A campaign among architects, he declared, would result in a substantial saving for theatre owners generally.

* * *

At the suggestion of Secretary Barth it was voted to discontinue the semi-annual meetings in the future, holding one annual meeting and probably two zone meetings during the year. Cleveland was decided upon as the next place at the convention, the affair to be held at a date to be announced shortly.

Mr. Barth reported that the association membership now numbered 59 active members and 49 associate members. He stated that the membership had doubled in the past six months.

A mild furore resulted following the reading of the financial report of the association by H. A. R. Dutton, which disclosed a deficit in operating expenses. Following suggestions that dues be increased and extra assessments levied M. G. Felder, president of the New York zone, announced that he had been instructed to vote against any plan that would further assess the members of his zone. After much discussion it was decided to meet the deficit by issuing extra memberships. Mr. Felder asked that the matter be kept open as far as his zone was concerned until he has had opportunity to call a special meeting.

Though it had been planned to have exhibits of various manufacturers at the convention it was found that this was not possible, due to fire regulation. A new moving bulletin board, however, was exhibited by A. K. Davis of Buffalo and a talk on "optics" illustrated with slides made by E. A. Taylor of the Bausch & Lomb Optical Company.

* * *

The particularly bright spot of the convention was the banquet Friday evening with H. H. Cudmore again doing the honors as toastmaster in his well known style. Music was furnished and arrangements made to broadcast the speeches over the radio. The speakers were: O. E. Watson of Edison Lamp Works, whose talk on credit was illustrated with slides, and Franklin D. Jones, attorney, who spoke on trade associations and the law.

The following registered for the convention:

B. Alexander, Huntington Chemical Co., Huntington Ind.; C. H. Badger, Chas. M. Stebbins Picture Supply Co., Kansas City, Mo.; F. F. Barth, secretary, Chicago, Ill.; Albert Becker, Becker Theatre Supply Co., Buffalo, N. Y.; M. A. Behrend, Movie Supply Co., Chicago, Ill.; S. S. Behrend, Movie Supply Co. Chicago, Ill.; Burr A. Benson, Amusement Supply Co., Chicago, Ill.; H. W. Bradley, Credit Alliance Corp., New York City, N. Y.; G. D. Brady, Exhibitors Supply Co., Detroit, Mich.; W. L. Brandel, National Lamp Works, G. E. Co., Cleveland, Ohio; Jos. W. Brenkert, Brankert Light Projection Co., Detroit, Mich.; Charles L. Bryson Motion Picture Equipment, Chicago, Ill.; Samuel R. Burns, Nicholas Power Co., New York City, N. Y.; James R. Cameron, Non Theatrical Pictures Service Corp., New York City, N. Y.; Joseph S. Cifre, United Theatre Equipment Co., Boston, Mass.; T. F. Cole, Cole Theatre Supply Co., Kansas City, Mo.; P. D. Cornelison, National X-Ray Reflector Co. Chicago, Ill.; H. H. Cudmore, Non-Theatrical Pictures Service Corpn., New York City; A. K. Davis, Davis Bulleitn Co., Inc., Buffalo, N. Y.; Adele de Berri, Da-Lite Screen Co., Chicago, Ill.; A. Dresner, Washington Theatre Supply Co., Washington, D. C.; Geo. De Kruif, Exhibitors Supply Co., Chicago, Ill.; H. A. R. Dutton, Exhibitors Supply Co., Chicago, Ill.; O.

(Continued on page XVI)

DIRECTORY OF
THEATRE ARCHITECTS

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HORACE L. SMITH, Jr. Engineer
C. K. HOWELL
Incorporated
Theatre Architects
National Theatre Building
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R. L. SIMMONS
Architect
Elkhart, Indiana

Boller Brothers
Architects
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531 Douglas Bldg. Los Angeles, Calif.

Leonard F. W. Stuebe
Architect
Theatres and Auditoriums
Twenty Years' Experience
415 Adams Bldg., Danville, Ill.

Geo. E. Eichenlaub
Theatre Specialist
The Master-Builders
Commerce Bldg. Erie, Pa.

EXHIBITORS HERALD
commends the attention of Exhibitors to the specialists in theatre designing listed in this directory.

$3,275,000 for Theatres By Chicago Firm

IN the January issue of "Better Theatres" was published the result of a survey which showed that theatre construction work scheduled for 1924 totalled over $35,343,000. Four additional projects, however, on the board of R. Levine & Company, builders and engineers, 822 West 70th Street, Chicago, aggregating $3,275,000 brings the theatre work scheduled for 1924 up to $38,618,000.

The four playhouses to be erected by R. Levine & Company during the year, are as follows:

* * *

At Flint, Michigan, a theatre building which will include stores, a hotel, shops, ball room, and billiard and bowling alleys is to be constructed at a cost of $1,800,000. The theatre will seat 3,500 and is designed by R. Levine and E. P. Rupert with J. W. Cook Corporation associated. This project has been financed by R. Levine & Company for $1,000,000. It is to be completed in January, 1925.

The same firm will erect a theatre, store and apartment building at Fond Du Lac, Wis., for Fischer Paramount theatres. Work on this project starts February 1. It will be completed by September at a cost of $600,000 and have a seating capacity of 2,100.

Another theatre to be erected by R. Levine & Company will be at West Chicago, Ill., where a house costing $125,000 and seating 1,000 will arise.

The fourth project is a theatre, store, office and apartment structure for Gravois and Ellenwood at St. Louis, Missouri. This project calls for an outlay of $750,000, the theatre to seat 2,500.

(News of other new theatre projects will be found elsewhere in "Better Theatres.")

Seeks Advice on How to Make Cutouts

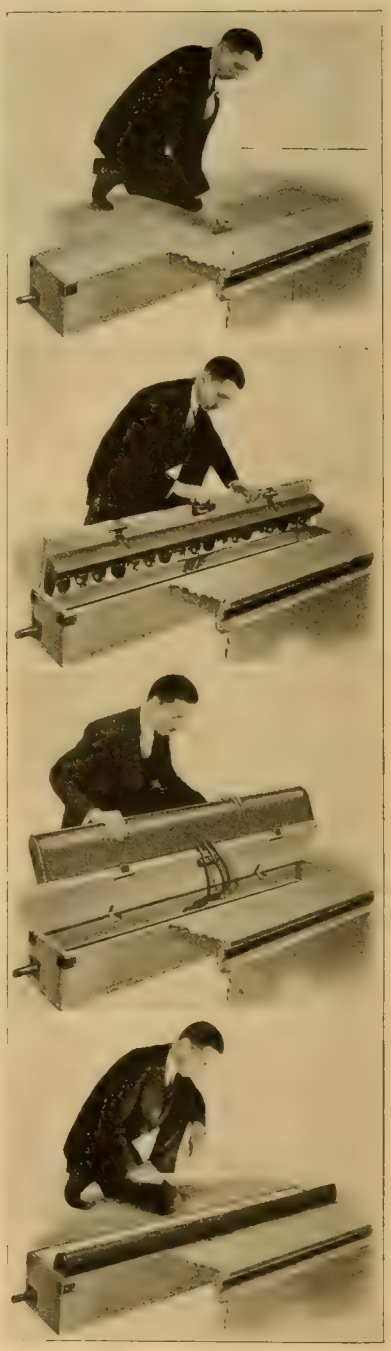
"Will some one please explain the best way to make cutouts from three or six sheets. What materials are needed?

Clark Munson,
Playhouse theatre,
Randelman, N. C.

EDITOR'S NOTE: "Better Theatres" will welcome receiving for publication any advice or suggestions from exhibitors on the matter mentioned above. No doubt there are other theatre owners who are interested in the same subject, and this department invites communications that may be of benefit to Mr. Munson and others.

New Disappearing Footlight Unit

A disappearing footlight unit, as pictured below, has been developed by a prominent manufacturer of lighting equipment. It comes in five foot sections ready for installation on any stage. Proper



reflection is provided and color lighting can be used.

The unit is easily brought into position and when not in use forms part of the stage proper.

Simplicity of operation and compactness are outstanding features of this unit which makes it particularly suitable for a number of stage requirements where a small footlight is desired.

GRATIFYING EVIDENCE
OF THE
POPULARITY AND PROGRESSIVENESS
OF
POWER'S PROJECTORS

A LIST OF NOTABLE AND NEW INSTALLATIONS OF POWER'S

Fox Theatre, Philadelphia, Pa.
National Theatre, Richmond, Va.
Stanley Company, Benn Theatre, Philadelphia, Pa.
Crandall's New Ambassador, Washington, D. C.
Cosmopolitan Theatre, New York, N. Y.
Moore's Rialto, Washington, D. C.
Grauman's Hollywood, Los Angeles, Calif.
William Brandt's Duffield Theatre, Brooklyn, N.Y.
Fabian's Montauk, Passaic, N. J.
Fox Theatre, Oakland, Calif.
Crandall's Tivoli Theatre, Washington, D. C.
Grauman's Metropolitan, Los Angeles, Calif.
Fox Theatre, Lynbrook, N. Y.
Finkelstein & Ruben Capitol Theatre, Minneapolis. Minn,

Better Projection Pays

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

YOU CAN EQUIP YOUR THEATRE—WITH SMALL AMOUNT OF CASH

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221 Loeb Arcade, Minneapolis, Minn.

See our Catalogue in SWEET'S
Page 2135

21st & Payne, Cleveland, Ohio
15th & Davenport Sts., Liberty Film Bldg. Omaha, Nebr.
21st & Broadway, Denver, Colo.

Optimism Reigns at Equipment Meeting

(*Continued from page XIII*)

H. Dutton, Exhibitors Supply Co., Omaha, Neb.; Leo E. Dwyer, The Theatre Supply Co., Cleveland, Ohio; M. R. Crawford, Motion Picture Equipment, Chicago, Ill.; M. G. Felder, M. G. Felder Sales Co., New York City; D. H. Fink, Automatic Ticket Register Co., Chicago, Ill.; E. H. Forbes, Amusement Supply Co., Detroit, Mich.; C. H. Fulton, Fulco Sales Co., Chicago, Ill.; L. M. Fulton, E. E. Fulton Co., Chicago, Ill.; Ralph H. Fulton, Fulco Sales Co., Chicago, Ill.; L. J. Gardiner, L. J. Gardiner Co., Columbus, Ohio; R. G. Gardiner, American Theatre Equipment Co., Columbus, Ohio; Walter E. Green, Precision Machine Co., Inc., New York City; Herbert Griffin, Nicholas Power Co., Inc., New York City; John H. Hertner, The Hertner Electric Co., Cleveland, Ohio; O. J. Holmes, Holmes Projector Co., Chicago, Ill.; H. E. Holquist, Exhibitors Herald, Chicago, Ill.; Joe Hornstein, Howell's Cine Equipment Co., New York City; Samuel S. Hutchinson, American Projecting Co., Chicago, Ill.; J. H. Hutchinson, American Projecting Co., Chicago, Ill.; W. T. Jane, Bausch & Lomb Optical Co., Rochester, N. Y.; Franklin D. Jones, Washington, D. C.; J. C. Kroesen, Edison Lamp Works, Harrison, N. J.; Carl Krumrei, Western Theatre Supply Co., Omaha, Neb.; W. C. Kunzmann, National Carbon Co., Cleveland, Ohio; Robt. J. Kuzel, National Screen Co., Cleveland, Ohio; L. P. Langford, Wisconsin Theatre Supply Co., Milwaukee, Wis.; Sam Lears, Arlington Seating Co., Arlington Heights, Ill.; Lloyd D. Lawson, Southern Film & Supply Co., Pine Bluff, Ark.; Frank J. Masek, Exhibitors Supply Co., Cleveland, Ohio; L. H. Mason, Motion Picture News Chicago, Ill.; A. Q. Morrison, Bausch & Lomb Optical Co., Rochester, N. Y.; E. B. Morton, Hollis, Smith, Morton Co., Pittsburgh, Pa.; J. E. McAuley, J. E. McAuley, Mfg. Co., Chicago, Ill.; W. A. McKay, Westinghouse Lamp Co., Bloomfield, N. J.; W. J. Newman, Newman Manufacturing Co., Chicago, Ill.; E. E. Oliver, Oliver Moving Picture Supply Co., Cleveland, Ohio; W. L. Peabody, Simples Ticket Co., Chicago, Ill.; B. Pearlman, Capital Merchandise Co., Chicago, Ill.; Charles C. Perrin, Theatre Inter Insurance Exchange, Philadelphia, Pa.; L. L. Phillips, Iowa Theatre Equipment Co., Des Moines, Iowa; W. H. Repp, Projection Optics Co., Inc., Rochester, N. Y.; Geo. A. Rogers, Service Theatre Supply Co., Detroit, Mich.; A. C. Reobuck, Enterprise Optical Mfg. Co., Chicago, Ill.; W. W. Rowland, The Theatre Supply Co., Cincinnati, Ohio; Max Ruben, Amusement Supply Co., Detroit, Mich.; C. W. Ryder, Exhibitors Supply Co., Chicago, Ill.; P. Rypinski, Westinghouse Lamp Co., Chicago, Ill.; Irving Samuels, Automatic Devices Co., Allentown, Pa.; Frederick M. Savage, Exhibitors Herald, Chicago, Ill.; Henry J. Smith, Hollis, Smith, Morton Co., Pittsburgh, Pa.; Will C. Smith, Burwood Sales Co., Inc., New York City; O. F. Spahr, Enterprise Optical Mfg. Co., Chicago Ill.; J. Stallings, Exhibitors Supply Co., Milwaukee, Wis.; Samuel Steinberg, S. & S. Film & Supply Co., Pittsburgh, Pa.; C. D. Struble, Yale Theatre Supply Co., Kansas City, Mo.; W. M. Swain, Indianapolis Calcium Light Co., Indianapolis, Ind.; E. A. Taylor, Bausch & Lomb Optical Co., Chicago, Ill.; E. J. Vallen, E. J. Vallen Electrical Co., Akron, Ohio; F. A. Van Husan, Western Theatre Supply Co., Omaha, Neb.; O. E. Watson, Edison Lamp Works, Harrison, N. J.; Edw. H. Wolk, Chicago Cinema Equipment Co., Chicago, Ill.

Seven Companies Granted Charters

During the past week seven companies incorporated in New York state for the purpose of embarking in the motion picture business. Five of these companies represented a capitalization amounting to $57,000. The largest capitalization of any of the companies was $25,000, while two companies did not specify the amount of capitalization.

The seven companies were Productive Films, Inc., with a capitalization of $25,000, and located in New York; the Bufter Amusement Corporation, $5,000, of Rochester; Charlot Producing Corporation, $1,000, of New York; Smalley Stamford Theatre Corporation, of Cooperstown, no capitalization given; Beauty Picture Corporation of New York, $6,000; the Ben Wilson Pictures Corporation, $20,000, of New York, and the Eastern Productions of New York, capitalization not given.

FOURTH ANNUAL

DINNER and BALL

of THEATRE OWNERS CHAMBER of COMMERCE

AL JOCKERS JAZZ ORCHESTRA

GOLD ROOM

HOTEL ASTOR

ADDED MUSIC
CALIFORNIA RAMBLERS

THURSDAY NIGHT,

JAN. 24TH

ADMISSION
$10.00

TICKETS AVAILABLE AT
T.O.C.C.
1540 B'WAY

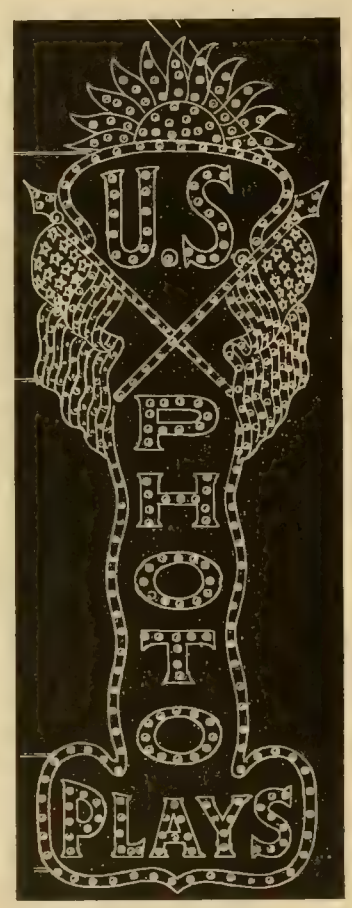
A Movie House With a "Still" Sign Is All Wrong

You couldn't draw an audience with still pictures.

—Why try for their attention with a "still" sign when you can hitch it to a

Reco FLASHER

The first cost isn't heavy and the saving in current pays you back inside of a few months—a clear saving thereafter, for having a better sign. 85% of the country's flashing signs all the big Broadway motion signs are Reco flashed.



Reco Color Hoods

provide color easiest, cheapest, most brilliantly. They protect the lamp and figure 40% cheaper at least than dipped bulbs.

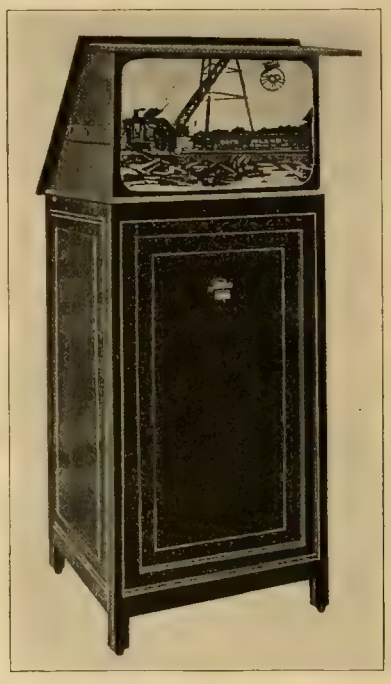
Write for valuable folder "COLOR" and "MOTION"

REYNOLDS ELECTRIC COMPANY

2651 W. Congress St. Chicago

Develops Projector For Industrial Use

George R. Macomber, an inventor of Washington, D. C., has announced a new motion picture projection machine, which he asserts solves the problem of the effective use of educational, advertising and industrial motion pictures, without reference to the established entertainment motion picture theatre.



Projector developed by Washington inventor for use in showing industrial and advertising films.

The Macomber machine is called the Picturola, and is somewhat similar to a standard phonograph, the picture being shown on a screen superimposed within a shadow-box which permits of daylight exhibition. The machine is automatic and continuous, and constitutes a movable motion picture theatre for use in any location desired, whether in school rooms, railway stations, store windows, hotel lobbies or elsewhere. It carries any quantity of film from 100 feet to 5,000 feet, using standard, narrow width, or any kind of film. Mr. Macomber sees in it the connecting link between the educational and business motion picture and the public.

New Projects

Brooklyn, N. Y.—A three-story theatre building is to be erected at the southeast corner of Fourth avenue and Dean street by Fourth Avenue and Dean Street Corporation. Contract has been awarded to Levenson Brothers, 4196 Park avenue, New York.

*

Rockford, Ill.—It is reported that J. G. Hoagland, 1930 Seventh street will erect a new theatre in this city.

*

Flint, Mich.—Contract for the $2,500,000 theatre, store and office building to be erected in this city by Flint Building Corporation, Genesee Bank Building, has been awarded to Wells Brothers Construction Company, 53 West Jackson boulevard, Chicago.

Little Falls, N. Y.—William Bernstein, who operates a number of theatres in New York will add another house to his circuit in this city. Plans have been prepared by Leon H. Lempert & Son, Cutler building, Rochester, N. Y.

When is an Usher Not an Usher?

WHEN he is compelled to spend a large amount of his time doing the work for which PLOWMAN signs are designed. And PLOWMAN signs can do this work quicker, cheaper and much more efficiently.

Let your ushers do the work they can do the best—keep your vacant seats filled, which means more money in your box office.

Plowman Glo-Letr signs visualize everything in the theatre the patron wants to know about. They harmonize quietly with the furnishings of any theatre.

Write today. Let us send you full details.

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402 North Michigan Avenue
CHICAGO
"Let Plowman Point the Way"

Glocolor Your Bulbs and Beautify Your Lobby

They Do Not Fade

Fireglo—Red
Moonglo—Blue
Myrtleglo—Green
Roseglo—Rose
Canaryglo—Canary
Goldenglo—Gold
Sunsetglo—Orange
Wickglo—Flame

Oversized Cans Make Dipping Easy

Lamp Color Specialists Since 1912

ROSCO LABORATORIES
118 Butler St. Brooklyn, N. Y.

MAILING LISTS
MOVING PICTURE THEATRES

21,776 Moving Picture Theatres, per M	$5.00
3,674 Legitimate Theatres, per M	7.50
327 Colored Moving Picture Theatres	5.00
1,059 Film Exchanges	10.00
163 Manufacturers and Studios	3.00
411 Moving Picture Mach. & Sup. Dealers	4.00

A. F. WILLIAMS
166 W. Adams Street CHICAGO

Moving Bulletin Stops Patrons

AN interesting exhibit at the convention of the Association of Motion Picture Equipment Dealers of America was the moving bulletin board pictured herewith. This bulletin, which is handsomely finished, claims as its special advantage for theatre use the fact that it

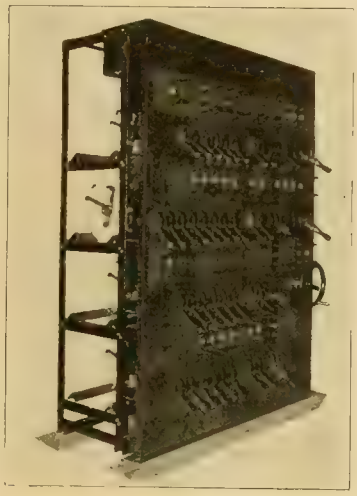
actually stops passersby and makes them look.

The bulletin holds from 18 to 24 panels in each of which is space for a standard still. The panels have artistically wrought backgrounds and are brought into view consecutively. Thus may be shown a number of stills from the current or a forthcoming attraction. The bulletin is open from both sides so that while one still is showing in front another one appears on the opposite side. It is the plan of the manufacturer to place these bulletins among theatres on a rental basis.

To Open in March

A. L. Erlanger's new Biltmore theatre, Los Angeles, plans of which were published in "Better Theatres" for January, will be completed and opened March 3.

THE IDEAL Switchboard for Theatre or Studio



Pilot Board Springfield, Missouri, Shrine Temple

because—with this Preset Selective Remote Control Switchboard (Locke System) scenes of any character may be set in advance and brought into play from the board itself or from the operator's booth, orchestra pit, or any other distant point by the use of the portable control.

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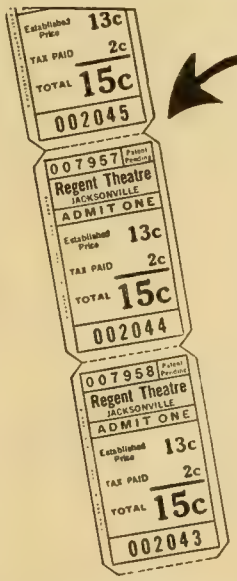

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More About the Small Theatre's Music Problem

Suggestions for Procedure in Using Local Talent

(By the Observer)

IN last month's Better Theatres we had an article on the development of local talent as a profitable solution of the music problem of the small town theatre owner. Since that we have had an opportunity to visit several picture theatres in the smaller towns of Illinois, and have found more than one enterprising owner that has been employing local talent successfully in a similar manner to what we outlined.

There is no doubt that the theatre in the small town can be operated with a fair return in profit if it is well managed. From observation it can be accepted as a rule that in every case where the small theatre is making money, that theatre is found to be offering good pictures, well staged, with the interior of the theatre made comfortable by proper decoration and illumination that creates a restful and pleasing atmosphere, good music and some special attractions at a price of admission ranging from twenty-five to fifty cents. On the other hand the theatre that is not showing a profit is the theatre where the interior is neglected and barren, where the picture is carelessly presented, and where there is little or no music.

* * *

Special music and special attractions sound like expensive items to the theatre owner, but they are not always so formidable to the overhead of the theatre as they may appear in cold type, and, as they are practically essential if the small theatre is to show a profit, it is necessary to adopt them as economically as possible and idle to ignore them, even on the plea of economy.

In planning for the special music and attractions, however, the first essential thing to determine is the utmost gross income possible that can be expected from the town or community. For instance, in a town of a thousand it would be foolish to incur an operating expense in excess of a very limited amount. In most cases of such towns the theatre can only expect to get an audience several nights out of the week. The maximum of attendance for the week could not go much above 400 and could not be made to pay more than twenty-five cents admission. This means a possible maximum income of one hundred dollars. There are many such theatre propositions in such towns throughout the country and their operation is usually carried on by some business man in the town who has other sources of income. It can readily be seen, therefore, that if the proposition is to yield a reasonable profit, no large investment can be made in any branch of the program. It would be certainly out of the question to pay a high salary for a singer or musician.

* * *

But a hundred dollars as an investment in improving the interior of the theatre can be made to give the patrons an additional five cents worth of comfort, whereas a building neglected to cut the investment cost can make twenty-five cents worth of good films feel like ten cents. And a hundred dollars worth of decoration will produce the same effect, independent of the picture, every night in the year for several years, whereas a barren building is a continual eyesore, regardless of the beauty and quality of the picture.

But the appropriation for music in the small town theatre, whichever way it is viewed, must be comparatively small. The fact of the matter is that such theatres cannot support a fully paid musician. Realizing that, many of the owners of such theatres dispense entirely with the music. These are the extremes of the problem but neither is the solution.

On the other hand, it is wonderful what a few dollars and a lot of encouragement can do in the way of bringing together youthful musical talent that can be made to render some fine programs. The writer knows of instances where prizes that had a total value of five dollars have purchased sufficient musical talent to present a program that has netted fifty dollars, so satisfied the audience that they requested its repetition in another concert, and made the young amateur artists feel well recompensed by the fact that they were able to perform before a "real" audience, with a chance to win a prize besides. There is a suggestion in this for the small town theatre owner. The value of the prize is more in its significance than in its cash value. It should be presented by some prominent man or woman in the town and a group of well-known citizens should be the judges.

A program of this kind could be staged once a week and the only expense would be the cost of the prizes. As for the amount of entertainment that could be purchased in this way, we say that if any one has any doubt that they would get less than what fifty dollars would buy if it was being purchased on the basis of time and ability, try it once. We prophesy that the program, that could be presented with just a little rehearsal, would be worth all of the full admission price of twenty-five cents, and with the picture in addition, the audience would not be slow in showing that they felt they had received more than their money's worth.

* * *

Such a program could include solo and quartet singing as well as instrumental music, to say nothing of recitations and readings.

The success of this plan, however, depends largely upon how the town-folks are interested in it. The best way is to seek the co-operation of some local organization, such as schools, women's clubs, business men's organizations, etc.

Each theatre would of necessity have to formulate its own plan, with the local conditions taken into consideration. Every situation is just a little different from any other, but, in the main method, the plan would be the same.

There might be other ways of making the small town theatre attractive with little expense, but, in this article we offer this plan as a suggestion. We have only outlined it in a broad way. To apply it, the theatre owner would have to work out the details. We know of cases where theatre owners have tried it with success, and, as we have intimated in previous articles, this department is a service department to which you are invited to write your problems. We will be glad to give the details of a definite plan to any of our readers who will write us, giving us full particulars of their own problem and what they would like to do along this line to make their theatre more attractive and their program more valuable.

Stars Indicate Better Theatres

In order that exhibitors may readily distinguish the issue of Exhibitors Herald in their files which contains the Better Theatres section, attention is called to the fact that this issue will contain two stars on the "backbone" of the book. Better Theatres will be published every fourth week and its authoritative treatment of theatre construction, equipment and decoration makes it a valuable reference volume on these subjects.

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Develops New Sign For Theatres

WHAT is claimed to be a new method for producing a changeable sign for use by theatres and others has been developed by a Los Angeles inventor, according to the *Los Angeles Times* which, in describing the new sign states:

"This sign system makes a radical departure from all existing methods. Its outstanding feature is that it is self-contained, any desired change in the wording of a sign being made within the sign itself. By reason of this fact the initial investment is much reduced and the cost o foperation and maintenance is practically negligible.

* * *

"The inventor is Rowland N. Chubb, who was connected with the motion-picture industry as an exhibitor in the early days.

"Although a self-contained changeable sign is difficult of conception in advance of demonstration, it is extremely simple in principle.

"The sign frame is constructed in the same manner as that now in use in which metal face plates are inserted carrying letters made of opaline glass, and which are taken down and replaced by other letters when a change of wording is made. In the new system the face plates remain in place. They carry no letters, but are provided with a series of closely spaced groups of openings, which form a modified Greek cross. Each set of openings has an independent revolving shield, or shutter, which is moved in the plane of the face plate to cover or uncover the group of openings without encroaching upon any of the adjacent openings.

"Attached to the back of each metal face-plate is opaline glass, which, when exposed at the openings in the face-plate, serves to reflect the daylight in the daytime and to transmit artificial light at night. By reason of the light being broken up at so many points by the openings, the sign is legible in the daytime and highly ornamental. Colored electric light transmitted through the groups of openings at night produces a striking brilliant effect.

"Any desired letter or numeral is formed by opening shutters in proper relation to each other. A shutter is freely opened with a finger tip. To efface a letter the shutters are closed in the same manner.

"The new system is so flexible that in the same sign area a single line can be greatly extended or a double line formed by reducing the dimensions of the letters. By enlarging the sign area letters of huge proportions can be formed.

"The system is applicable to many other uses, such as for destination letters on street cars; for shop windows; for illuminated house numbers; in the form of an educational toy for children, with which they can learn the alphabet and numerals.

"It is all done with a finger tip."

Two Pictures on Same Screen Now Possible

SEATTLE, WASH., Jan. 22.—Development of pictures in colors will make possible the showing of two separate pictures, simultaneously on the same screen, is the prediction of F. A. Osborn of U. of Washington. The spectators will be furnished with colored glasses which will enable them to view the picture they desire to see without interference from the other.

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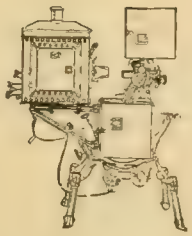

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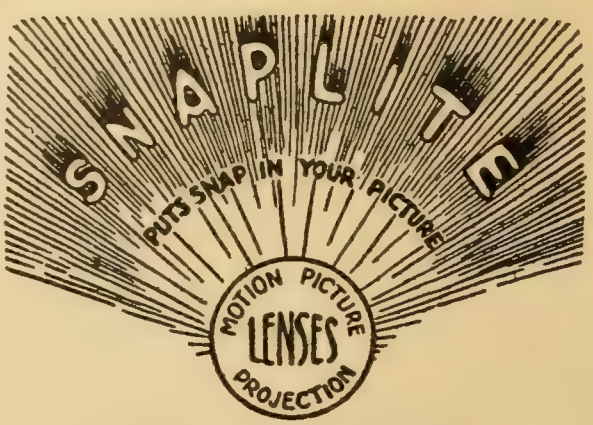

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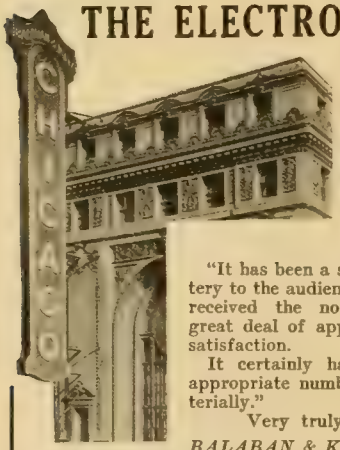

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Better Theatres Advisory Staff

In order to render its readers assistance on various problems of equipment and construction that arise from time to time, BETTER THEATRES *has obtained the co-operation of the individuals and associations listed following in this work.*

Through the co-operation of this advisory staff this department feels that it has allied itself with sources of expert knowledge on virtually every phase of theatre building and furnishing and is able to offer theatre owners a valuable service in providing information and answers on a wide range of subjects of a general nature.

ROBERT O. BOLLER, Boller Brothers, Architects.

E. B. CRESAP, Secretary, National Association of Fan Manufacturers.

JOHN EBERSON, Architect.

G. E. EICHENLAUB, Architect.

COLBY HARRIMAN, Technical Director, McVickers Theatre, Chicago.

W. S. HAYS, Secretary, National Slate Association and The National Federation, Construction Industries.

F. J. HUSE, Chief Engineer, Hollow Building Tile Association.

JOSEPH KAUSAL, Chief Electrician, Maintenance Division, Balaban & Katz Theatres.

SAMUEL R. LEWIS, Member, American Society of Heating and Ventilating Engineers.

A. C. LISKA, Remodeling.

E. M. LURIE, Assistant to Commissioner, Associated Metal Lath Manufacturers.

VIRGIL C. MARANI, M. Am. Soc. C. E., Chief Engineer, The Gypsum Industries.

HENRY L. NEWHOUSE, Architect.

WILLIAM OLDKNOW, President, Motion Picture Equipment Dealers of America.

FRANK E. PLOWMAN, Theatre Lighting.

GEORGE L. RAPP, Architect.

GEORGE W. REPP, Service Division, American Face Brick Association.

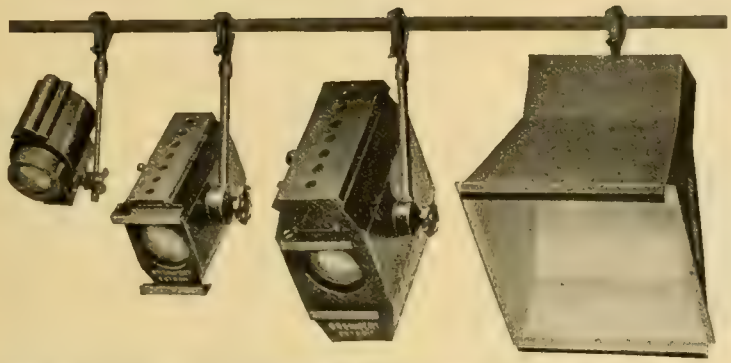
R. L. SIMMONS, Architect.

HORACE L. SMITH, JR., Theatre Engineer.

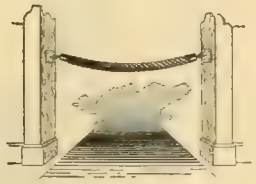
NORMAN M. STINEMAN, Assoc. Mem. American Society of Civil Engineers, Portland Cement Association.

MAX Y. SEATON, Technical Director, National Kellastone Company.

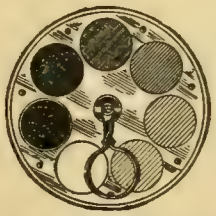
The Showman's Shop Window



"SPOTS" are a big factor in putting over the show. Above are pictured (left to right) a head spot with support pipe and gelatine holders. Next is a spot for a 400-watt lamp; for a 1000-watt lamp and a suspension type flood lamp.

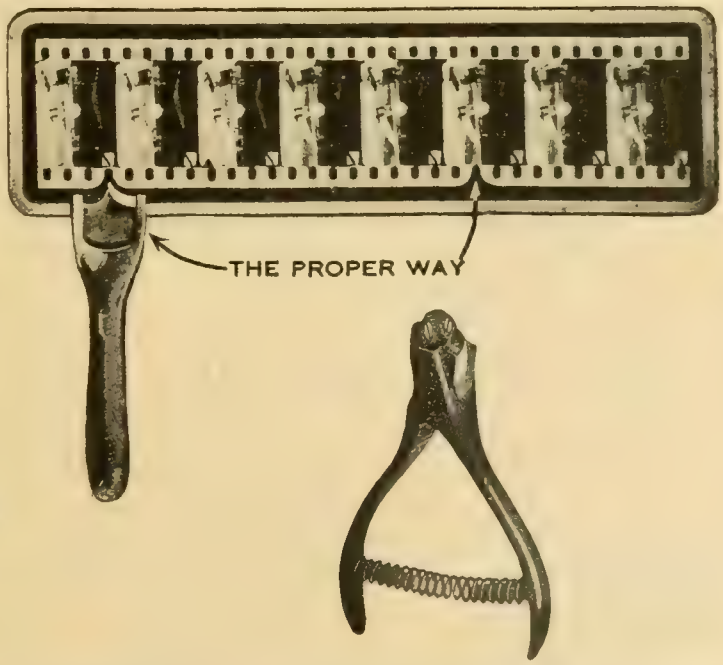


LOBBY CORD of a type pictured above serves in a decorative as well as practical way. It is made in a number of colors, and can be had in any desired length with highly finished brass ends and hooks.



COLOR WHEEL: The stereopticon color wheel shown here attaches to the lens and with it a number of beautiful color effects can be obtained.

SCREEN BRUSH: This brush is made especially for brushing metallic surface screens and will not show the marks of the brush.



FILM TRIM MACHINE: With this instrument, it is said, it is a simple matter to trim a damaged sprocket-hole as shown in the picture of the strip of film. It is a big time saver for the operator.

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How Construction Governs Insurance

(Continued from page X)

each of the above that should be carefully gone over before a building is started. (In the particular schedule at hand there are total deficiency charges on various items amounting to $2.46, which add $24.60 per thousand to the cost of insurance per year. And this on a new building completed in 1923.)

Other Deficiency Factors

In addition to the above list of items for which deficiency charges are made there are charges added for other tenants in the building, for exposure to other buildings according to the construction of such buildings and the kinds of business operated in them, for communications between adjoining buildings, for the actual condition of the building itself (whether kept clean and in good repair, etc.) and for environment and density of population.

It is therefore important in choosing a location for a theatre to study all these items carefully.

After the total rate is computed according to the schedule, the following list of deductions is applied, and in each case a percentage of the total rate is taken off for each point in the list that is applicable.

Deductions, Construction and Protection:

(a) Better than standard 5%.

(b) Slow burning or mill construction (National Board Standard) 15%.

(c) Fire resistive floors and partitions, ordinary roof 20%.

(d) Fire resistive floors and partitions, and roof 25%.

(e) Reinforced concrete construction, except roof 25%.

(f) Reinforced concrete construction, including roof 30%.

(g) Automatic sprinklers (standard equipment) under stage 10%.

(h) Automatic sprinklers (standard equipment) above and below stage 25%.

(i) Automatic fire alarm in accordance with General Rules. (Deduction not to exceed .25) 2%.

(j) Auxiliary alarm system. (Deduction not to exceed .10) 1%.

(k) District telegraph supervisory service of watchman and clock service ½%.

(l) Standpipe and hose installed in accordance with requirements in each specific case. (Deduction not to exceed .15) 3%.

(m) Stationary chemical engine approved by Underwriters' Laboratories. (Deduction not to exceed .10) 3%.

(n) For approved private fire department with standard outside fire hydrant and hose and drilled fire brigade. (Deduction not to exceed .10) 5%.

(o) Smoke proof tower to aid fire department 1%.

(p) Motion picture and small amount of vaudeville performance 10%.

(q) Motion picture performances, no vaudeville 20%.

(r) Conditions better than anticipated by Schedule 10%.

(s) Rigid fire-proof curtain standard of N. B. F. U. of 1913 5%.

In the same manner that these deductions are allowed on new buildings they may be applied to buildings of any age, so that by securing a schedule of rating on his risk and going over it with a competent advisor the owner of theatre buildings that have been in use many years may find it possible through certain changes and inprovements, to greatly reduce his present rates.

Big Savings Are Possible

There are many other details in rate making that we have not referred to herein, but we have tried to cover the chief points and we hope that every individual or firm contemplating the building of theatres will each year give more attention to the study of construction with the view of securing the lowest possible insurance cost. There can be hundreds of thousands of dollars saved by the theatre industry along these lines.

Get in touch with a good insurance organization, preferably one specializing on theatre insurance, and they will be glad to assist you with your building plans by giving you detailed information.

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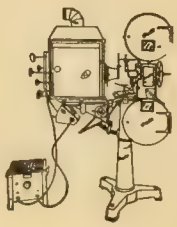

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Fireproof Building at No Greater Cost

(*Continued from page XI*)

involved in virtually building two floors in one, a wooden floor on top of one of reinforced concrete. In a similar manner, any form of floor construction in which steel beams and girders are encased in concrete (the steel being figured to carry the entire load, the concrete acting only as fireproofing) really embodies two structures in one and is less economical than either reinforced concrete alone or structural steel alone.

Cites Actual Example

A designer can cut down construction costs by simplifying the structural features of a building, selecting the proper floor finish, devising short cuts and changing his methods to fit the materials used. This is not a mere theory, for it has often been accomplished in practice.

One of our illustrations shows a view of the Junius Apartments and Shops at 55th street and Michigan boulevard, Chicago, of which Henry K. Holsman, 37 South Wabash avenue, Chicago, is the architect. This building is fireproof throughout, except that the roof is of wood frame construction built over a reinforced concrete slab which forms the ceiling of the top story. The structural frame and floor slabs are of reinforced concrete throughout. It was built in 1918, and yet its cost per cubic foot was nearly 4 cents less than the cot of a similar building of so-called "ordinary" construction, erected in 1913 for the same owner, and built for the same occupancy. This was accomplished in spite of the great difference in the general level of construction costs between 1913 and 1918. The earlier building was the same length, three stories and low basement instead of four stories in height, finished on two sides instead of three, and built in the ordinary manner with brick exterior walls, division walls of the same material, wood joist floors and wooden partitions. The two buildings form as nearly a perfect comparison as one could expect to obtain.

Features of Construction

How was the architect able to bring about this reduction in cost, in the face of an enormous advance in the general level of building costs? To begin with, all the loads imposed on the building are supported by the reinforced concrete structural frame, consisting of columns, girders and floor slabs. Consequently the exterior walls are nothing more than panel or filler walls, supported at each story on the wall girders, and merely filling in the space between wall columns and girders. In this manner the heavy exterior masonry walls necessary in the older building were avoided. These panel walls consist of hollow tile faced on the outside with brick. Likewise, the older building contains a number of interior masonry bearing walls serving as division walls between the various shops and apartments. In the newer building these heavy walls have been replaced with 3-inch tile walls supported at each floor level by the reinforced concrete structural frame. Furthermore, in the fireproof building there was no wood trim whatever used around any of the windows, and the wood finish and trim throughout the building were reduced to a minimum. Of course the floor construction in the fireproof building was more expensive than the floor construction in the older building, but almost

every other feature was much less expensive in the fireproof building.

Another Example Given

Another interesting structure located in Chicago is the reinforced concrete three-story and basement hospital at 7535 Stony Island avenue, Chicago, known as U. S. Veterans Bureau Hospital No. 73. This building, of which Mr. Eric E. Hall, 123 W. Madison street, Chicago, is the architect, also has reinforced concrete floors and a reinforced concrete structural frame throughout. It was built in 1920, at the peak of construction costs, at a price of 35 cents per cubic foot for the completed building, including the plumbing, heating, ventilating and electric wiring, but not including the hospital equipment itself. This unit price was actually lower than the building could have been duplicated for in "ordinary" construction.

Among theatre buildings of fireproof construction of a high degree, we show an illustration of the State theatre at Michigan boulevard and 112th street, Chicago, designed by Henry L. Newhouse and F. M. Bernham, architects, 4623 Drexel boulevard, Chicago. The building has a reinforced concrete structural frame, including the floors and the balcony construction.

Should Select Competent Architect

No one should think for a moment that the few buildings mentioned in this article are rare exceptions to the rule. They are typical instances of buildings designed by men who have made a thorough and painstaking study of fireproof construction. Many other architects and structural engineers have struck out boldly in similar directions, with equally successful results. They simply are wise enough to make their methods of design and construction conform to the peculiar qualities and characteristics of fireproof materials instead of trying to make the newer materials conform to the older methods. In addition, they quite naturally invite bids from contractors and construction companies experienced in reinforced concrete and other types of fireproof construction. The owner, on his part, should remember that not every designer understands the principles of fireproof construction. He must have his plans prepared by a man who has had successful experience to his credit. Otherwise, he will suffer the disappointment referred to in the second paragraph of this article.

Chicago, Ill.—With the acquiring of property at Ogden and Monroe, Chicago, it is rumored that a local syndicate plans the erection of a large theatre on the property.

*

Chicago, Ill.—George Paul and Samuel Stone, who operate a theatre at 35th and State streets, Chicago, are leading factors in a plan for the erection of a $750,000 theatre seating 2,800 on a site at 3308-24 South State street, Chicago.

*

Madison, Wis.—Plans have been announced by E. M. Michalson, owner of the Palace theatre, for the erection of a new theatre this spring on Atwood avenue. It will cost $150,000.

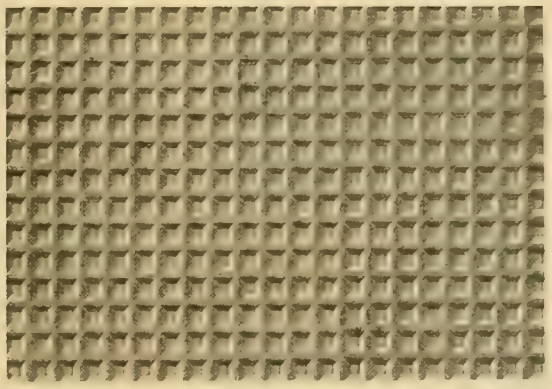
*

Spokane, Wash.—C. E. Stilwell, theatre owner of this city, has revealed plans to erect a new theatre costing $100,000 at W 509 Main avenue.

*

Evansville, Ind.—A new half million dollar theatre may be built in Evansville within the next six months. According to reports, Cleveland capital is behind the project.

EVERY SEAT A GOOD SEAT



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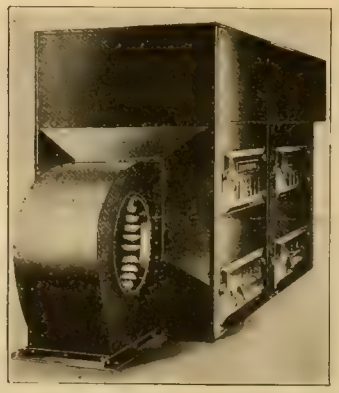

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The Survey

1. **Has the theatre reached its practical size limit in the 5,000 seat house?**
2. **Are theatres of 5,000 seats practical as to offering every patron a satisfactory seat?**
3. **What is the present ideal maximum seating capacity of a theatre?**
4. **How are seats distributed under above?**
5. **Do you foresee any radical change in theatre design to permit of greater seating capacity?**

(Continued from page VI)

C. K. HOWELL, INC., Richmond, Va. (1) We think that the 500 seat house is the extreme limit that it is practical to build a theatre. (2) The house of from 1000 to 2000 seats offers the maximum comfort to its patrons. (3) 3000 seats should not be exceeded in a theatre. (4) 2000 first floor, 1000 balcony. (5) Depth and sight lines are the limiting factors in capacity. The optical nerve limits both, therefore an increase in capacity is thoroughly practical from a construction point of view, but not when the comfort of patrons is considered.

*

E. V. RICHARDS, General Manager, Saenger Amusement Co., New Orleans, La. (1) Not enough 5000 seat houses to worry about. (2)—(3) 2500. (4) 18 and 7. (5) No, not as a general rule.

*

BOLLER BROTHERS, Kansas City, Mo. (1) The picture theatre has more than reached it practical size with 5000 seats. (2) No, there will be either distortion owing to excessive width, or rear seating will be too far from screen to be satisfactory if the screen is of desirable size for the majority of seating. (3) 2500 to 3000. (4) About three-fifths orchestra, two-fifths above. (5) We foresee the most radical change in history.

*

CHARLES DEAS, Memphis, Tenn. (1) No. (2) All except those in the few front rows. (3) About five to six thousand. (4) 3000 orchestra, 1500 balcony and 500 center. (5) By one machine operating on more than one screen the theatre may be made in a width governed only by the number of screens.

*

LEWIS & DOUGHERTY, Danville, Ill. (5) We have designed no auditorium over 2000 seating capacity, and have never investigated the larger houses. On account of this fact we would hesitate to give an opinion on the 5000 capacity.

*

C. HARRY KAIN, Harrisburg, Pa. (2) Depends on plan. (5) Have an auditorium to seat 4200; this is planned in an ellipse on ends and sides, giving a good vision to stage from all angles.

*

J. P. BRENOT, Oil City, Pa. (1) No. (2) If the patrons select seats according to their eye sight: some are near sighted, others far sighted. (3) About 3000. (4) Forty per cent in gallery, sixty per cent below. (5) This depends on the kind of pictures. If three hour pictures are made a specialty it would require a larger theatre to make a success.

*

FRED W. HAGLOCH, Akron, Ohio. (1) Here in Akron it would be too large. (2) Yes. (3) 3200 seats. (4) Main floor 1600, first gallery 900, boxes and second gallery 700 seats. (5) No.

G. WESLEY SICKLE, Erie, Pa. (1) Yes. (2) Yes. (3) 2500. (4) 1200 first floor, 800 balcony, 500 second balcony. (5) No.

HARRY LAWRIE, Omaha, Nebr. (1) Yes. (2) No. (3) 2500 seats. (4) First floor 1200, mezzanine 400, balcony 900. (5) In my opinion a theatre of 2500 (not to exceed 2500) for the average town of over 100,000 population is ideal for seeing and hearing for every patron, and successful from a financial standpoint. The 5000 seat theatre has too much overhead.

WILLIAM E. SNAMAN, Pittsburgh, Pa. (1) I think so. (2) Yes. (3) 4000 to 5000 if location and patronage justify. (4) Two-thirds main floor, one-third balcony. (5) No.

EDWARD A. JUUL, Sheboygan, Wis. (1) Yes. (2) No. (3) From 1000 to 2000 in city of 3500 population. (5) None. More space for seats should be provided for comfort. One balcony should be maximum, floor plan of main floor seating should be 100x250 maximum.

Voice Benefit of Survey

"Your queries are along lines I am anxious to learn as I have just such a problem before me now."—A. F. Janovitz, Cleveland, O.

"The result of this questionnaire should be of great interest to the architectural profession and building owners generally."—F. G. Mueller, Hamilton, O.

VERNON REDDING, Mansfield, Ohio. (1) I think so for comfort. (2) I think not. (3) 2000 to 2500. (5) No.

H. E. PARKINSON, Lacrosse, Wis. (1) Yes. (2) No. (3) 1000. (5) No.

RICHARD M. BATES, JR., Huntington, W. Va. It isn't how large the building is or how many seats it contains but the producers cannot charge 35c to $1.00 for picture shows and get the working people to pay it. Make the motion picture actors cut their salaries down to a decent price so that the producers can build a theatre and operate it with a fair margin of profit. No motion picture actor is worth more than the President of the United States.

DOUGLAS B. ELLINGTON, Pittsburgh, Pa. (1) Under present standards of exhibiting, yes. (2) The nature of the site and the planning of the theatre control this question. It is entirely possible. (3) Answer No. 2 covers this. There can be no set ideal. (4) Of no value to state without concrete case in hand. Present general policy not the best. (5) Yes, I am certain this can and should be done.

E. G. BLANKE, Baltimore, Md. (1) Yes if the present projection is adhered to. (2) Yes if the proper projection is used and all sight lines are correct. (3) That depends on the design of the entire house, as the above question and answers are to be taken into account here. (4) Same as No. 3. (5) Yes, as soon as a transparent screen, with proper amplification for projection of titles and sub-titles is perfected, this would mean that the capacity could be doubled.

JOSEPH HOPP, Fort Armstrong Theatre, Rock Island, Ill. (1) Yes. (2) No. (3) Not to exceed 2000. (4) 1200

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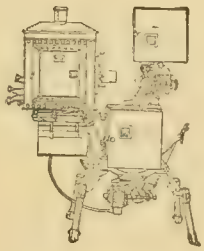

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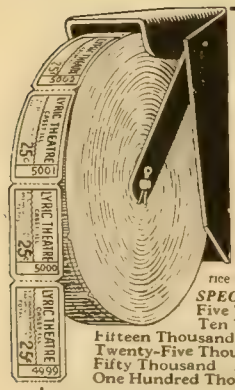

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main floor, 800 balcony. (5) Yes. They should have all seats on a direct line with stage or screen; side wall seats cause a distorted screen view—also cut-off stage action on side occupied by patron. Better have less seats and charge a little more admission enabling all to get proper view, than to have mere capacity and at times fill undesirable and "unfair" seats. The average large capacity theatre fills up only on a Sunday or holiday, at other times having hundreds of vacant seats and those times having use for main floor only. There is an original investment and a depreciation to be considered for the great space only used occasionally.

*

B. MARCUS PRITECA, Los Angeles, Calif. (1) Yes. (2) Yes, except that the public do not like to be placed in the rear section of a large balcony, and the management is finding it extremely difficult to fill such portions. (3) Motion picture theatres 2300 to 2500. (4) 1500 to 1700 on the first floor and relatively 800 in the balcony. (5) No, I expect future theatres to be designed where most of the seating capacity will be obtained on the first or auditorium floor, with a small percentage on shallow balcony.

*

GEORGE P. B. ALDERMAN, Holyoke, Mass. (1) Yes. (2) No. (3) 2500. (5) No.

*

CHRISTIAN W. BRANDT, Detroit, Mich. (1) Yes. (3) 2500. (4) 1500 first floor, 1000 balcony. (5) No.

*

RANDALL & VEDDER, Syracuse, N. Y. (1) This capacity should be the limit, these large houses require too many side features, such as elaborate orchestras, singers, etc. (2) Some seats not exactly satisfactory, but you can see. (3) Between 3500 and 4000. (4) Three-fourths on ground floor. (5) No.

*

A. C. YOST, Cleveland, Ohio. (1) Probably for the type of house now in vogue. (2) Yes. (3) Dependent on the neighborhood and class. (4) One-third in balcony, two-thirds in main floor; box treatment as design only. (5) Working on this problem now presented by two possibilities. One in house design—one in screen construction.

New Projects

(On another page is published an account of four new theatres to be erected by R. Levine & Company, Chicago.)

Washington, D. C.—A company is being formed which will erect a $100,000 theatre at 18th street and R. I. avenue, N. E. Plans have been prepared by Architect W. S. Plager, 1930 Kearney street, N. E., for a thoroughly modern structure which will seat 650. Construction will start April 1.

*

Cadiz, O.—Work on a combination theatre in this city will start February 1. It will seat 850. Details are in the hands of the architect, H. L. Wardner, 522 Everett building, Akron, O.

*

Cleveland, O.—Construction was started the first week in January of a theatre at West 25th Avenue Clark for A. Greenwald and S. H. Stecker. It will seat 1,500 and cost $100,000. N. Petti, 307 Williams building, Cleveland, is the architect.

*

St. Louis, Mo.—Plans have been completed for a $1,000,000 theatre at Morgan and Grand boulevard for William Goldman. Preston J. Bradshaw, International Life Building, St. Louis, has designed the structure which will include ten shops on the ground floor.

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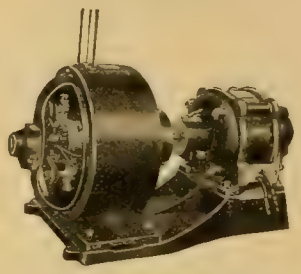

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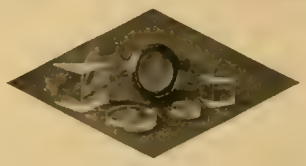

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BOSTON - 30 - MASS.

Two-story theatre and office building at Sixty-third street and Kedzie avenue, Chicago, which is nearing completion. The theatre, seating 1,200, has been leased to Balaban & Katz.

TWO big Chicago theatrical firms are interested in the two story theatre, office and store building which is almost completed on Sixty-third street and Kedzie avenue, Chicago. Fitzpatrick & McElroy purchased the 125x125 foot lot with frontage on the two streets and on it are erecting a beautiful two story building of the latest fireproof construction embracing a motion picture theatre, stores and offices.

Although Fitzpatrick & McElroy are operating their own circuit of theatres the theatre in this building, to be known as the Marquette theatre, through a deal with Sam Katz of the Balaban & Katz interests the theater has been leased for ten years and will be operated on a plan and policy typical of their organization.

The building of pressed brick and gray stone, which has been named the Chicago Lawn Building, was designed by Henry Newhouse and F. M. Bernham. In addition to the 1,200 seat theatre occupying the centre of the building there are ten stores, all of which are already leased, and on the second floor is an oriental cafe with an entrance from both streets.

The theatre is designed with a main floor and balcony and a roomy stage. The lobby is finished in Westfield green and white Alabama marble and black and white tile covers the floor. The inner lobby is of york fossil and pink Tennessee marble, and the main cross aisle leading from the foyer is flanked by a parapet of the balcony which carries a pink Tennesee marble wainscoting. The same marble trimming is repeated in the women's rest room and the men's smoking room and the office of the theatre which are located under the balcony and off the foyer.

Astonishing achievements in motion picture exhibition were only ideas a short while ago. IDEAS spurred manufacturing genius to undreamed of accomplishments in the perfection of theatres. Successful management IDEAS abound in the manufacturers' advertisements. Read them.

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SCREEN PAINT,
M. Major Co.,
303 Fourth Ave., N. Y. C.

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STAGE SCENERY
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Shamokin, Pa.
Globe Ticket Co.,
122 N. 12th St., Philadelphia.
Argus Ticket Co.,
348 N. Ashland Ave., Chicago.

Exhibitors Information *and* Catalog Bureau

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28 Curtains—stage
29 Curtains—boxes—lobbies, etc.
30 Curtain operating machines

31 Decorations (state kind)
33 Dimmers
32 Disinfectants—perfumed
35 Draperies
36 Drinking Fountains
37 Condensors

38 Economizers
39 Electric circuit testing instruments
40 Electric fans
41 Electric power generating outfits
44 Electric signal and control systems

47 Film splicing machine
48 Film tools, machinery and materials (state kind desired)
68 Fire alarms
69 Fire extinguishers
70 Fire hose
71 Fire hose reels, carts
72 Fire proof curtains
73 Flags
74 Flashlights
24 Flashers
75 Floor lights
76 Footlights
77 Fuses

78 Generators

79 Ink, pencils for slides
80 Interior decorating service

81 Lamps—decorative
103 Lamp dip coloring
82 Lamps—general lighting
83 Lamp shades
84 Lavatory equipment, furnishings
15 Lenses
85 Lighting fixtures
86 Lighting systems
87 Linoleum
88 Liquid soap
89 Liquid soap containers
90 Lobby display frames
91 Lobby gazing balls
92 Lobby furniture
93 Lobby decoration
95 Luminous numbers
96 Luminous letters
97 Luminous signs—interior—exterior

99 Marquise
100 Mats
101 Mazda projection adapters
102 Metal numbers, letters
105 Mirrors
106 Mirror shades
107 Motor generator
118 Music stands
108 Musical instruments—(state kind)
109 Napkins
110 Nursery furnishings and equipment

112 Orchestral pieces
113 Orchestra pit fittings, furnishings
114 Organs
115 Organ lights
116 Ornamental fountains
117 Ornamental metal theatre fronts

119 Paper drinking cups
120 Paper towels
121 Pianos
122 Piano covers
123 Pictures
5 Player pianos
124 Plastic fixtures and decorations
125 Positive film
126 Posters
127 Poster lights
128 Poster paste
129 Pottery—decorative for lobby and interiors
130 Power generating plants
131 Programs
132 Program covers
133 Program signs—illuminated
134 Projection machines
135 Projection machine parts
136 Projection room equipment, furnishings

138 Radiator covers
139 Projection lamps
140 Rectifiers
142 Reel end signals
143 Reel packing, carrying cases
144 Re-seating service
145 Re-winding, cutting tables
146 Rest room, smoking room equipment and furnishings
147 Roto—Arcs

148 Safes
149 Scenic artists service
150 Screens
151 Screen paint, coatings
152 Seat covers
153 Seat indicators
45 Signs (state kind)
34 Sign flashers
154 Seats—theatre
155 Signs—electric
156 Sign—cloth
157 Slides
158 Slide ink, pencils
159 Slide lanterns
160 Slide making outfits
161 Slide mats
162 Soap
163 Soap containers—cake
164 Soap containers—liquid
165 Speed indicators
166 Spotlights
167 Stage drops—valances, etc.
168 Stage lighting equipment
169 Stage lighting systems
170 Stage rigging—blocks, pulleys, etc.
171 Stage scenery
172 Stair treads
173 Statuary
174 Steel lockers
175 Stereopticons
176 Switchboards

177 Tally counters
178 Tapestries
179 Telephones, inter-communicating
180 Theatre dimmers
181 Theatre lighting systems
182 Theatre seats
183 Theatrical make-up
184 Tickets
185 Ticket booths
186 Ticket choppers
187 Ticket holders
189 Ticket racks
190 Ticket selling machines
191 Title stands
192 Towels—paper
193 Towels—cloth
194 Transformers
195 Tripods
196 Turnstiles—registering

197 Uniforms

205 Valances
198 Vacuum cleaners
205 Valances
199 Ventilating fans
200 Ventilating, cooling systems
201 Vending machines—soap—towels, napkins, etc.

202 Wall burlap
203 Wall leather
204 Water coolers

THEATRE CONSTRUCTION—MATERIALS, EQUIPMENT, ARCHITECTURAL SERVICE

206 Accoustical installations
207 Air conditioning equipment
208 Alarm signals, systems
209 Automatic sprinklers

301 Canopies for fronts

302 Dimmers

303 Fire escapes
304 Fire proof doors
305 Fire proof stage curtains
306 Fire proofing materials
307 Flooring materials
308 Furnaces—oil burnings
309—Furnaces—coal burning

363 Gypsum products

310 Heating systems

311 Lavatory fixtures
312 Lighting fixtures
313 Lighting installations, controls
314 Lighting systems—complete

315 Marble
316 Marquise
317 Metal lath

318 Organs
319 Ornamental metal work

320 Paint
321 Piping
322 Plumbing fixtures

323 Radiators
324 Roofing materials

325 Sound deadening material
326 Structural steel

327 Temperature regulation systems
328 Terra Cotta
329 Tile

330 Ventilating fans
331 Ventilating systems—complete
363 Vitrolite

THEATRE MANAGEMENT—ADMINISTRATIVE PRODUCTS AND SERVICES

332 Adding, calculating machines
333 Accounting systems
334 Addressing machines
335 Advertising novelties, materials
337 Architectural service
338 Art titles
339 Automobiles

340 Booking agencies for musicians
341 Booking agencies for special acts—vaudeville
342 Books on the M. P. Industry (State specific subject)
343 Brokers—theatre promotion

344 Duplicating machines

346 Film cleaning service
348 Film laboratories
349 Fire insurance

350 Insurance—Rain
351 Insurance—Fire

352 Mailing lists
353 Music publishers

354 Rain insurance
355 Re-construction service
356 Re-decorating service
357 Re-furnishing service

358 Sign lettering service
359 Sign lettering schools
360 Side walk machines—corn poppers, etc.

361 Theatre accounting systems
362 Typewriters

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I should like to receive reliable information on the items listed herewith:

(Refer to items by number)

....

....

Remarks: .....

.....

Name..... Theatre.....

City..... State.....

Seating Capacity.....

Pictures that reach the heart "go over" on their musical accompaniments—

YOU will recall the success of "The Hunchback of Notre Dame," "Scaramouche," "The Four Horsemen of the Apocalypse," "Way Down East."

Without the specially prepared musical score, can you imagine the depreciation in the value of these great picture masterpieces?

The organ that can grip the emotions cannot be discussed in terms of dollars—by the number of stops—or the quantity of pipes.

Patrons will stand for nearly everything but poor music if the programs are good. Bear in mind, therefore, the fact that the greatest picture houses in the country installed WURLITZER UNIT ORGANS in preference to all others.

There is a type of Wurlitzer Music for all sizes of Theatres. Send this Coupon today for full particulars.

THE RUDOLPH WURLITZER CO
Cincinnati, Ohio

I am interested in a WURLITZER UNIT ORGAN for my house. I have checked the conditions under which an installation must be made and I should like advice and details about similar jobs you have done

My house seats people

() New House () Remodeling () New Organ Only

Name

Address

Theatre

WURLITZER
TRADE MARK REG.
UNIT ORGANS
EXCLUSIVE HOPE-JONES PATENTS
NEW YORK CHICAGO
SAN FRANCISCO CINCINNATI

Hal Roach Comedies

One Reel

"Meet Charley Chase!"

Pleased ter meetcha, Charley!

You're a new one but dog gone, you sure look like a good one.

Don't blush, Charley, but you're a good looking sunamagun. You aren't a cartoon or a caricature. Your face ain't lopsided nor do you sport an Adam's apple the size of a pumpkin; you look like a real human and you act like one. And Charley, you're really funny!

What with you and the Dippy Do Dads, Charley, it looks as though Hal Roach had turned himself loose to make one reel comedies as good as they can be made.

Pleased ter meetcha, Charley!

Pathécomedy

TRADE MARK

N. Y. Building Code Hits Small Exhibitor—P. 28

EXHIBITORS HERALD

The Independent Film Trade Paper

"Name the Man!"

"Name the Man" is a throbbing human heart, its beating responsive to the touch of masterful fingers.

"Name the Man" is poignant drama, presented with the art and the genius that make of drama the breath of real life.

You can't rave about "Name the Man"—at least we don't feel that we can. Because the white heat of enthusiasm seemed never to fall so far short of expressing the full truth.

"Name the Man" is big, not in massive sets nor whirling mobs, but big in its deep-piercing shafts of human appeal. It is worthy of the Victor Seastrom whose work abroad was a prophecy of genius; it is worthy of the Victor Seastrom whom we expected America's wider facilities to mature; and Victor Seastrom proved worthy of it.

Seldom have we seen such assured mastery of tempo; such deft evidences of pictorial sense; such inspired playing with the last dregs of emotion in handling big scenes.

"Name the Man" is a woman's picture, a man's picture—a picture for all who have hearts and tear ducts. It left us with moistened eyes and an abashed feeling of inability to do justice to so vibrant a work of art.

Robert E. Welsh

M P WORLD, JAN 26,1924

see it—
that's all!

VICTOR SEASTROM
director

SIR HALL CAINE
author

With CONRAD NAGEL, MAE BUSCH, PATSY RUTH MILLER, HOBART BOSWORTH, AILEEN PRINGLE, CREIGHTON HALE.

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

A Goldwyn Picture

Distributed by Goldwyn-Cosmopolitan

VOL. XVIII, No. 7 Published weekly at 407 South Dearborn St., Chicago. Subscription $3.00 a year. February 9, 1924

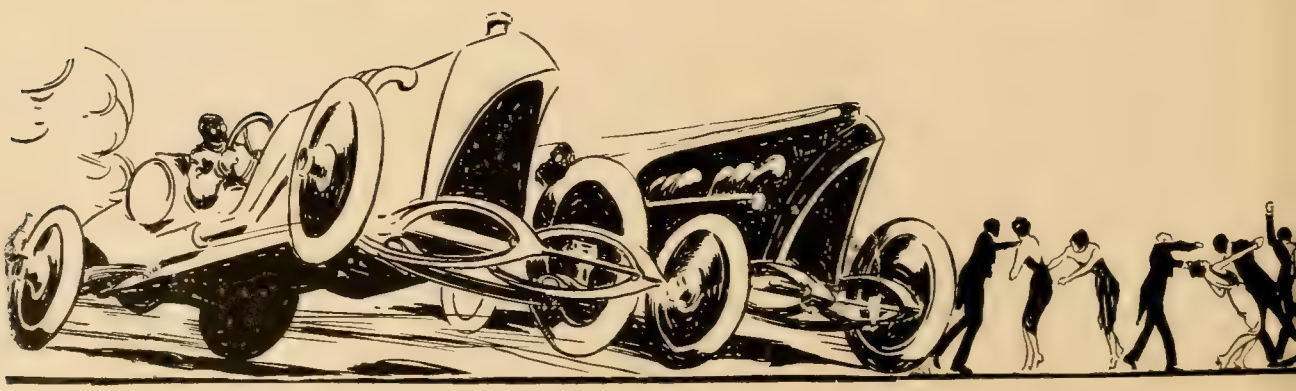
The Picture tha

SPO

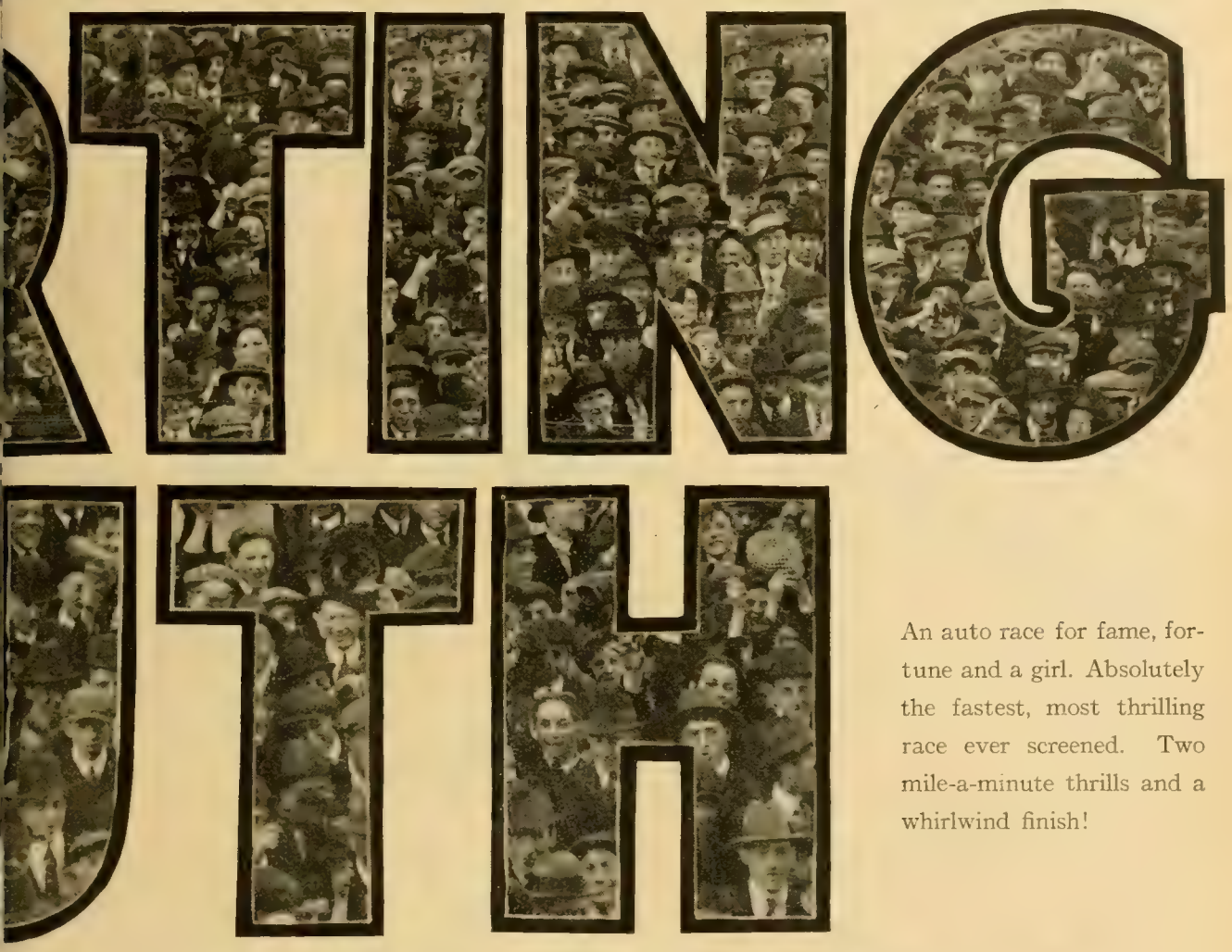
YO

Talk about parties! You don't know what a real party is until you've seen the "pirate" party in this story of irrepressible youth.

Young Ideas, Young Blood,



Spells Crowds !



An auto race for fame, fortune and a girl. Absolutely the fastest, most thrilling race ever screened. Two mile-a-minute thrills and a whirlwind finish!

Young Love — *full of it* !

Byron Morgan's Dazzling Story of
The Younger Set

Presented by **Carl Laemmle**, Starring

REGINALD DENNY

Directed by Harry Pollard

UNIVERSAL JEWEL

KING VIDOR'S

Wild Or

THE box-office of the Californ
Theatre backed up these criti
when they wrote their opinions
"Wild Oranges." Edwin Schallert
the Times said: "Superlatives will
needed to describe the show; it's o
of the real novelties of the season
The Record said: "Exceedingly w
done by King Vidor—pictured with a
sorbing consistency." The Herald sai
The fight scene is simply the best ev
It has never been excelled." The Illu
trated News said: "Beautifully tran
ferred to the screen." The Expre
said: "Something different. Certain
rivet one's attention to the screen
AND WE SAY: "BOOK IT BEFORE YOU
COMPETITOR GETS IT!"

Quick action saves the stranger's life

Through the blinding storm to safety

anges

means

By JOSEPH HERGESHEIMER

With FRANK MAYO, VIRGINIA VALLI, FORD STERLING

Directed by KING VIDOR

JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

Goldwyn-Cosmopolitan

Now Booking

Associated Authors, Inc.,
Frank Woods Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring
EVELYN BRENT & MONTE BLUE
Joan Lowell, Charles Gerrard and Ralph Faulkner
A THOMPSON BUCHANAN PRODUCTION
Directed by W. S. Van Dyke

"Action Fast and Thrilling; Is Full of Human Appeal"

"A genuine sea melodrama with appealing qualities deeper than some of the million-dollar pictures. The action is not only fast and thrilling, but also sympathy-arousing. The storm scene is realistic in the extreme," says Harrison's Reports.

"To theatres that cater to patrons who love melodrama full of action, 'Loving Lies' should prove most suitable, for unlike many other melodramas, this one combines action and human appeal."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York
Hiram Abrams, President
A Branch Office located in every United Artists Exchange

TRY THIS
On Your Bank Roll!

FIGURE up the capacity of your theatre in dollars—

Add to that the money value of every available inch of standing room you have—

Multiply that by the number of performances per day—times the number of days you play the picture—

And the total will be, *to the nickel,* what it's worth to you to play

THOMAS MEIGHAN
in
"Pied Piper Malone"
By Booth Tarkington

Adapted by Tom Geraghty Directed by Alfred E. Green

Presented by Adolph Zukor and Jesse L. Lasky

A Paramount Picture

(Produced by Famous Players-Lasky Corp.)

The biggest money

All Paramount—

Here they are!

1. "THE HUMMING BIRD"
2. "PIED PIPER MALONE"
3. "THE HERITAGE OF THE DESERT"
4. "SHADOWS OF PARIS"
5. "THE STRANGER"

Never since pictures have been made, have such sure knockout box-office wallops been issued by any company, any time, anywhere!

One right after another, you'll get 'em.

All Paramount Pictures

makers of them all!

to be followed by such surefire hits as:

THOMAS MEIGHAN in his greatest part *"The Confidence Man"*

GLORIA SWANSON in a glittering gown picture *"A Society Scandal"*

CECIL B. DE MILLE'S triumph, *"Triumph"*

WILLIAM de MILLE'S Tarkington story of the gambler and the lady, *"Magnolia"*

and 12 others—one a week.

All Paramount!

GLORIA SWANSON in "THE HUMMING BIRD." A Sidney Olcott Production. From the play by Maude Fulton. Adapted by Forrest Halsey.

THOMAS MEIGHAN in "PIED PIPER MALONE." By Booth Tarkington. Adapted by Tom Geraghty. Directed by Alfred E. Green.

Zane Grey's "THE HERITAGE OF THE DESERT." An Irvin Willat Production. With Bebe Daniels, Ernest Torrence. Adapted by A. S. LeVino.

POLA NEGRI in "SHADOWS OF PARIS." Herbert Brenon Production. From "Mon Homme," by Picard and Carco. Adapted by Fred Jackson. Screen play by Eve Unsell.

"THE STRANGER." A Joseph Henabery Production. With Betty Compson, Richard Dix. From "The First and the Last," by John Galsworthy. Adapted by Edfrid Bingham.

THOMAS MEIGHAN in "THE CONFIDENCE MAN." By Laurie Y. Erskine. Adapted by Paul Sloane. Directed by Victor Heerman.

GLORIA SWANSON in "A SOCIETY SCANDAL." Allan Dwan Production. From "The Laughing Lady," by Alfred Sutro. Adapted by Forrest Halsey.

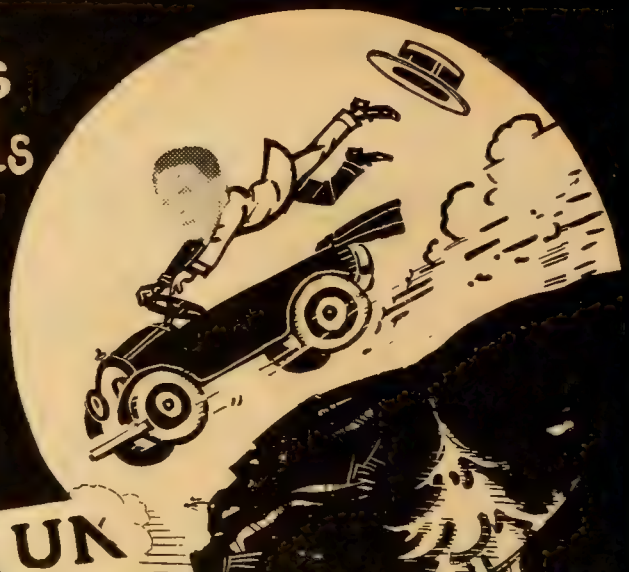
CECIL B. De MILLE'S "TRIUMPH." With Leatrice Joy and all-star cast. Screen play by Jeanie Macpherson. From the story by May Edginton.

WILLIAM de MILLE'S "ICEBOUND." With Richard Dix, Lois Wilson. From Owen Davis' play. Screen play by Clara Beranger.

"MAGNOLIA." James Cruze Production. With Ernest Torrence, Patsy Ruth Miller, and others. By Booth Tarkington. Adapted by Walter Woods.

Produced By

Breaks All Records For Saturday Crowds at the Fenway



WESTERN UNION

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NIGHT LETTER	N L

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WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1924 JAN 20 PM 11 52

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Received at 54 West 45th St., New York ALWAYS OPEN

BH1016 85 4 EXTRA NL

BOSTON MASS JAN 20

JACK WOODY

ASSOC EXHIBITORS 35 WEST 45 ST NEWYORK NY

THE WORLDS PREMIERE OF DOUGLAS MACLEAN IN THE YANKEE CONSUL PACKED FENWAY THEATRE ALL DAY STOP AUDIENCE STARTED LAUGHING IN FIRST FOOT OF PICTURE GRADUALLY INCREASING UNTIL WILD RIDE DOWN HILL IN AUTO BROUGHT FORTH ROARS THAT SHOOK BUILDING STOP ACCEPT CONGRATULATIONS ON ANOTHER MACLEAN COMEDY KNOCKOUT STOP IT STACKS UP WITH THE BEST MACLEAN HAS EVER DONE AND SEASICK SCENES WHICH MACLEAN HOLD THE SCREEN ALONE PROVEN TO BE A CONSUMMATE MASTER OF PANTOMINE STOP IT SHOULD PACK THEATRES REGARDS

CHARLES RAYMOND DIRECTOR FENWAY THEATRE BOSTON.

DIRECTED BY JAMES W. HORNE

ADAPTED FROM THE MUSICAL COMEDY HIT BY HENRY BLOSSOM, JR. AND ALFRED G. ROBYN

ASSOCIATED EXHIBITORS

ARTHUR S. KANE · PRESIDENT

PHYSICAL DISTRIBUTORS · PATHE EXCHANGE, INC.

GRAMPUS
Steer into big profits with
Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir William Jury, Managing Director.
Half A Dollar Bill
(Max Graf Production—5800 Feet)
(Reviewed by Frank Ellis)
THIS is the best picture Max Graf has contributed to the motion picture industry. It is an ideal example of just what a successful picture should be. It has
of stars, but it is produced correctly in every detail, the settings are such as one would find in real life and the cast has been chosen with the fitness of the players for the roles to be interpreted in view. The feature has an entertaining story to tell and goes ahead and tells it in a business like manner stands padding, bunk and excess footage.
The plot is one of real human interest, the humor is wonderfully blended, the action is of the red-blooded sort and runs smoothly from first to last scene. The continuity is excellent, every situation being well defined and the subtitles are good.
As for the cast, it is well balanced and talented, with little Frank Darro displaying a precocious talent. William T. Carleton does good work as Captain Duncan McTeague. Raymond Hatton has a hard role. He has to go around with one leg strapped up his back so that he can go around on a wooden leg. Mitchell Lewis and George MacQuarrie have the heavy roles and Anna Q. Nilsson is unusually appealing in the role of The Stranger. Then there are two dogs, Irish and Cameo with assignments of some very important "business" and they act like human beings.
The title is a bit novel and comes from the idea that a boy is left on a doorstep. In the cradle is left half of a dollar bill. The mother keeps the other half but tells the finder that some day she will return to claim her own and exhibit her half of the bill as proof that she is the mother.
The picture is filled with dramatic situations, there is a stirring fight between three of the men principals and a thrilling climax that is
recommend it unreservedly to exhibitors seeking something out of the beaten path. We predict unusual success for this picture and
THEME. A drama of the bounding deep and seaport town in which an abandoned babe comes into the lives of some rough salt water characters, bringing romance and adventure aplenty.
PRODUCTION HIGHLIGHTS. The acting of Frank Darro in the title role and William T. Carleton and Anna Q. Nilsson in their respective parts. The almost human "business" contributed by two dogs.
DIRECTION. Has built heart pull, a wealth of pathos, lots of atmosphere and many other desirable qualities into a plot that abounds in real action. Keeps the story sweeping swiftly along to a fine climax.
EXPLOITATION ANGLES. Have the banks put on Half a Dollar Bill week, permitting persons to open an account with fifty cents. Put on a contest for the best trained pet in town. Put on special parties for orphans.
DRAWING POWER. Suitable for the best houses.
SUMMARY. A good picture, finely acted and telling a story of absorbing interest. Has a new child actor who is a wonder and some dogs that will be the talk of the town.
From the MOTION PICTURE NEWS...
A Metro Picture

"It can't miss fire. With s

GRAF Produc

HALF-A-

With a GREAT CAST full of

ANNA Q

WILLIAM T. CARLETON
MITCHELL LEWIS
FRANKIE DARRO

Story by
CURTIS BENTON
Titles by
ALFRED A. COHEN
Directed by
W.S. VAN DYCK
Adapted and personally supervised by
Max Graf

A Blast of Great Drama—that will blast all box office records!

A two-fisted romance of stormy hearts and surging passions, of fighting men who are laws to themselves—you'll say "*Half-a-Dollar Bill*" started a storm at your box office, when the crowds surge up to buy tickets for this *Metro money maker.*

If you had half a dozen theatres, and were playing *Anna Q. Nilsson, William T. Carleton, Raymond Hatton, Mitchell Lewis, George MacQuarrie* and a Max Graf-Metro picture in each of them, you'd think you were "sitting pretty," wouldn't you?—well, here you have them *all* in *one* knockout! Every name there is a box office guarantee—and besides the cast the story has every element of popular appeal to men and women and the youngsters, plenty of action and love and adventure, to bring them in and send them away telling their friends about it.

nd them home with their money's worth"

The Billboard

ions presents

DOLLAR BILL

OX OFFICE "names"

NILSSON

RAYMOND HATTON

EORGE MACQUARRIE

ALEC B FRANCIS

What Makes Dollars Grow

where there weren't any before, and turns a good picture into a smashing special?

Ask the exhibitor who plays *"Half-a-Dollar Bill."* He knows—and we know—because *"Half-a-Dollar Bill" has got what it takes!*

Human Interest--Heart Appeal

Of course. That's what makes over-night sensations and creates pictures that audiences love and will never forget.

And all the critics agree on *"Half-a-Dollar Bill"*—

"chock-full of human interest touches from start to finish" (*Exhibitor's Herald*)

"the human interest element is the prevailing quality of an attraction worthy the attention of all exhibitors, big and little" (*Exhibitor's Trade Review*)

"good audience picture that goes big with the average crowd" (*Film Daily*)

"appealing human note will make it a decided success with the women, while from almost every other standpoint it is a man's picture" (*Moving Picture World*)

That's Your Answer!

Jury Imperial Pictures Ltd. Exclusive Distributed thruout Great Britain.. Sir William Jury, Managing Director.

A Metro Picture

REG. U.S. PAT. OFF.

"Will hit the box-office target plumb in the center" —

Exhibitors Trade Review

If it's a METRO picture it always hits the target!

MAX GRAF'S

HALF-A-DOLLAR BILL

A Cinch to Exploit

Metro is behind this picture with every conceivable advertising aid to help the exhibitor put over *"Half-a-Dollar Bill."* What a title it is to exploit! Bank cooperation, tieups with merchants featuring *"Half-a-Dollar Bill"* store sales, newspaper "double-trucks"—they all come to mind, and there are dozens of other practical stunts contained in the press sheet.

And the greatest line of action posters, adapted for cutouts, that you ever saw!

A Metro Picture

REG U.S. PAT OFF

New York American
CHARACTER QUALITY AMERICA FIRST ACCURACY ENTERPRISE
AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

"THE MAN FROM BRODNEY'S"

(Vitagraph)

We will call a spade a spade and say Vitagraph has made a rattling good picture. The audience at the Rialto absorbed every scene with evident relish. J. Warren Kerrigan has one of the biggest opportunities in a career where he has been called upon to play many varieties of heroes. With the "Covered Wagon" and this performance to his credit J. Warren Kerrigan can qualify as one of our best leading men. We must say the scales are largely balanced on the credit side in this picture which is one of the best things Vitagraph has ever made. The direction, the acting and the production are of the sort that Vitagraph can do some bragging about and not be out of order.

~destined to set new records for your box office

James Kirkwood, Lila Lee and Madge Bellamy

Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

Distributed by
HODKINSON

Nation's Notables Laud

The HOOSIER SCHOOLMASTER

A Whitman Bennett Production

from

The Great Mid-Western Classic

By Edward Eggleston

Featuring HENRY HULL and JANE THOMAS

Acclaimed an epic of the screen at pre-release showing, New Willard Hotel, Washington, where, with a symphony orchestra of 30 pieces, it was presented to five hundred of the nation's notables.

Directed by
Oliver Sellers

Scenario by
Eve Stuyvesant

The Unanimous Verdict

"WANT TO SEE IT AGAIN"—M. D. Crowley, Div. Supt., U. S. Shipping Board.

"ENJOYED TENSE SCENES OF STIRRING ACTION"—J. Gordon, Argentine Embassy.

"IT BROUGHT MANY CHARACTERS OF THE BOOK BACK IN VIVID MEMORY"—Mary Garrett Hay, Vice-Pres. Indiana Club, N. Y.

"YOU HAVE AN UNUSUAL PHOTOPLAY"—Herbert B. Howe, Director of Earl Hall, Columbia University.

"IT CONTAINS THE BEST FIST FIGHT I EVER SAW. THE PICTURE KEEPS ONE ON THE FRONT OF HIS CHAIR FROM THE BEGINNING TO THE END."—Judge Oscar E. Bland, U. S. Court of Customs Appeals.

Now Booking

U. S. Senators Samuel Ralston and James E. Watson on the steps of the White House, praise Jane Thomas for her performance in "The Hoosier Schoolmaster." "I like the screen version of Eggleston's Hoosier Schoolmaster," said Senator Watson. "It is a story admirably adapted to the screen."

Distributed by
HODKINSON

"The Marriage Circle"

DIRECTED BY

·ERNST·LUBITSCH·

At the MARK STRAND THEATRE, *New York*

Week Beginning February 3RD.

Playing an Extended Engagement at Grauman's Rialto, Los Angles

Opening Soon at the Orpheum Theatre, Chicago

WARNER BROS.
Classics of the Screen

A startling story of "good-fellow" wives and a husband or two---a fearless expose of the inner shrine of the marriage circle, with its charm of true love, its romance of fidelity, its flare of passionate jealousy, its mad affairs of faithlessness and its tragic touch of sin. An unusual story of married lovers whose love is not always confined to their own mates, deftly told by a master producer whose directorial genius stands unchallenged in the art of the photoplay.

Enacted by a Stellar Cast of Screen Stars:-

Florence Vidor

Monte Blue - Marie Prevost

Adolphe Menjou - Harry Myers

Creighton Hale

and

Others

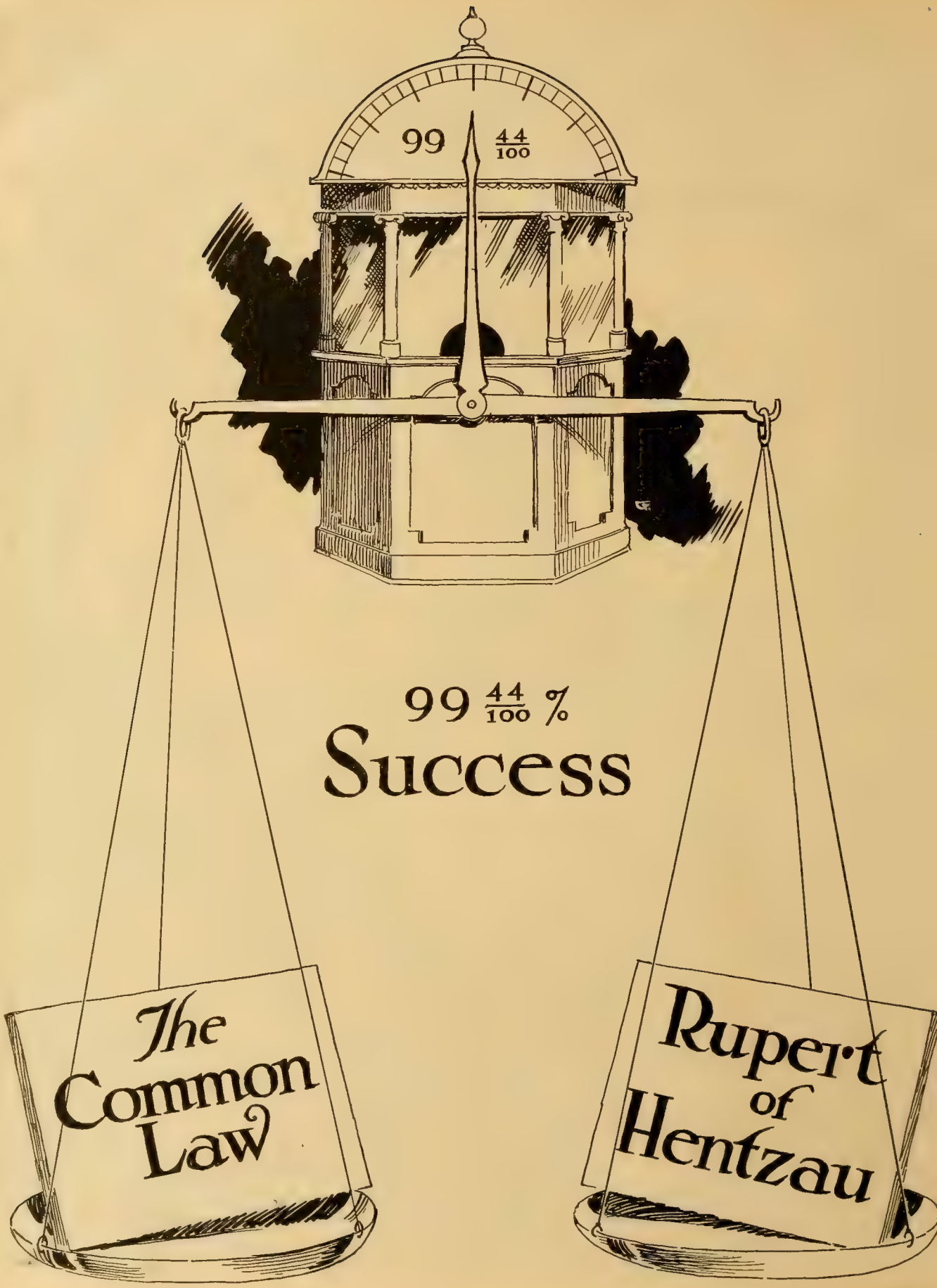
"The Cogs of Life Turneth"

Sensational in Theme—and Sure-fire in its Audience Appeal

AN
ERNST LUBITSCH
PRODUCTION

ADAPTED by Paul Bern

From the play by Lothair Schmidt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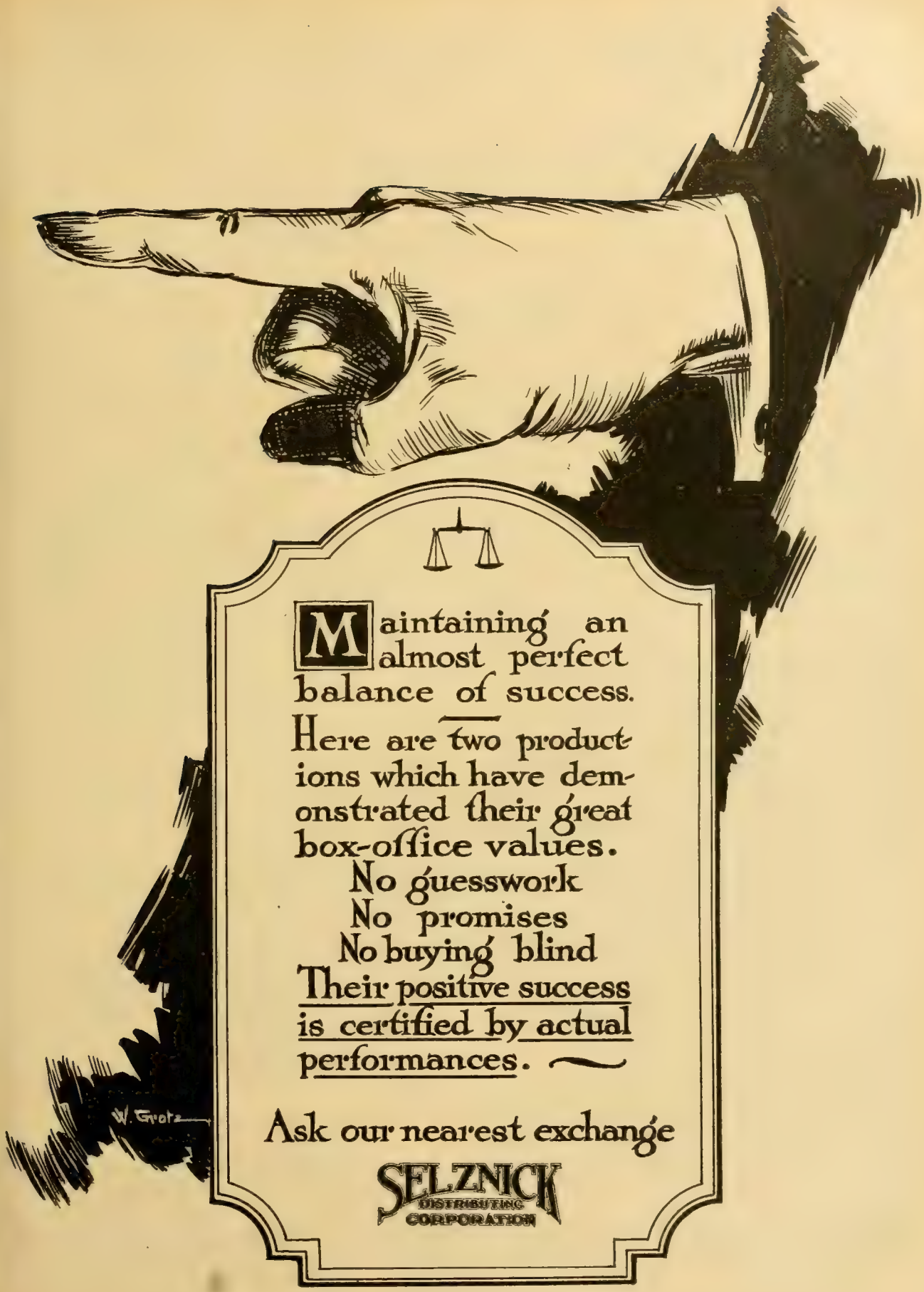
99 44/100 %
Success
The Common Law
Rupert of Hentzau


Maintaining an almost perfect balance of success.
Here are two productions which have demonstrated their great box-office values.
No guesswork
No promises
No buying blind
Their positive success is certified by actual performances.
Ask our nearest exchange
SELZNICK
DISTRIBUTING
CORPORATION
W. Grotz

Technicolor

breaks ground for

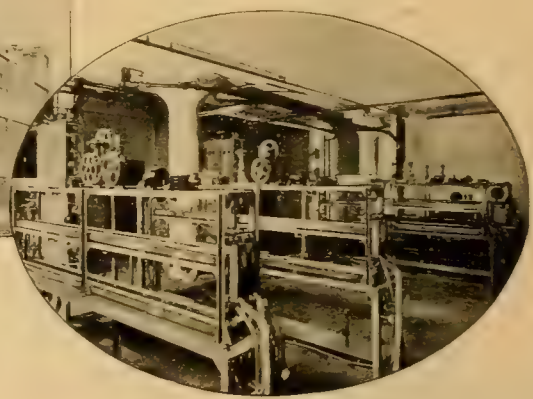
New Plant at Hollywood!

TO insure prompt delivery of rush prints Technicolor is building a new plant and California Headquarters at Hollywood.

"Done in Technicolor" has definitely arrived — it is no longer an experiment. This was proved by "Toll of the Sea," released through Metro; also by the color sequence in Cecil B. De Mille's masterpiece, "The Ten Commandments."

Watch for "The Uninvited Guest," a Williamson Production, to be released through Metro. See the marvelous sequence of undersea scenes "Done in Technicolor."

And remember, the Famous Players-Lasky's next Zane Grey picture—"Wanderer in the Wasteland," an Irvin Willat Production—will be done *entirely* in Technicolor. Photography begins at once.



Interior and exterior views of new Technicolor plant at Boston

Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

Associated Pictures Corporation

Has a Distinct Pride in presenting

The SHOOTING *of* DAN McGREW

As the Perfect Box Office Attraction

A story tingling with color, romance, comedy touches and melodrama; enacted by a wonderful cast in unusual settings and remarkable scenic backgrounds.

SUPERVISED BY
ARTHUR H. SAWYER

DISTRIBUTED BY
Metro Pictures Corporation

"The Shooting

From the Famous

WITH

BARBARA LA MARR
As The Lady Known as Lou

LEW CODY
As Dangerous Dan McGrew

PERCY MARMONT
As Jim The Husband

And a Supporting Company of Popular Screen Names

Based on Service's Alaskan epic, the story carries you from glittering New York to the langerous, alluring isles of the South Seas and then—into the vast white stretches of the Yukon, fascinating you with the unforgetable characters of the lady known as Lou, Dangerous Dan McGrew, The Ragtime Kid, Jim—the Husband and other melodramatic figures of the poem.

A SAWYE

S

SPECIA

Metro Pictures

ɔf Dan McGrew"

oem By Robert W. Service

The magnificent LaMarr
of "Strangers of the Night," "Thy Name Is Woman," "The Eternal City"—

The fascinating Cody
of "Rupert of Hentzau," "Reno," "Souls for Sale," "Lawful Larceny," "Revelation"—

The impressive Marmont
of "The Light That Failed," "The Man Life Passed By," "If Winter Comes"—

in a

Melodramatic Thunderbolt picturized from the most popular story of the Yukon ever written, by Robert Service.

UBIN

FOR

orporation

Here's Three Names To Conjure With

Barbara La Marr, Lew Cody, Percy Marmont

Heading the All-Star Cast

in

"The SHOOTING of DAN McGREW"

A
SAWYER-LUBIN
SPECIAL
Now in Production
for
METRO
PICTURES CORP.

Scenarized by
WINIFRED DUNN
Photographed by
RUDOLPH BERGQUIST

DIRECTED BY
CLARENCE BADGER
SUPERVISED BY
ARTHUR H. SAWYER

Educational Pictures

THE SPICE OF THE PROGRAM

From One Issue of

Opinions on Current Short Subjects

"Over the Fence"
(Educational—Two Reels)

THIS Juvenile Comedy will carry your audience back to boyhood days and is good for continuous laughter from any variety of audience. There are no slack moments and the "gang" is on its tip toes every minute under the able direction of Earl Montgomery. These are truly clever kids. The comedy is well mounted and tells the story of the boy who was taken away from his home to visit his society aunt in a highly cultured neighborhood. The gang joins him there where they find him among the youngsters of the elite. And what the proletariat did to the aristocracy would put the French Revolution to shame. They were ably aided by a Boston Terrier who carried mud around promiscuously. And then the Aunt was glad to send the boy visitor home. Her little nephew was happy to go back and start another new comedy with his gang, which will have to go some if it beats this one.—TOMHAM

"Exit Caesar"
(Educational—Two Reels)

WHEN an ex-manager of a show steps off a train in a small town with a charming toe-dancer he proceeds to try and bilk the "Hick" of their "cale." It appears that in this Mermaid Comedy that the natives were in the throes of rehearsals for a Home Talent performance when the two visitors "hit the burg." Plenty of comedy is injected when the various "rubes" are shown practicing songs and dances and the brisk action arrives when, after a series of ludicrous incidents on the stage the villian tries to hold up the entire audience at the point of a pistol. There are the regular chases and rough comedy with daring riding by a cowboy, that provide thrills as well as almost continuous laughs, and in the end the hero defeats the villian who is tar and feathered while the native wins the toe dancer. One of the quiet but most amusing parts of this comedy is the human nature displayed when the villain hoaxes with fake diamonds the citizens who are searching for the real diamond supposed to be lost and of which there was a reward offered. A real comedy up to the Mermaid standard.—TOMHAM.

"My Friend"
Educational—Two Reels

LLOYD HAMILTON was never funnier than in this two-reeler. Its best recommendation is that it made a crowd of unbiased critics shout its laughter in a projection room. In its early stages the picture coaxes laughs. As it develops it defies you to keep from laughing.

Hamilton in search of a job runs across a former buddy whose life he had saved in the war. He is invited to the latter's birthday party and his escapades at the function of society's elite are ludicrous and laughable in the extreme.

But funniest of all is his flight in the flivver accompanied by every canine in the neighborhood. One of the most persistent of the hounds chews his way in through the top of the car as the ram starts falling in torrents. The deluge continues until the occupants are flooded into the already flooded streets. There are more laughs in this one than in any two-reeler seen in a long time.—CHESTER J. SMITH

"Home Again"
(Educational—One Reel)

"OLD BLACK JOE" and "Annie Rooney" are the principal songs in this "community-singing" reel with "Home Sweet Home" as in finale. Every audience should join in the singing of these old-time favorities with gusto as the sub-titles are there to encourage them, augmented by the orchestra. A beautiful description of just how "Home Sweet Home" came into being, was portrayed. If all of the series give as much promise as this one, the Sing Them Again series should prove regular welcome vistors to the theatres that are running them.—TOMHAM.

"Ride 'Em Cowboy"
(Educational-Christie—Two Reels)

BOBBY VERNON in the role of an auto salesman out in the wild and wooly west has a hard time getting his flivver established with the cowboys until it proves its worth in a series of heroic and humorous escapdes in which he saves the sheriff's daughter from the clutches of the vill-yun.

When the fair maiden is abducted by the band of desperadoes and secreted in the neglected cabin Bobby makes an armored car of his flivver and continuously circling the shack finally smokes out the culprits by backing it up against a rear doorway. Triumphantly he returns to the village with the maiden only to find himself in more difficulty when he is pursued by the bandit gang. However, after many humorous situations he turns over the leader of the gang to the village bastile. There is plenty of fast action in the two reels. • • • • CHESTER J. SMITH

"Flying Finance"
(Educational—Two Reels)

THIS Mermaid comedy moves with all the speed of the cyclone which features it and is as full of humorous situations throughout as the air is with debris. Just what havoc a healthy cyclone can accomplish is aptly demonstrated. Houses, animals and people are tossed about with reckless abandon and comedy situations follow each other so closely that it is just one laugh from start to finish.

There is no need for any more story than is provided. When that cyclone starts blowing up no other plot or action is necessary. It's a knockout that can't miss.—CHESTER J. SMITH

"Film Foolish"
(Educational—One Reel)

AN assistant property man at a movie studio is how the comedian manages to break into the movies and his mistakes cause trouble enough in that particular studio to furnish two reels although all the action has been achieved in a single reel. Even when they throw him off a three-story building supposing him to be a dummy, it does not phase him. He breaks in on dramatic scenes that are being staged and turns them into riotous comedy. And he never stops, just breaks into one thing after another and turns tears into laughter. This is of the so-called rough comedy type but not a hint of vulgarity. It's just lively and furious and will assuredly entertain anywhere.—TOMHAM

"The Bee"
(Educational—One Reel)

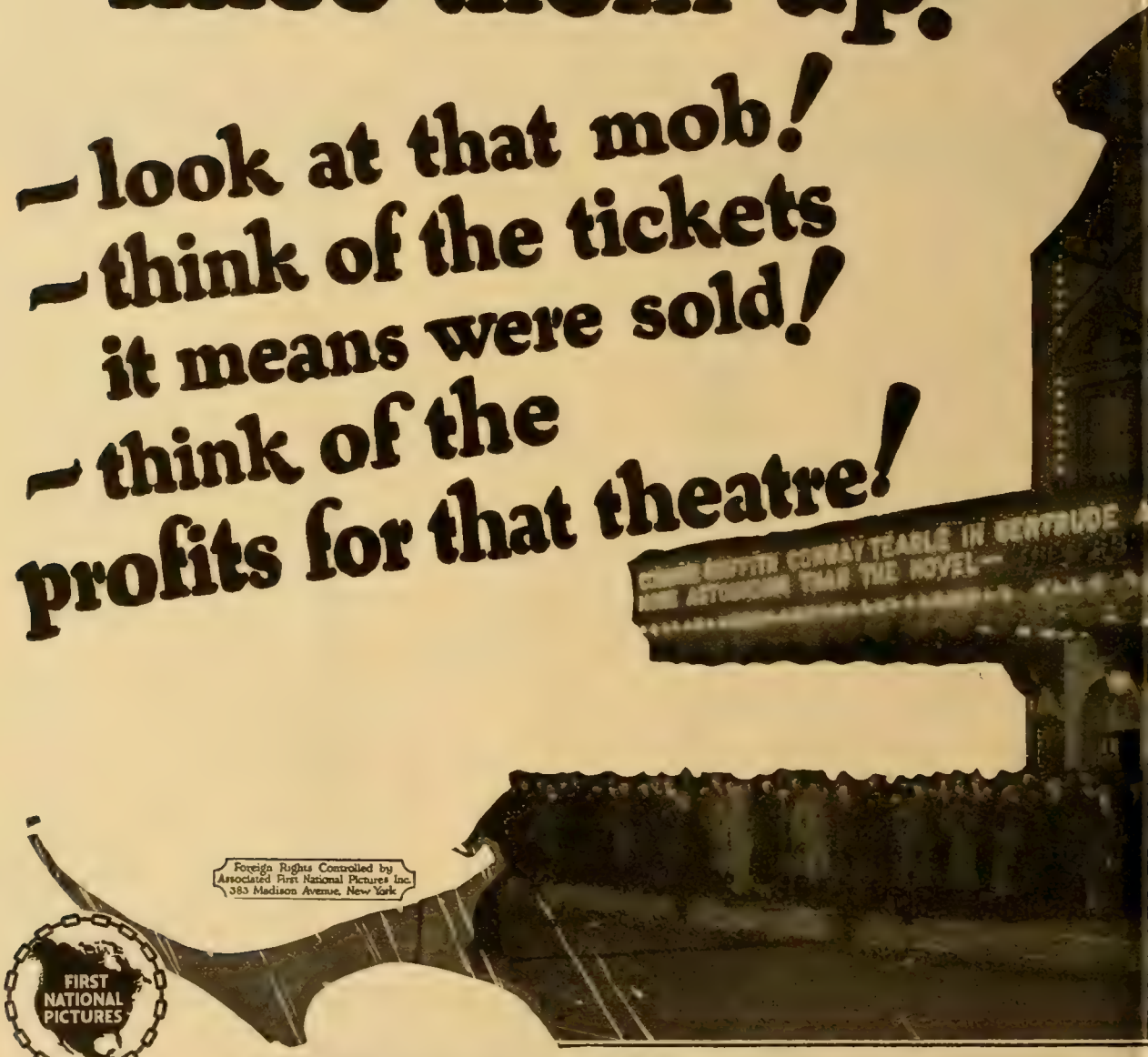
BEING the second one of the new series of "The Secrets Of Life" produced by Principal Pictures and photographed by Louis H Tolhurst, inventor of the microscopic process. If a novelty is needed on any bill anywhere, here it is. It is highly instructive and the interest in these remarkable pictures should be intense. The magnifying process reveals every move of the busy bee and shows how, in their happy world, only the women work. An all-around entertaining picture that should attract a class of people to the theatres who seldom attend. And it will register just as heavily with the regular movie fans.—TOMHAM

EDUCATIONAL FILM EXCHANGES, Inc.

E W Hammons
President

Here's the way a real picture lines them up!

– look at that mob!
– think of the tickets it means were sold!
– think of the profits for that theatre!



A First National Picture

It's doing a "line-up" job like this

Photograph of a daily scene of the front of the

BALABAN & KATZ

CHICAGO THEATRE

Chicago, during the run of "BLACK OXEN."

FRANK LLOYD PRODUCTIONS INC. OFFERS

"BLACK OXEN"

by GERTRUDE ATHERTON

featuring

Corinne Griffith

and

Conway Tearle

Directed by

FRANK LLOYD

A First National Pictu

every place it plays.

FIRST NATIONAL PICTURES

Your 5 months product 20

February

4th—"WHEN A MAN'S A MAN"

Harold Bell Wright's famous novel. Directed by Edward Cline with all star cast. Presented by Sol Lesser.

11th—"THE LOVE MASTER"

with STRONGHEART, the screen's greatest dog. A Laurence Trimble-Jane Murfin production. Directed by Laurence Trimble.

18th—"FLOWING GOLD"

Richard Walton Tully's wonderful adaptation of Rex Beach's virile story of the oil fields, with Milton Sills and Anna Q. Nilsson. Directed by Joseph de Grasse.

25th—"GALLOPING FISH"

Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be funnier than "The Hottentot." With Sydney Chaplin, Louise Fazenda, Ford Sterling and Wm. Conklin. From story by Frank R. Adams.

March

3rd—NORMA TALMADGE IN "SECRETS"

A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

10th—"TORMENT"

Maurice Tourneur's powerful dramatic picturization of William Dudley Pelly's thrilling story. All star cast.

17th—RICHARD BARTHELMESS IN "THE ENCHANTED COTTAGE"

From the stage play by Sir Arthur Wing Pinero. A John S. Robertson production.

24th—"LILIES OF THE FIELD"

featuring CORINNE GRIFFITH and CONWAY TEARLE. One of the biggest attractions of 1924. Directed by John Francis Dillon, the man who made "Flaming Youth." A Corinne Griffith Production, Inc.

31st—"SON OF THE SAHARA"

Edwin Carewe's bloodtingling story of Paris and the Great Sahara. Adapted from Louise Gerad's novel with Bert Lytell, Claire Windsor and a great supporting cast.

April

7th—"AGAINST THE RULES"

Thos. H. Ince's romantic drama from the story by Frank R. Adams, directed by John Griffith Wray from the story by Frank R. Adams.

14th—CONSTANCE TALMADGE IN "THE GOLDFISH"

Adapted from the stage success. Directed by Jerome Storm.

21st—"THE WOMAN ON THE JURY"

A picturization of the tremendous stage drama with all star cast.

28th—GEORGE FITZMAURICE'S "CYTHEREA"

from the novel by Joseph Hergesheimer. Presented by Samuel Goldwyn (Not now connected with Goldwyn Pictures.)

Book First National

pictures 20 release dates

May

5th—"THOSE WHO DANCE"
Thos. H. Ince's stirring picture from the story by George Kibbe Turner with Blanche Sweet and big cast.

12th—"SUNDOWN"
The greatest picture of the Old West the screen has ever seen. More than a quarter of a million head of cattle used in this picture. Story by Earl J. Hudson, directed by Laurence Trimble.

19th—"THE WHITE MOTH"
A Maurice Tourneur production featuring Barbara La Marr and Conway Tearle. A society drama from the story by Izola Forrester.

26th—CORINNE GRIFFITH IN "FOR SALE"
A Corinne Griffith Production, Inc.

June

3rd—"THE RAGGED MESSENGER"
Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

10th—COLLEEN MOORE
"The Flaming Youth Girl" in
"THE PERFECT FLAPPER"
Another great hit for Miss Moore.

17th—"FLAMING WIVES"
A First National special.

Make The back bone of your program a
FIRST NATIONAL PICTURE

20 big pictures *for* 20 big weeks

First National's superiority in the past has been due to its astonishing consistency of greater money making product.

First National's superiority in the future will be because of the same consistency, therefore, it is fitting that First National, because of proper planning and business like administration should be able to offer for the booking convenience of exhibitors a definite line up of future product that will permit them to plan perfect programs for their theatres for the next FIVE MONTHS.

You can depend upon First National.

FIRST NATIONAL PICTURES

Solid ~ ~ ~

"PAINTED PEOPLE"

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

Tells the story of two ambitious youngsters who refused to accept the principle of living as laid down by their father, namely: "Once a roughneck—always a roughneck."

So they step out and bust right into society, their only adviser being a book on "American Etiquette and Rules of Politeness" of 1882. Can't you imagine what happened when they appeared at a ball of the 1924 —"Flaming Youth" type?

There was a riot. Here is indeed a very different picture.

COLLEEN MOORE

"The Flaming Youth Girl" shines just as brilliantly in this entirely different role as she did in her previous great success. She is certainly going to make good on her pledge.

FIRST NATIONAL PICTURES

A First National Picture

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Associated First National Pictures Inc.
383 Madison Avenue, New York

EXHIBITORS HERALD

"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

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Vol. XVIII February 9, 1924 No. 7

Exhibitor Opinion On Rental System

An exceptional forceful and lucid article on the existing rental system by Mr. Bernard Edelhertz, chairman of the board of directors of the Theatre Owners Chamber of Commerce of New York City, was printed in last week's issue of the HERALD. This intricate and perplexing problem has seldom been approached in a more sane and constructive manner.

Mr. Edelhertz, who has a vision which permits him to look beyond the present unsatisfactory situation, wants to see a general conference which shall study the condition and see what can be done about establishing a sound and economic rental system.

It is true that the renting of pictures involves some very difficult questions. As a commercial transaction it has no exact parallel in the world of business. The nature of the thing creates a great number of difficult problems.

But there must be some solution and, whatever it is, it must be found. There must be some system which in operation will be fair to producer and fair to every type of exhibitor. Mr. Edelhertz describes the existing practice as "catch as catch can"—which is about as closely as it can be described in a phrase. It is a practice in which the producer either forces a big price or else is forced into accepting a small price.

Every theatre should have a price for every picture.

Some day there will be a system in effect which will make this possible.

The dawn of that day is hastened by the constructive thought of such a man as Mr. Edelhertz and it is to be hoped that his observations on the subject will get the attention they deserve in circles in the industry from whence relief must come when it does come.

* * *

Public Is Tired of Hollywood Scandal

The latest scandal, or near-scandal, in Hollywood had but a short career upon the front pages of the newspapers. There has been a sharp reversal in public opinion. The general public and the newspapers are fed up on scandal mongering about motion picture people.

The outlaws in the motion picture colony could not have been quite so black as they were painted and an appreciation of this fact has crept over in a great number of places. The result of this is that there is a vast army of people throughout America now defending motion picture people against unwarranted assault.

Last week in Chicago a prominent clubwoman cut short a threatened attack upon Mabel Normand by pointing out to the fellow members of her organization that no action whatsoever was called for and to attempt to take any action in the face of the facts as known would be making the organization ridiculous.

Unfortunately in the motion picture trade there are some people who must have the equivalent of a brick wall fall in on them before they can realize that anything has happened. These people seemed to have been quite oblivious of the fact that the recent occurrence was not another Arbuckle case and in their ignorance they dusted off and brought out the old stuff that applied at the time the fat comedian was in trouble.

"Probable Revenue" Under Acid Test

The fundamental cause of the most uneconomic feature affecting the prosperity of the industry is the old notion that there is practically no limit to the revenue obtainable by means of a "hit" picture.

In every other industry "probable income" from a product is figured on a strict commercial basis. Frequently in this industry the wildest notions are entertained concerning the amount of money certain pictures will bring in. With such notions in mind it is easy to see how it comes about that costs are allowed to pile up to unreasonable limits.

There is nothing that this industry needs more than a reasonable understanding of the "probable income" of the various types of pictures. And such an understanding is not an impossible thing to obtain; in fact, the information may be obtained with a fair degree of certainty in practically every sales department. Obviously, the men who sell the pictures are in a position to know what they can get out of a particular picture and when producers abide by what they are told by the sales departments they will be a whole lot better off.

What is it, but sheer insanity, to spend a half million dollars on a picture which, even if it measures up to the highest standard that may be expected of it, will produce a revenue of six or seven hundred thousand dollars?

Yet there have been enough instances of just this thing during the past year to fill a book.

by Martin J. Quigley

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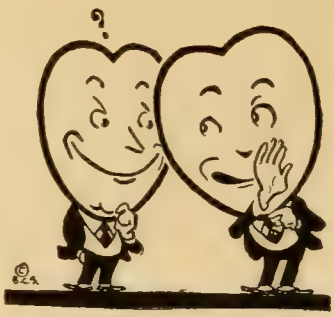


The HERALD is the one trade paper in the motion pitcure industry which affords a medium through which exhibitors may have "HEART TO HEART" talks on the many problems confronting them. The department affording exhibitors this opportunity is "LETTERS FROM READERS," published this week on page 61. This department is written by and for the theatre owner.

A "Miss Out" Is Almost Tragedy

"When the HERALD did not arrive on time:

"I always received my HERALD on a Friday or Saturday. Monday a. m. I went to the P. O. and no HERALD had yet arrived. I had the postmaster look through all the mail, but no HERALD. Went home and was going to write for a copy when a later mail brought it in.

"Don't let this occur again.

"Can't do without the HERALD.

"CHARLES E. BARBER,
"Electric Theatre,
"Tilden, Ill."

Re-Takes

WASHINGTON had two new scandals last week and the picture industry none, which puts Congress away in the lead. The score stands 114 to 7, not counting Charlie Chaplin's little mix-up with an oil magnate.

* * *

Say It With Oil

It would be a good thing for the country if they'd lock all of these oil guys up, wouldn't it. There's our former Secretary of the Interior, that Fall guy, who is the latest to get all smeared up with the darn stuff.

* * *

'Twould Be Nice Eh?

How'd you like to have a few friends like that, to loan you a hundred thou. cold, just for a couple of Government oil leases?

* * *

Let's Have $25,000

And has anybody found this fellow "J. T. King" that N Y State-superintendent of anti-saloon league Anderson is telling about He must have plenty of jack too.

* * *

Lots a New Members

The Ananias Club was swelled by a couple of new members anyway That's one club you don't have a lot of trouble busting into.

* * *

Another Delay

And to revert back to the oil business. I see the burning of an oil well cast a cloud over the studios in Hollywood last week and they had to stop work. The price of pictures ought to go up a couple of cents a reel.

* * *

Back Again

The printers almost ruined our best joke last week when they said "many a kid would like to do by the old schoolhouse just as Henry Ford did" What we wanted to say was "many a kid would like to BUY the old schoolhouse," etc.

* * *

Misleading Film

Here's one clean from Wappinger's Fall, N Y., about a couple of patrons discussing "The Hunchback of Notre Dame" during its run at the Park Theatre One said when the picture was about half over:

"Where in h—— (deleted by censors) is the football team—I came here to see that Notre Dame football game I've heard so much about."

Thanks Mr. Angell.

* * *

Wait for Big Event

Now that Broadway has crowned Valentino and Marion Davies king and queen of moviedom, we can all go to our theatre again and enjoy our favorite actors and actresses The real test will be the outcome of the "Herald Only Club's" favorite star contest. (See "What the Pic Did for Me").

* * *

Not Much Left

I see New York has a special squad of 300 policemen to dry up the city Well, if they can drink like the old timers, they ought to dry it up in about three weeks.

* * *

No Come Back, Yet

So far there has been no actor get up a list of "good Los Angeles producers" to combat Sam Goldwyn's list of 33 actors.

J. R. M.

Industry Will Honor Edison

At the invitation of Mr. George Kleine in behalf of leading representatives of the motion picture industry a luncheon is to be tendered to Mr. Thomas A. Edison in celebration of his coming birthday. Mr. Edison's birthday takes place on February 11 but the luncheon will be held on February 13, because on the former day Mr. Edison will adhere to an old custom of meeting with his immediate business associates during the day and spending the evening with his family.

Mr. Kleine is being congratulated for his thoughtfulness in arranging this luncheon because it will enable the industry to offer an appropriate tribute to Mr. Edison, whose inventions and pioneer work made the motion picture a reality.

The luncheon to Mr. Edison will be attended by leaders in the various branches of the motion picture industry, together with a number of leading citizens in other lines of activity.—M. J. Q.

Hays and Producers Sued for $450,000 By Exhibitor in East

(Special to Exhibitors Herald)

NEW YORK, Jan. 29.—Carrying out his plans as announced at the Chicago convention of the M. P. T. O. A., Sidney K. Samuelson, Newton, N. J., exhibitor, yesterday filed in the federal court suit for $450,000 under the Sherman act, naming Will H. Hays, Paramount, Fox, First National, Goldwyn and Metro.

According to the suit, Samuelson charges a conspiracy to monopolize the industry. He also alleges that an effort was made to force him out of business and to injure his credit and good standing "because he refused to be subservient."

In referring to the uniform contract, the suit charges that the arbitration clause is used to dictate to the exhibitor the pictures he may play.

M. P. T. O. A. Meet Is Scheduled for May

(Special to Exhibitors Herald)

NEW YORK, Jan. 29.—The national convention of the Motion Picture Theatre Owners of America will be held in May, it was announced at a meeting of the Board of Directors of the M. P. T. O. A. Requests for the convention have been received from Los Angeles, Cleveland, Boston, Pittsburgh, New York, Baltimore, Washington, St. Louis and Indianapolis, it was stated.

A report of the National Motion Picture Day committee, which it is said was of a gratifying nature, was submitted by the auditor of the organization at the meeting.

Barred from Giving Prizes

TROY, N. Y.—Local motion picture theatres will no longer be permitted to give away door prizes as has been the custom in at least one of the more popular downtown theatres, according to an order issued by Chief of Police, John C. Rohn.

Committee Agrees to Lift Tax On 50 Cent Admissions

Exemption Will Remove Burden From 90 Per Cent Of Theatres and May Later Be Increased to 75 Cents; Would Repeal Capacity Tax

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., January 29—Exemption from tax of all admissions under fifty cents, with an intimation that the exemption may later be increased to 75 cents, and a promise of the repeal of the capacity taxes, is the best the motion picture industry draws under the tentative agreement reached last week by the House committee on ways and means.

Complete Repeal Is Not Anticipated

While these provisions, of course, may be greatly altered by the time the revenue bill goes to the President for signature—if it gets that far before Congress adjourns for the national conventions—it is now very unlikely that the admission tax will be entirely repealed.

Since the time admission repeal was first broached in the committee it has been evident that sentiment has not been unanimously in favor of going that far. In fact, it was predicted in the EXHIBITORS HERALD many months ago, when the industry first began its fight for repeal, that such a step on the part of Congress was very unlikely.

Although the proposals of the committee do not provide for the entire lifting of the admission tax, 90 per cent of the motion picture theatres of the country will be freed of this levy under the 50-cent exemption. There are very few theatres charging more than 50 cents and tax at the present time; should this proposal be enacted into law, many exhibitors who are asking more than 50 cents will find it profitable to reduce their prices to that figure. And many members of Congress feel that if a man is willing to pay more than 50 cents for admission to a moving picture show he should not complain if he is required to pay the tax.

Denniston's Plea Wins Sympathy

The publication of the committee's proposals will, of course, bring a howl from the dramatic theatre owners, who already complain that the films have lured much of their trade away. However, members of the committee feel that the contention of the exhibitors that they offer educational as well as amusement feature is founded on fact and should be given some consideration.

The biggest thing that the motion picture industry did toward getting favorable consideration of their case was to send Mr. Denniston, a "small-town" exhibitor, to Washington to plead for them. The owner of a big house in a big city, or a representative of the producer or the exchangemen would have been given but little consideration—but when an exhibitor from the Middle West came before them and said that the tax was driving the theatres out of business and depriving the farmers and small wage earners of their only amusement, it was brought home to them that the industry needed government encouragement.

Attacks Seen on Bill

Of course, when the bill comes before the House for discussion, and again when it reaches the Senate, the admission tax provisions will be the subject of repeated attacks, both from those who will work for its entire repeal and those who will seek to have the tax retained in order that some other tax may be lifted or that the funds may be used toward payment of the soldiers' bonus.

There is a decided sentiment in favor of giving the exhibitors relief, however, and there is no doubt but that some step will be taken toward that end. This may not result in repeal of the tax but it will mean an increase in the exemption that will relieve all of the smaller theaters.

Repeal Would Save $1,750,000 a Year

The repeal of the capacity tax, if it goes through, will save the theatre owners of the country some $1,750,000 a year of real money, which has come out of their own pockets. The lifting of this burden will be something of a help, since it will reduce by one the number of taxes —federal, state, municipal and license— that they are now called upon to pay.

Doubt Tax Keeps People from Theatres

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Jan. 29.—With admission tax collections for December totaling more than seven million dollars, officials of the treasury department are beginning to question statements that the tax is keeping people away from the theatres. During the past three or four months, collections from this source have been increasing steadily, and are now rapidly approaching the totals recorded shortly after the war, at the peak of prosperity.

Collections reported by the Internal Revenue Bureau place the total for December at $7,047,876, an increase of nearly $200,000 over those of November, 1923, and of nearly a quarter-million over those of December, 1922. The bureau's figures show that admission tax collections during the last six months of 1923 were $4,700,000 greater than during the corresponding period of 1922.

Indict Fight Film Carrier

SAN FRANCISCO.—Perry Oliver was indicted in this city on a charge of having transported films of the Dempsey-Firpo fight here from Vancouver, B. C.

Says Proposed Building Code Menaces Smaller Exhibitors

Member of Advisory Staff of "Better Theatres" Declares Changes Sought in New York Regulations Favor Big Cities

Small town theatre owners of New York State are seriously threatened by the new proposed building regulations for that state, according to George E. Eichenlaub, prominent theatre architect and engineer and a member of the advisory staff of the HERALD'S "Better Theatres" section.

Mr. Eichenlaub, who has been invited to attend the hearings on the proposed code to be held at Buffalo the latter part of February, in analyzing the proposed regulations sees in them legislation favoring the big cities, but which would work a serious hardship on small town theatre owners.

Code Would Make Building Costs Virtually Prohibitive

Under the regulations proposed the old theatres of the state which are unsafe and in many instances dangerous "firetraps" would be permitted to stand and might be repaired and fixed up in any manner that would enable them to keep going. This feature would result in maintenance charges that would more than pay the interest on a new structure. On the other hand the new rulings so hedge the exhibitor with restrictions and requirements that building a new theatre under these conditions would bring construction costs so high as to make virtually impossible subsequent operation at a profit.

Increased admission prices would have to be charged, a thing which Mr. Eichenlaub believes would discourage patronage in small communities and react unfavorably to the theatre owner.

One of the interesting things revealed in Mr. Eichenlaub's analysis of the draft is the fact that state-owned, church-owned and certain other special buildings are exempt from the provisions imposed.

Restrictions Apply to All

One of the outstanding deficiences in the proposed regulations is the fact that the same fireproofing restrictions and requirements are established for the small theatre as for the million dollar house in the big city.

According to Mr. Eichenlaub fireproof buildings should be required in thickly built up downtown sections but outlying districts and small towns should be allowed to use fire resistive construction. He points out that there are certain newer materials and methods approaching the merit of solid masonry for some purposes at half the cost.

A board of various experts will meet at the department of labor quarters for the code. Similar meetings are to be held on subsequent days at Syracuse, Utica and Albany to grant hearings.

Last Opportunity for Protest

Mr. Eichenlaub urges theatre owners of the state to fully acquaint themselves with the text of the code and declares that these meetings will be the last opportunity for registering protest against any provision considered harmful.

The proposed code in its present form covers about 150 pages in fine print making impossible reproduction at this time. A detailed discussion of salient points of the regulations however, including further analysis of the various provisions, are contained in an article by Mr. Eichenlaub which will appear in the "Better Theatres" section for March.

Actress Races Death For Life of Husband

(Special from D. H. P.)

CRAIGMONT, IDAHO, Jan. 29.—Somewhere in the neighborhood of Priest Lake Nell Shipman, who has so often battled make-believe death for the film, is giving everything she has in a race, the end of which has not been determined as yet. Surrounded by miles of waist-deep snow she is endeavoring to reach her husband and get him to civilization before his rapidly failing strength shall have failed completely before the attack of gangrene which has set in as the result of freezing his foot two years ago.

Miss Shipman is accompanied by her nine-year-old son and a camp attaché named Overmeyer. Her last words before setting out were: "I am going to him and I am going to bring him back."

Loew's Montreal House Purchased by Famous

(Special to Exhibitors Herald)

MONTREAL, QUE., Jan. 29.—The official deed of sale of Loew's Montreal theatre to Famous Players Canadian Corporation, Ltd., Toronto, was registered at Montreal a few days ago, the purchase price being noted at $325,000. Negotiations for the purchase have been under way for more than a year.

The Loew theatre is one of the largest and most up-to-date houses in Canada having a seating capacity of 3,000, Famous Players already has the Capitol and Palace theatres, two large downtown houses, in Montreal.

Independents to Meet

(Special to Exhibitors Herald)

NEW YORK, Jan. 29.—The semi-monthly luncheon of the Independent Motion Picture Producers and Distributors Association is scheduled for February 7th, at the Hotel Astor. Dr. G. H. Giannini, president of the Commercial Trust Company, and William A. Johnston, editor of *Motion Picture News*, will address the members.

Al Santell Weds

LOS ANGELES.—Al Santell sprung the surprise of the season recently when he announced that he and Miss Ruth Lewis of Minden, La., had been married in San Francisco some few weeks ago. This marriage ceremony was performed by Rev. Dr. F. J. Ryely of the First Congregational Church of San Francisco.

Last Opportunity to Fight Code

A theatre building code has been drafted for the state of New York which is soon to be acted upon. Mr. George E. Eichenlaub, an architect and a member of the advisory staff of the HERALD'S "Better Theatres" section, has analyzed the proposed regulations and sees in them features to the detriment of the small town theatre owner. His contention is that the proposed code favors the big million dollar theatres and proposes unnecessary restriction on theatres in small communities. He urges every exhibitor to acquaint himself with the text of the complete proposal, stating that hearings which will start before the department of labor on Feb. 4 at Buffalo, N. Y., will be the only opportunity theatre men will have of exerting influence against any phases of the code which they consider undesirable.—M. J. Q.

Barber Urges Hands Off in Normand Case

Declares Brother Exhibitors Listen Too Much to Yellow Press

Charles E. Barber, owner of the Electric theatre, Tilden, Ill., in a letter to the HERALD, condemns his fellow exhibitors for passing sentence upon Mabel Normand's actions even before the courts have been able to decide whether or not she is guilty. He suggests that the exhibitors "keep their hands clean of the affair." His letter follows:

"Your editorial in issue of January 26th page 23, should open the eyes of some of the exhibitors who are starting to persecute Mabel before there has been any judgment passed upon her by the courts. I for one say let us mind our own business and not mix in in the attack. Let us wait and see who is guilty and the cause.

"I see where some exhibitors say let's form a 'Mabel Only Club' and pledge ourselves not to book any of her pictures. I for one say no. If her pictures are barred let the censor board do the barring. Let us keep our hands clean of the affair. Some listen too much to the yellow press stuff, but I am in the business for a livelihood and do not believe in joining forces that are seeking to injure any one who is helping me, and I want to say that Miss Normand's picture has been a box office attraction for me as well as entertaining to the public.

"It is unfortunate that this should have happened. I say hats off to Mrs. Ina Rogers Beach of Chicago, who comes out in defense of Mabel. I only hope to see other women come out and defend Mabel as this lady has."

Case Attracts Comment

In the "Letters from Readers" column of this issue of the Herald appear two more letters commenting on the affair. Adam Hornung of the Victor Opera House, Victor, Mont., calls upon exhibitors to "give Mabel a fair deal." B. P. McCormick of the Liberty Theatre, Florence, Col., addresses a part of an interesting letters to stars in general pointing out to them that any connection with a scandal, whether innocent or not, reduces a player's drawing power.

Bershon Will Remain

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 29.—Dave Bershon, booking manager for West Coast Theatres, Inc., has decided to remain with that organization. Mr. Bershon had been planning to launch into a private enterprise and he tendered his resignation several weeks ago, to take effect January 1.

Reports Reveal High Esteem Of Exhibitors for Universal

Carl Laemmle

(Excerpts from "The Americanization of Carl Laemmle," by Martin J. Quigley, which was published in the January 12 issue of the "Herald.")

"A story as dramatic and inspiring as the best of our motion picture stories is that of the career of Carl Laemmle."

* * *

"Laemmle's success is no more accidental than the building of the Woolworth building. He simply followed the course that leads to success. . . . . ."

* * *

"The story of Carl Laemmle affords to young America a singular beacon of inspiration and encouragement."

* * *

"The career of Carl Laemmle needs no tribute; it speaks eloquently to all who have an appreciation of the inevitable factors of success."

Sister of Laemmle In Germany Is Dead

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 29.—Following a joyous two days in San Francisco where the Wampas was staging its annual ball and frolic, Julius Bernheim, general manager of Universal City, returned home to learn of the death of his mother, Mrs. Karoline Bernheim, in Rockheim, Germany. The deceased was a sister of Carl Laemmle, who also had been in attendance at the Wampas ball, and neither of the two relatives was advised of the death until after their return to this city.

Bernheim made a flying trip to Germany about two months ago to be at the bedside of his mother, and returned about a month ago, leaving her apparently on the road to recovery.

History of Company Is Penned by Theatre Men

Carl Laemmle Honored By Trade As He Completes Seventeen Years in Film Business

By WILLIAM R. WEAVER

(Exhibitor Editor, EXHIBITORS HERALD)

The "theatre" I operated seventeen years ago with film rented from Carl Laemmle is a grocery store. If I should walk over to Clark Street I should find the exchange whence emanated this service a variously tenanted office building. The film so promptly shipped in that era of frequent "miss outs" has gone the way of all film and flesh; but Carl Laemmle endures.

Curiously, I have not met the personal Carl Laemmle in all these years; yet I have come to know the industrial Carl Laemmle as he probably does not know himself—as the American exhibitor knows him. This through the magic of the American exhibitor's uniquely intimate relationship with EXHIBITORS HERALD.

This Carl Laemmle it is, I believe, rather than the man whose flesh and blood person might be however interesting, that the trade honors on the occasion of his completing seventeen years in the motion picture business and forty years in America. It is this Carl Laemmle, this personification of Universal Pictures Corporation, that we believe it important to reveal to an interested industry at this time.

Reports Register Standing of Companies

The report department, "What the Picture Did For Me," records the ups and downs of the film companies without veneer. There is, in fact, if anything, especial emphasis on the downs. It is to this source, then, that one looks first for index to the standing of a given organization. If it is not available here, then there is no standing, for more than 1,000 exhibitors wrote this department during 1923 alone and it may be concluded definitely that a company engaging the concern of none of these is to all intents and purposes non-existent.

Universal is not, of course, of this class. On the contrary, importantly so, Universal does engage the concern of these contributors to a degree manifestly out of proportion to the volume of its film output. Back of this fact, explaining it, stands an exhibitor sentiment which exists for no other producing or distributing organization.

Illuminating this point, F. N. Harris, Amuse theatre, Hart, Mich., included in his commendatory report of "Merry Go Round," published in the November 17, 1923, issue, these remarks: "I am playing all Universal pictures in my house and have for many years. I started when Carl Laemmle started. I have been with him all these years and his pictures are getting better and better in every way. This is a crackerjack."

And if it seems not unusual for an exhibitor to praise a company which has just provided him with a splendid attraction, consider the

Makes Plain High Esteem for Universal

comment of W. E. Tragsdorf, Trag's theatre, Neillsville, Wis., published in the January 12, 1924, issue, who wrote, criticizing contributors he believes prone to "go easy" on the product of companies especially favored, "A bozo over in Michigan is crazy on Universal. In fact, he is so wild he reports twice on some pictures. Nobody thinks more of Universal than I do, but I never get rabid." Even in his, to him, justifiable protest against seeming misuse of the department's columns, he makes plain his high esteem for Universal.

This esteem is not, as close followers of the department know but as the origin of the quoted reports might be mistaken to indicate, sectional or restricted. It is national, and according to the evidence of Canadian contributors' comments, international.

In Virginia, for instance, H. F. Sembler, Colonial theatre, Hadford, believes, as he states in his report on "Sawdust," December 8, 1923, "Universal will treat you right if you will do the same by them." And from Indiana, in the same issue, appears the report of B. F. Clements, Strand

ROBERT H. COCHRANE

"Bob" Cochrane has been Laemmle's "right hand man" ever since C. L. got into the film business. Cochrane was Laemmle's first advertising manager and has long been vice president of Universal.

theatre, Eaton, on "Sawdust" in which he significantly states, Print in good shape; it's a Universal picture," as though the latter fact were guarantee of the former.

In North Carolina, if J. C. Mitchell's report on "Out of Luck," exhibited at the Globe theatre, Franklinton, may be accepted as representative, this same feeling exists. He says, after calling the picture the best he has had in a good while, "Universal will treat you right."

Illinois is represented by the "Merry Go Round" report of Walter Babitz, Grant theatre, Cicero, who says, in the January 5, 1924, issue, "I did not give Univeral house and lot for pictures." which remark is a bit more pointed, perhaps, to those familiar with his comments on other pictures from other sources.

Illinois also contributes evidence showing that this warm feeling for the company is not a new or passing thing, random reference to the more remote isues bringing to light this comment on "Thieves Gold," from the Gem theatre, Peoria, in all probability operated then as now by the gifted C. H. Lynch, "Universal deserves a vote of thanks for reasonable prices and extremely fair treatment of smaller exhibitors." This report appeared in the issue of January 4, 1918.

While back here in the dusty yesterday, less dusty in fact than by calendar calculation, we stumble upon a letter which adds proof that nothing written by exhibitors in this department escapes the eye of Universal. In the February 5, 1919, issue, the following letter from J. R. McKeney, then sales manager of the Canadian Universal Film Company, Ltd., appeared:

Keeps "Herald" on File

"I find your paper of great value to me, especially the department, 'What the Picture Did For Me.' It is of great help to myself and my clientele. I keep the back numbers of the paper on file as a reference library and recommend same to exchanges and exhibitors."

Coming back to the more important today, and resuming investigation as to th prevalence of this pro-Universal sentiment, we find that Universal service is commented upon no less favorably than Universal product. In the December 15, 1923 issue, for instance, reporting on "Don Quickshot of the Rio Grande," Gunther & Metzger, Palace theatre, Syracuse, Neb., remark, "Universal has never given us a bad print. They don't handle them." And in the same issue, indicating the Canadian sentiment, W. Cruickshank, Lyceum theatre, Wingham, Ont., reporting on "The Power of a Lie," writes:

"A very interesting drama that should please nearly everywhere. Works up to a nice climax and the acting is creditable. Can be had at program prices and Universal does not ask for a mortgage on your house for their pictures." New York sentiment may be assayed by this specimen from George J. Kress, Hudson theatre, Rochester, reporting on "The Midnight Guest" and volunteering information deemed valuable to other exhibitors:

"Universal is making some good pictures right now and would advise other exhibitors who are not playing them to get in, and Universal will help make you some real money."

B. O. R. Shows Satisfaction

But perhaps it were more expedient to gather these exhibits from the pages of "The Box Office Record," for in this semi-annual recapitulation of the "What the Picture Did For Me" department the same strong undercurrent of satisfaction runs through the grouped appraisals of Universal attractions. Thus, in the September, 1923 edition we find such comments as these:

"The Abysmal Brute" . . . All Universal Jewels are good, but this picture with Denny is a knockout for a real audience picture. . . Rex, Colby, Wis.

"Bavu" . . . Universal beats the world on accessories. . . Lyric, Bainbridge, N. Y.

"Dead Game" . . . We find all Hoot's pictures please, and Universal does not hold you up for them. . . Grand, Marked Tree, Ark.

"The Flaming Hour" . . . Universal makes the best program pictures. Film always in good shape. . . Wigwam, Oberlin, Kan.

"Fools And Riches" . . . One Carl Laemmle said to buy. He is right. A fine picture that goes over. Produced at small cost and exhibited at small cost. Made money. . . State, Unrichsville, O. . . You can get Universal pictures right. . . Dixie, Ripley, Miss.

"Hunting Big Game in Africa" . . . Did a very nice business and Universal did not rob us. . . . Kaypee, Mt. Gilead, O. . . Unbeatable. Universal got the picture and the picture got the crowd and the crowd got entertainment and we got the cash. . . Lyric, Bainbridge, N. Y.

"Nobody's Bride" . . . Pleased all. Leave it to Universal. You have to give them credit. They don't steal all the money that the exhibitor has, like most companies do. . . Crown, Donna, Tex.

"The Power of a Lie" . . . Another one of Universal's program pictures that is better than some of the specials we are stung with these days. . . Atherton, Kentwood, La. . . Pictures of this class, and sold as only Universal does, are few and far between. . . McDonald, Phillipsburg, Mont. . . Universal is releasing a good program and sold at the right price. If you are not using Universal attractions you are missing some good ones. . . Star, Trenton, Tenn. . . The manager of the Detroit exchange told me it was of Jewel quality and my patrons seemed to agree with him. . . Pastime, Mason, Mich.

Favorable Comments in Majority

It is not true, of course, that this type of report is the only one made upon Universal product. Indeed, if that were the case there would soon be no occasion for report of any kind. But it is true that reports in the Universal division of the department contain a higher percentage of this type of comment than those under any other single trade name. The widespread personal esteem for Carl Laemmle undoubtedly figures importantly in this, as advisory and congratulatory

Sterns with Laemmle Since "Imp" Days

(Special to Exhibitors Herald)

NEW YORK, Jan. 26.—Coincident with the fortieth anniversary of Carl Laemmle, it is interesting to note the long association of Julius and Abe Stern, president and vice-president, respectively, of Century, with the present head of Universal.

When Laemmle first organized Imp, forerunner of Universal, Julius Stern started in as general manager of the old 14th street studio where such famous people as Mary Pickford and King Baggot worked, and there gained his intimate knowledge of motion picture production. Abe Stern later joined Imp in an executive capacity and both brothers followed Universal's migration to the West coast where they opened the L-KO studio; since re-built and the name changed to Century.

It is said that Century produced the first all-animal comedy ever made, as the first baby and all-children comedies and their present stars are ranked with the best in the short-subject field, including such players as Buddy Messinger, Jack Earle, Harry McCoy and Pal, the dog.

The Stern brothers recently celebrated their twelfth year in the production field, and their tenth year as producers of the two-reel Century Comedies.

AL LICHTMAN

Lichtman is a youthful pioneer of the film business—young in years but old in the industry, his experience pre-dating practically all the existing companies. He is now in charge of distribution for Universal.

comments included in reports almost invariably are addressed directly to the Universal president, a custom practiced in but two other divisions of the department and in each of those to a lesser degree.

Nor does the exhibitor sentiment for Universal find expression solely in the report department. Perhaps the most notable paper controversy regarding designated product ever waged in the columns of the HERALD was the four months' argument between G. W. Yeaton, Ioka theatre, Exeter, N. H., and Joe Blaschke, Wapato theatre, Wapato, Wash., whose memorable "Three Thousand Miles Apart" debate was conducted in the columns of the "Letters from Readers" department.

Hostilities were precipitated by Mr. Yeaton's letter in the May 6, 1922, issue of the HERALD, in which he claimed that exhibitors then complaining of high rentals were bringing the hardship on themselves by buying the product of three or four companies and neglecting that of Universal and one or two others selling pictures he considered as good for less money. To this letter Mr. Blaschke replied in the July 1 issue stating that Mr. Yeaton would do well to "have his head examined" and submitting a list of 41 pictures from other companies with a challenge to Mr. Yeaton.

Yeaton's Reply Is Published

The July 22 issue carried Mr. Yeaton's reply to the challenge, in which he quoted prices, disposed of comparisons and again stated his case. Mr. Blaschke's next letter was published in the August 19 HERALD, alongside a letter from G. F. Rediske, Star theatre, Ryegate, Mont., supporting Mr. Yeaton's side of the argument. The debate closing with a letter from Mr. Yeaton in the September 9 issue, in which he ended a rugged defense of his policy with the statement:

"Now Carl Laemmle or Metro Pictures don't pay me anything for saying this. I am saying it because I know it to be so and you other exhibitors know it. Do you realize what would become of us if we did not have Universal, Metro and a few other companies of that stamp? We would be paying the prices that the others ask and if we didn't pay them we would be without pictures, and if we did pay it we would soon be without a theatre, for the sheriff would have it sure as Fate."

This heated debate, an orderly one withal, is cited as typifying the majority attitude toward Universal. This attitude is responsible, no doubt, for a number of manifestations commonly overlooked by the casual reader of "What the Picture Did For Me."

Record Is Unique

The record of reports received on Universal product is unique in many respects, notably in the number and punctuality of reports upon new product. Whereas it is almost general that a newly published feature is first represented by a single report, by one or two the following week, seldom by more than three or four a week during the early issues following its entry into distribution, there is heavy immediate response upon Universal pictures. Frequently the second or third issue finds the picture definitely and conclusively established as to box office value, and the scores of reports that follow in the natural course of events do not change that valuation.

Here, as in every forum of exhibitor expression where information as to the trade standing of Universal may be sought, a deep and sincere interest in the organization and its president is evident, crystallized in a meticulous regard for Universal pictures.

Brandt Responsible For "Laemmle Month"

Event Is in Recognition of Initiative, Perseverance and Ability of Universal President, Says New York Exhibitor

Editor, EXHIBITORS HERALD,

407 South Dearborn Street,

Chicago, Ill.

Dear Sir:

I am responsible for LAEMMLE MONTH, and it is because I know Carl Laemmle so intimately that I am responsible for it.

Many of your readers who were in the business fifteen years ago will recollect the tremendous hardships which the exhibitor had to undergo in order to continue in business.

One of the outstanding abuses of that time was the fact that, when an exhibitor purchased his projection machines and paid cash for them, he had to continue paying $2.00 a week to the Patents Company, who controlled the patents on his projection machine, despite the fact that he had bought and paid for the same.

Production was confined to whatever the moguls in the General Film Company thought best, and it was an independent concern who bought out the first two and three reel feature.

Progressive producers like Adolph Zukor who tried to market his product through the General Film Company, which was a subsidiary of the Patents Company, were laughed at, and the business was stagnating, when along came Carl Laemmle and smashed the movie trust into smithereens by having a decision handed down in his favor, opening the door wide for anybody and everybody to come into the business and produce pictures.

The result was that within ten years this business developed into one of the biggest industries of the land. With severe competition, product became better and exhibitors built better theatres to accommodate the product, until we arrive at the motion picture industry of today.

I think all of this was made possible through the initiative, perseverance and ability of Mr. Laemmle and, while it is true that we all owe him a vote of thanks for the opportunity which he has presented us, yet I find that this in no way has changed his character. He is still a loving, square, honest and regular fellow.

His company is making productions which are a credit to the business.

The exhibitor has had the least trouble with Mr. Laemmle or his company. They have assumed a "live and let live" policy which redounds both to themselves and the exhibitors, with the result that they have grown to be one of the largest companies in the industry and today rank financially as one of the biggest.

Mr. Laemmle deserves the support of every exhibitor in the land for what he has done in the past and for what he expects to do in the future.

If we had a little more of Mr. Laemmle's integrity and honesty prevailing throughout the business, what a remarkable business this would be.

Cordially and sincerely yours.

WILLIAM BRANDT,
President,

Motion Picture Theatre Owners,
State of New York.

Joseph M. Schenck Made President New Producers Body

Associated Motion Picture Producers Inc. Completes Formation—WAMPAS Show Profit on Frolic

By HARRY HAMMOND BEALL

HOLLYWOOD, January 29.—Having completed the final details of the formation of The Association of Motion Picture Producers, Inc., Will H. Hays, the honorary president of that body, is speeding back to his home in Sullivan, Indiana.

Hays believes the association which was tentatively formed several months ago, at that time announced exclusively in "Exhibitors Herald," but which did not complete its formation and election of officers until the recent visit of the so-called "czar," will be of untold benefit to the industry.

THE elimination of waste, the production of such pictures as will eliminate the demand for censorship, and to do away with competitive bidding for stars, running salaries beyond all reason, are a few of the purposes of the organization.

Joseph M. Schenck

In addition to the officers as announced last week, including Joseph Schenck as president, Hal Roach and Tom Ince as vice presidents and Fred W. Beetson, secretary and treasurer, the following were elected to the board of directors: J. E. McCormick, Associated First National; Charles H. Christie, Christie Film Company; Fred Kley, William Fox Vaudeville Company; Abraham Lehr, Goldwyn Producing Corporation; I. G. Thalberg, Louis B. Mayer Studios; J. W. Engel, Metro Pictures Corporation; Sol Lesser, Principal Pictures; B. P. Schulberg of the Schulberg Productions; M. E. Levee, United Studios; Julius Bernheim, Universal Pictures; Jack Warner, Warner Brothers.

* * *

While the "Wampas" members gloated over their profits, which appear to be around $18,000, at the first meeting this week since the Wampas Frolic in San Francisco, Leslie Mason, A. M. P. A. member was present to rejoice in the western publicists' good fortune. Mason, who came here as western representative of Hodkinson, was a former trade paper editor and publicity director. He is making his headquarters at the Hodkinson exchange where daily conferences are held with the west coast producers turning out film for the Hodkinson organization.

* * *

Downtown Los Angeles bade a temporary farewell to SID GRAUMAN, master showman this week, when his last official act in connection with the trinity of business district theatres that have borne his name was his presiding at the formal opening of the Broadway entrance to the new Metropolitan. The entrance which gives the Sixth and Hill street theatre a direct intake and outlet on Los Angeles' main downtown thoroughfare is the last word in theatre lobbies with trick escalators that keep the crowds moving into the auditorium at no physical effort to themselves.

Famous Players-Lasky is now in complete ownership of all the Grauman houses except the Hollywood Egyptian, which is Sir Sidney's pet, but which Sid himself admits will be nothing compared with the two new houses he plans to build, one for dramatic, and one for picture entertainment.

Just a year ago the Metropolitan opened and the opening of the Broadway entrance is being made an anniversary fiesta with stars of all the studios taking an hour away from their work to come downtown and bid Sid Grauman farewell and to welcome Albert A. Kaufman, who took over the reins as managing director a few weeks ago, and who now assumes complete control.

It was a gala event and an everlasting testimonial to Grauman who has often been referred to as the "Napoleon of exhibitors," and traffic on Broadway was badly jammed for hours as a result of the throngs assembled.

* * *

THOMAS H. INCE entertained with a lavish little affair to a small coterie of his friends on Thursday night of this week at his ranch. As the metropolitan dailies say on their front pages, "A good time was had by all."

* * *

HUNT STROMBERG, erstwhile press agent and now an independent producer, has placed Priscilla Dean under a long term contract and will shortly begin production on a series of pictures featuring this star. It is said that the deal involves a total of $3,000,000. Associated with Stromberg in the venture are Murray Garson and Charles R. Rogers, both of New York. The new series will be released through W. W. Hodkinson Corporation as Priscilla Dean Productions.

Production will start not later than March 1, according to Stromberg, who is also filming a series of Harry Carey productions. Suitable story material is now being sought for the initial picture starring Miss Dean.

* * *

LOUIS MACLOON, former railroad, theatrical and motion picture press agent, is again trying his hand at producing. This time he is associated with Frank Egan, well known local theatrical man, and their initial joint effort, "White Collars," will open here Jan. 31. The opening will be a gala occasion with many stage and screen celebrities in the audience. The cast will be headed by Earle Fox, Mabel Forrest and Robert Ober. Lillian Albertson is staging the production.

* * *

SAM GRAND is back East for a brief stay in order to still further perfect (split infinitive by Adam Hull Shirk himself) certain details of his distribution plans for independent producers. Before leaving he signed up a number of important productions to be made at the Grand Studio for release by Grand-Asher. "Rose of the Ghetto," R. William Neill's production, is now under way, but in addition, announces General Manager Samuel Bischoff, Mr. Neill will make four more big all-star features as follows: "Back of the Beyond," "The First Violin," "The Way of All Flesh," and "The Furnace of Life." Of these, two are famous novels, "The First Violin," being Jessie Fothergill's classic, and "The Way of All Flesh," Samuel Butler's greatest work. The other two are originals. Grand has also signed four I. W. Irving productions, features with all-star casts, title and directors of which will be announced later.

* * *

Another new comedy company has popped on the horizon.

Bryan Foy, former Universal and Fox comedy director, has formed an independent unit to make a series of fun films to be known as "Hysterical History Comedies."

William McGann, veteran cameraman, is photographing the series while Monte Brice, noted comic director and author, is assisting Mr. Foy in preparing the stories.

* * *

Hollywood is itself once again, for it's back to the old days for its most famous comedian. Charles Spencer Chaplin is once more just Charlie Chaplin and for the first time in over a year Charlie Chaplin dons the iron kelly, puts on the over-size shoes and climbs inside the baggy breeches. And, with his trick coat and cane, and little moustache—Charles is himself again.

In other words, he has started his first comedy for United Artists, in which he will appear as the Chaplin of old.

* * *

By a caprice of fate, work on RICHARD WALTON TULLY'S filmization of Rex Beach's "Flowing Gold," a story of oil production, was held up for an entire day during an important sequence where hunrreds of extras were being used, and the trouble was caused by oil itself. The $100,000.00 oil fire on Terminal Island in Los Angeles Harbor Tuesday night left the air in Hollywood very hazy and smoky all day Wednesday, so affecting the photographic visibility that this important sequence had to be delayed a day. But as Ray Coffin said, "Oil's well that ends well."

* * *

AFTERTHOUGHTS ON WAMPAS BALL AND FROLIC

The hands that rocked the typewriters of Hollywood picked the lock on the Golden Gate.

* * *

And Mayor Rolph said unto the press agents, come forth, but they came first and saved the day.

* * *

After the Wampas boys put the "pal" in the Palace Hotel they put some "frisk" in 'Frisco.

* * *

The professional key presenter of the Wampas was presented with a keyhole upon his arrival in the Bay City. Howard Strickling please write.

* * *

The vital problem that confronts the treasurer of the Wampas at the present time is how can he forestall L. A. real estate agents who have learned of the handsome profits annexed by the frolic.

* * *

The ex-circus men who took tickets at the civic auditorium will convene shortly to discuss plans for their new building which will be constructed as a monument to the press agent's big-heartedness.

* * *

"I Yust Came Up From Hollywood" and "We Are The Boys of the Wampus—Or What Have You?" are two sentimental ballads that emanated from San Francisco hospitality.

* * *

Next year's frolic and ball is already being sought by several metropolitan centers. Oshkosh and Paris (Kentucky) have entered their bids and it is reported that the Bronx will be a strong contender for the annual joy convention.

Herald Readers Analyze Distribution

Neutral Distribution Discussed

Exhibitor Sentiment Is Evenly Divided on Plan

Opinions on Subject Expressed in "Herald" Survey Which Is Concluded This Week

Exhibitors are evenly divided in their lineup for and against distribution of motion pictures through a neutral agency.

This uniformity in division of sentiment, revealed in the HERALD'S comprehensive survey of the distribution field, comes as a surprise.

The idea that a majority of theatre owners favored neutral distribution undoubtedly was based upon the fact that there has been from time to time group agitation for such a system.

Fear Competition Would Be Eliminated

Some of the objections to any plan of physical distribution through a neutral agency is prompted by the fear that competition would be eliminated, thus creating a new evil with the exhibitor as the primary sufferer.

These exhibitors believe that such a system, with competition eliminated, might tend to boost rentals even higher. They are of the opinion also that with physical distribution through a neutral agency the various companies might slight their service to exhibitors.

On the other hand are the theatre men who are anxious that such a system be given a test.

Believe Operating Cost Would Decrease

Exhibitors favoring the plan are convinced that a great saving in the cost of distribution would be made with the theatres benefiting by a reduction in rentals.

The present operating cost of exchanges is held by many to be one of the principal contributing causes to high rentals.

Although a majority of the exhibitors expressed themselves one way or another, only one—C. C. Griffin, Oakland, Cal.—offered a concrete plan for neutral distribution. Under the provisions of this plan the American Express Company would handle the physical distribution of films. In his article, which was published in the January 19 issue of the HERALD, Mr. Griffin suggested a plan which he is confident would result in equitable rentals for all exhibitors, whether large or small.

Although this installment concludes the HERALD'S survey, any additional comments received will be published.

The Survey

In conducting this survey, the HERALD requested that exhibitors comment upon the following questions:

1. Are you satisfied with the present plan of distribution?
2. If not, what are its most glaring faults?
3. Do you prefer booking pictures individually or in groups?
4. If in groups, how many pictures do you believe that it is practical to buy in one group?
5. Do you believe in each company maintaining its own exchange?
6. Do you believe there should be a neutral distribution agency?
7. Do you believe that a committee of exhibitors and distributors sitting in New York for the purpose of fixing equitable prices would solve the problem?
8. Do you favor percentage booking?
9. What do you believe is the fairest plan of percentage booking?
10. Do you believe that a fixed price could be established on pictures such as is done in other lines of merchandising?
11. What cancellation provision is equitable to both exhibitor and distributor?
12. What protection, if any, should be given first runs?

JOSEPH F. SPANGLER, GLOBE THEATRE, BEAVER, OKLA. (900): (1) No. (2) Having to buy a lot of junk you don't want in order to get something you do want. (3) Individually for in groups you are compelled to take pictures that are not suitable for the community you live in. I prefer to select my own pictures according to public demand. (4) I do not believe in group booking as they are outlined by an exchange. I believe the exhibitor should have his own choice of what pictures he wishes to show. He knows what the public wants.

(5) Yes. (6) Yes. (7) No. (8) No. (9) If percentage is practiced I believe that all the exhibitor's overhead expenses should be taken out and give the exchange 40 per cent of the profit. (10) No. Should vary with towns. Each exhibitor should pay the rent that he is able to pay so that he can make a small profit and stay in the business. (11) If an exhibitor could buy only what he wanted he would not need a cancellation clause for an exhibitor would be satisfied and only too good to show said films. The only cancellation clause necessary is if the contract is unprofitable to an exhibitor. And for the producer, in event the exhibitor failed to pay his account. (12) Thirty days.

W. M. SAUVAGE, HIPPODROME THEATRE, ALTON, ILL. (25,000): (1) No. (2) Exhibition value. (3) In-

dividually. (5) No. (6) Yes. (7) Yes, if all were honest. (8) No. (9) Yes. (10) Yes. (11) Two weeks. (12) Thirty days.

L. H. BOYD, REX THEATRE, FERNANDENA, FLA. (3,000): (1) No. (2) Too large districts adding too much to express cost. (3) Groups. (4) Not over five. (5) Own. (6) No. (7) No. Such a group could not know conditions. (8) Yes. (9) Producer to take 20 per cent to 25 per cent of receipts after deducting war tax. (10) Hardly. (11) Two productions, or two weeks in advance of exhibition date. (12) None. (Mixed patronage.)

STANLEY D. SWARTZ, DORLYN THEATRE, BRODHEAD, WIS. (1,695): (1) Too many exchanges, too much overhead incurred. (3) Individual in most cases. (7) No, that failed in the instance of First National sub-franchise holders. (8) No, it gives the exchange too much insight into your private business. (9) A guarantee of certain amount and a split fifty-fifty over an amount four times the guarantee. (10) No and yes, communities vary. (11) No comedy contract should have more than four picture cancellation. Feature contract should be cancelled with respect to poor pictures.

(General Comment): The principal glaring fault in the distribution of the motion picture industry today is the fact that the exhibitors (especially the small fellow) has to take the junk in order to get what his patrons really want. There is usually about one out of six that would do the industry more substantial good if allowed to remain on the shelves. (10—continued): In answer to question 10 a little more fully I would say that the practice of getting all you can out of an exhibitor regardless of the box office value of the picture and the size and local conditions in a community ought to be stopped. On the other hand I do not think that production has, up to this time, become sufficiently stabilized to warrant a fixed price for towns of equal size. The fact will always remain that what goes good in my town may not go at all in the other fellow's. (High class and critical patronage.)

LIBERTY THEATRE, TERRE HAUTE, IND. (65,000): (1) No. (2) Group selling and buying too far ahead. (3) Individually. (4) Not groups at all. (5) Yes. (6) No. (7) No. Each house is a separate problem. (8) Not in connection with vaudeville. (9) ? ? ? (10) No. (Mixed patronage.)

J. J. ELLIOTT, EMPIRE THEATRE, THORNDALE, TEX. (1000): (3) Individual. (5) Yes. (7) No. (8) No. (10) No. (11) Misrepresentation and bad service. (All kinds of patronage.)

SAM CARLON, STRAND THEATRE, FRANKFORT, IND. (12,000): (1) No. (2) Bad prints, failure to ship on time, double crossing in selling. (3) Partly. (4) From four to six. (5) Yes. (6) Yes. (7) Main trouble is not knowing competition. (8) Partly. (9) Fifty-fifty exchange to furnish all printing and share on newspapers and bill posting. (10) Yes. (11) Four weeks. (12) Not to sell the other fellow.

(General Comment): One of the worst faults is in the salesmen. They ask for a big price, then many times will come down. I wish to relate one instance. A salesman called on me to sell eight pictures. There was a slight argument over the price. When he advised me that he thought he could get them through he arranged to come back to the theatre at 10 p. m. with the contracts for me to sign. Did he come back on time? He did not; but later called at my hotel and advised me that he had sold them to one of my competitors for double the amount he had asked me. That is one of the great evils that should be done away with.

It is easy enough for a bunch of men to sit in New York or Chicago and put a quota on a town not knowing how many theatres are here or what the condition is. Here we are 12,000 with four theatres. Muncie, a town of 30,000, only has nine. You can figure that we have about 60 per cent more than Muncie and with not as much outside drawing population, still the salesman will ask you as much for a 280 seating capacity as a 1000 seating house. That is another evil. Oh, there are so many I cannot think of them all, but I trust you may be able to change a number of them. (General patronage.)

ARNOLD WESLOW, ROYAL THEATRE, KENTON, O.

(9000): (1) How could one? (2) Why should an exhibitor be compelled to take all of a product when he can use only a part of it? (3) What experience have the majority of these distributors had in the show business? Ninety per cent are home guards. (4) What suits your patronage? Who knows better than the local manager? (5) Yes. (6) No, there is no such animal in the show game. (7) Why New York? Why not in sections of the U. S. A. and said committee to be composed of men who know what patronage can be figured on. (8) Use your own judgment in running your house. The manager should know that best. (9) The old roadshow plan of first money and cut on basis of expense. Straight out percent will do in some instances, although it depends on house and attraction. (10) Can't be done. No business can be run on the buy and sell plan and fix prices to purchase its goods. That's a combination plan. Merchandise has no fixed price value. (11) One week is sufficient notice one from the other. That can be arranged by a committee of showmen. I know from thirty years' experience that it can work amicably. (Educated patronage.)

LEONARD S. SOWAR, STRAND THEATRE, MUNCIE, IND. (35,000): (1) No. (2) Glaring defects of prices, one town against another. No ratio between box office value and price received. (3) Individually. (4) Never more than ten to fifteen. (5) No. (6) Yes. (7) No, would not be impartial long. (8) No. (10) Yes, by towns. (12) Sixty days in town size of Muncie. (General patronage.)

FAUL & OVERTON, LYRIC THEATRE, WINCHESTER, ILL. (1600): (1) Fairly so. (2) Deposits and too many traveling men who won't take no for an answer. (3) Individually. (4) Not over ten, as we only run three features a week. (5) Yes, but there are too many. (6) No. (7) Certainly not. (8) Never. (9) None. (10) No, let the big houses play them first and the little houses later at a cheaper price. (11) Whenever the distributor does not give satisfactory services or after booking learn that picture or pictures are no good the exhibitor should be allowed to cancel. (12) Thirty days.

(General Comment): What makes us madder than anything is to receive a shipment C. O. D. especially from a company you have been doing business with for years and may at that time have a deposit up three times the cost of the rental so the distributor hasn't a ghost of a show to lose. The expressman delivers it to your front door and there it may set several hours while people passing by can look and see just how much you are paying for your pictures which is none of their business. The grocery man doesn't advertise what he pays for goods. (Family patronage.)

JOHN BILER, DIXIE THEATRE, NEW MADRID, MO. (1600): (1) No. (2) Booking pictures in blocks of twenty-five or fifty pictures and the failure to get the exchanges to cancel the pictures which you must use if you lose money or not. (4) Not over eight or ten pictures and with a cancellation on one picture. (5) Yes. (6) No. (7) I don't think so. (8) Not at all. (9) If I would book at all it would be fifty-fifty. But I don't want any. (10) Yes. (11) If the picture don't make any money for the exhibitor the pictures should be canceled at once. (12) Not in this class, don't know. If we have to keep on using some of the pictures that the salesman has talked on to us, we will have no patronage at all.

(General Comment): I should say not. We are not satisfied at all, not the way that things are going and has been. The worst of the whole business are the salesmen of whom there are nine out of ten that do not know split beans from coffee, and yet they want to tell us what pictures to buy and talk these pictures on to us and boost those pictures to the highest notch and ask about twice as much for these pictures as they are worth. And when we get to using the pictures then we find out that we bought the worst junk which he had on his whole list. And then when we write to the office and tell them in a good way, and ask them to cancel the pictures which we had booked from such and such a salesman, and tell them that these pictures were not making us any money and furthermore they were driving our business away and that our patronage here did not like this kind of pictures, and yet after telling them all of this, then you will get a letter back from them stating you must use these pictures just because I or somebody else had signed my name on the dotted lines for some good-for-nothing salesman that blew in here and knew at the time he would never be back again.

I will say for one that there should not be any salesmen on the road selling pictures. We do not need them. This expense could all be saved and without these salesmen this would save a whole lot of confusion that is now going on. The salesmen will come around and bag you to buy pictures if you need them or not and they will keep us loaded up all the time and a lot of times get us all "balled" up in our booking and this causes a whole lot of extra trouble. I wish that they would stay away. We could book pictures right from the office the best and by doing this I don't think that there is any exhibitor that would have so little brains as to book pictures and overload himself if he books right straight from the film offices.

Here is another thing I would like to remind you of. There are d—n few exhibitors now that are running their own business. It is either the salesman that tries to run your business or some one at the exchange. And I will say for one I will make a different rule from now on in booking pictures. To start with I will have to have the pictures that I want and at the right price and also a cancelation on same. If not I don't buy. This thing of leading me around by the nose has sure come to a focus.

GEO. EBERWINE, AUDITORIUM THEATRE, MARBLEHEAD, O. (1000): (1) Quite well. (2) Non-cancel-

lation contracts. (3) Individual. (4) Ten or twenty. (5) Yes. (6) Yes. (7) Perhaps. (8) No. (9) No. (10) Yes. (11) Four picture. (Rural patronage.)

FRANK C BUCKLEY, PRINCESS THEATRE, SUPERIOR, WIS. (33,000): (1) Yes, except cost. (2) The high cost. (3) Individual. (4) Ten. (5) No. (6) Yes. (7) It would help. (8) Yes. (9) Straight percentage. No guarantee. (10) No. (11) Do not know. (12) Depends on location.

(General Comment): After twenty years in the theatre business, the last ten in the showing of pictures, I have become weary of the present arrangement of selling pictures by the distributor to the theatre.

This humbug of high pressure salesmanship is bunk, a great waste of time and money. The average exhibitor knows pictures today through the public and trade magazines better than the so called film salesman or exchange manager. Stop the expense of selling and allow the exhibitor to buy by mail or by visiting the exchange center. (General patronage).

ROSS D. ROGERS, MISSION THEATRE, AMARILLO, TEX., (1) O. K. (2) Don't know of any faults. However, any change that would lower rentals would be welcome. (3) Groups. (4) Not more than ten. (5) Yes. (6) No. (7) Most certainly not. That would be a catastrophe. (8) Yes, on an equitable basis. (9) Set aside proper amount for overhead of theatre, split fifty-fifty balance. (10) Absolutely impossible. (11) A thirty day cancellation notice is thoroughly equitable. That gives the distributor time to sell someone else and exhibitor time to book something else. (12) 30 to 60 days.

JACK CAIRNS, BROOKLYN THEATRE, DETROIT, MICH. (1,500,000): (1) No. (2) The big overhead of the individual adds greatly to the rental. (3). Groups (4), Five (5). No. (6). Yes, (7). It would do no harm to try, (8). No. (9) There is none. (10), Yes, (11), One picture, (12), Ten days. (Neighborhood patronage.

E. E. SPRAGUE, LYRIC THEATRE, GOODLAND, KAN. (3,000): (1) No. (2) High rentals and bad prints. (3) Both. (4) Not to exceed ten pictures. (5) Yes, until a better way is found. (6) Can't be done, unless a man big enough is found to direct. (7) Exhibitors have learned to shy away from everything bearing the "New York" label. (8) No. (9) Have never had a fair plan submitted to me. (10) Program, yes. Really big specials, no. (11) Two picture cancellations on star series. Big specials should be bought on individual basis. (12) Will leave this question to the city exhibitors. (General patronage.)

M. J. BABIN, FAIRYLAND THEATRE WHITE CASTLE, LA. (1,500): (1) No. (2) Could ship by parcel post at a cheaper rate than express. (3) Individually. (4) One to fifteen. (5) Yes.

CHARLES E. NOLTE, BELNORD THEATRE, BALTIMORE, MD. (800,000): (1) Yes. (2) Not enough prints to take care of shipments. Result, film always in bad condition and miss outs. (3) Individually. (4) Not aver ten. (5) Yes. (6) Can't be done. (7) No. That's just our trouble now. (8) No. (9) I give up trying. You would have to have a different plan for each picture. Can't be done in residential houses. (10) No. (11) On individual booking you would need none on group over ten. A two-picture cancellation on each series, or after the first ten pictures in the group over thirty. (12) At least three weeks. (White—middle class patronage.)

(6) Yes. (7) Yes. (8) Yes. (9) Fifty-fifty. (10) Yes. (11) Can't say. (First class patronage.)

H. C. KEEGAN, CROWN THEATRE, WHITE RIVER JUNCTION, VT. (2500): (1) No. (2) System of booking before release. Selling year's output before exhibitor knows worth of product. (3) Individually. (4) Ten pictures. (5) Yes. (6) No. (7) No. (8) No. (10) No. (11) Two weeks. (Sixty-five per cent males, railroad center.)

H. A. McCLURE, STRAND THEATRE, EMPORIA, KAN. (13,000): (1) No. (2) Duplication in every department, selling, shipping etc. (3) Small groups. (4) Not over ten. (5) No. (6) Yes. (7) Doubtful at this time. (8) Yes. (9) Equitable guarantee and a split over a fair gross. (10) No. (11) Two picture cancellation. (12) Not over thirty days (General Comment). Percentage can never be popular until the producer and distributor comes to the exhibitor willing to gamble with him. As it is now, he comes asking as much as he really expects to get out of the picture in the town, then wants a split over a certain gross. The distributor does not take a chance. He will apparently be all "hopped up" on a picture, but never so enthusiastic that he is willing to play on a fair percentage basis. (High class patronage).

J. R. DENNISTON, president of the M. P. T. O. of Michigan, who appeared before the ways and means committee of congress with an appeal for tax reduction.

ERNEST W. HATCHER, STAR THEATRE, HARLEM, GA. (800): (1) Yes. (3) Individually. (4) Not over ten. (5) Yes. (7) No. (8) Yes. (9) Fifty-fifty. (10) No. (11) None, do not believe in cancelling contract. (Neighborhood patronage.)

MORGAN VAN DOORN, COLONIAL THEATRE, MARION, N. Y. (700): (1) No. (2) Too many pictures forced upon us at one time. (3) Both. (4) One to five. (5) Don't know. (6) Don't know. (8) No. (10) Yes, if they take into consideration age of picture and standing of theatre. (11) The right to cancel or exchange if upon studying up the picture it is found to be unsuitable to show in your particular house.

(General Comment). For a small town like this running only one night a week I find it hard to run the pictures I would like to when they insist upon my taking from ten to fifteen pictures at one time. We are not pretending to run the latest but trying to pick those that seem the best from several companies and by the time I have that many dated ahead from two or three companies it means no dates for anything else. This is one big trouble I have. Then after the pictures have been run in all the large towns surrounding me, they should come down, way down, on the price.

JERKINS BROS., COMET THEATRE, HAMILTON, IA., (375): (1) No. (2) Binding contract and high rental. (3) Individually. (5) No. (6) No. (7) No. (8) No. (10) No. (11) One or two picture or one week. (12) Best.

M. A. CHOYNSKI, NEWBERRY THEATRE, CHICAGO, ILL. (3,000,000): (1) Surely. (2) It is not an exhibitor's problem. (Key City.) (3) Individually. (4) It is not practical (a system of larceny). (5) No. (6) Yes. (7) No. Too much jealousy and competition amongst exhibitors. (8) If it can be shown to be different in method from flat price. If every picture has a different percentage and every house a different percentage what is the change? (9) Fifty-fifty after overhead is deducted (10) Yes. (11) No cancellation if picture is made. (12) One week. (Middle class, young and middle aged patronage.)

R. H. EDILSTEIN, NEW VICTORY THEATRE, SOUTH HIBBING, MINN. (9000): (1) Yes. (3) In groups. (4) Between eight or ten pictures. (5) Yes. (7) No. (8) Sometimes. (9) Fifty-fifty on receipts, fifty per cent on all advertising. (10) Yes. (11) Four weeks.

(General Comment). One fault of the distribution is a film company would sell a picture at a certain price and would mail invoice covering picture. Then they turn around and if they would make a C. O. D. shipment they would add a couple dollars more than the invoice calls for. Then the exhibitor would send a message asking to reduce to original price of invoice. The only time they would find their mistake would be when the exhibitor would send a message.

HOW PUNY seem the efforts of other film trade papers to advise exhibitors on the merits of NEW PICTURES when you consider The "WHAT THE PICTURE DID FOR ME" department of EXHIBITORS HERALD!

This week for instance, 22 pages are devoted to this department. In it are published 692 bona fide reports from exhibitors themselves on 490 different pictures including first reports received on:

The Day of Faith
The Dancer of the Nile
The Daring Years
Desire
Her Temporary Husband
Lucretia Lombard
Reno
The Social Code
Through the Dark

The date of first reports received by this department on other BRAND NEW PICTURES follows:

February 2 issue

Black Oxen
Blow Your Own Horn
Boy of Mine
Eyes of the Forest
The Governor's Lady
Fashion Row
Hands Up
Hook and Ladder
Judgment of the Storm
The Light That Failed
Tiger Rose
When Odds Are Even
A Woman of Paris

January 26 issue

Conductor 1492
Don't Call it Love
Fashionable Fakirs
Flaming Youth
In the Palace of the King
The Lone Wagon
North of Hudson Bay
The Temple of Venus
West of the Water Tower

January 19 issue

Cupid's Fireman
The Mailman
The Man from Brodney's
To the Ladies
The Unknown Purple
Unseeing Eyes
Wild Bill Hickock

January 12 issue

The Acquittal
Cause for Divorce
Kentucky Days
Modern Matrimony
No Mother to Guide Her
Rosita
The Shepherd King
South Sea Love
The Steadfast Heart
Thundergate

January 5 issue

Anna Christie
April Showers
Big Brother
Does It Pay?
The Extra Girl
The Gold Diggers
His Mystery Girl
Jealous Husbands
Our Hospitality
Paddy the Next Best Thing
Pleasure Mad
The Printer's Devil
Pure Grit
Six Cylinder Love
Slave of Desire
White Tiger

No other film trade paper or reviewing service does or can supply the first run exhibitors with such Accurate, Prompt and Complete information on NEW PICTURES and also give the second-run and other theatre owners such valuable tips on PROVEN SUCCESSES.

That is why:

The HERALD is *first in service* for every class of theatre.

Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

Issue of February 9

Stories Told by the Camera

E. J. Smith, formerly general sales manager for Universal Pictures Corporation, has just joined Film Booking Offices in an executive capacity.

Will H. Hays, generalissimo of production and distribution, was caught "picking his own" from an orange tree on the grounds of his bungalow at the Beverly Hills hotel, his headquarters during his Coast trip for conferences with studio executives.

Alice Day is the latest charming bit of femininity to cast her lot with Mack Sennett, whose comedies are going through Pathe.

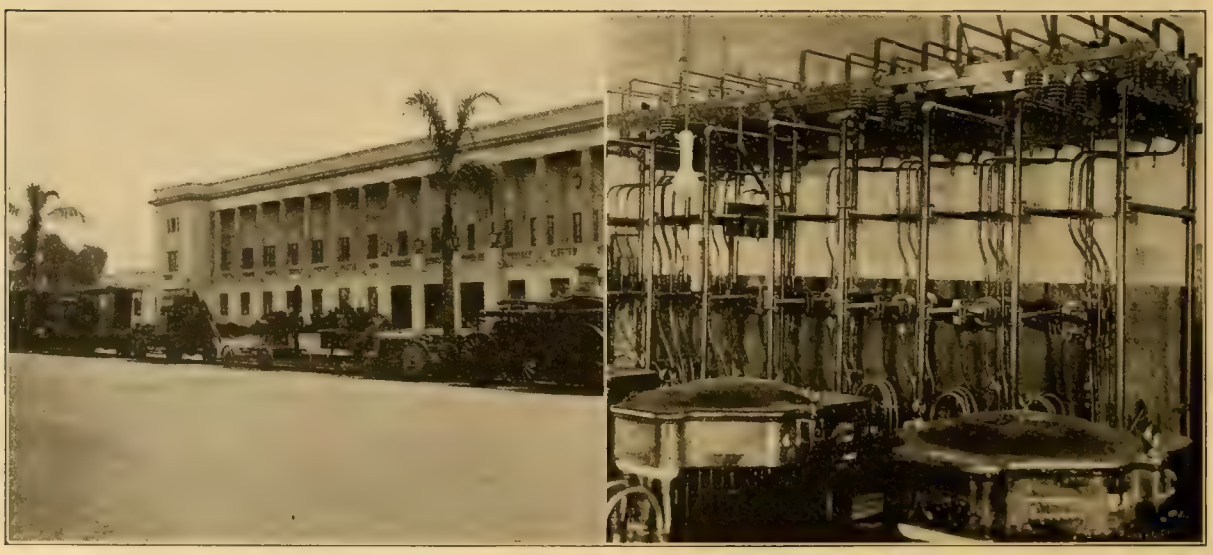
Hobart Henley, who has made a number of big Universal features, has been signed to head his own company under the Louis B. Mayer banner. Metro will handle product.

Leslie Austen plays the hero lead in J. Stuart Blackton's Vitagraph special, "Let Not Man Put Asunder," which had its premiere at the Rialto theatre in New York.

Elsie Tarron, beauty prize winner in this country and abroad, is now gracing the screen in Mack Sennett comedies. She is prominently cast in Sennett's 1924 bathing girl subjects.

Official Washington views Whitman Bennett's production of "The Hoosier Schoolmaster." Jane Thomas, who plays leading feminine role in attraction, meets Senators James E. Watson (right) and Samuel E. Ralston of Indiana at White House before premiere of picture at New Willard hotel. Miss Thomas presented a copy of the book to Senator Watson.

A quartette of Fox Film Corporation representatives. Left to right: Harry Millarde, director of "If Winter Comes"; Eugene P. Cetrau, the company's representative in Argentine; Alberto Rosenvald, representing the company in Brazil, and J. Gordon Edwards, director of "The Queen of Sheba" and "The Shepherd King." Cetrau and Rosenvald have been in conference at home office.



Warner Brothers big studio on West Coast. Left: Various mechanical equipment lined up in front of the plant for use in creating different illusions in the coming twenty Warner Classics of the Screen. There are tractors, trucks with dynamos sufficient to cause earthquakes, wind machines and fire engines. Right: A corner of the electrical department showing the huge transformers used in lighting the Warner stage, which is one of the largest in filmland. In addition to the twenty Warner Classics for the coming year, Ernst Lubitsch will produce three specials for the company. No information as to the nature of these has been given.

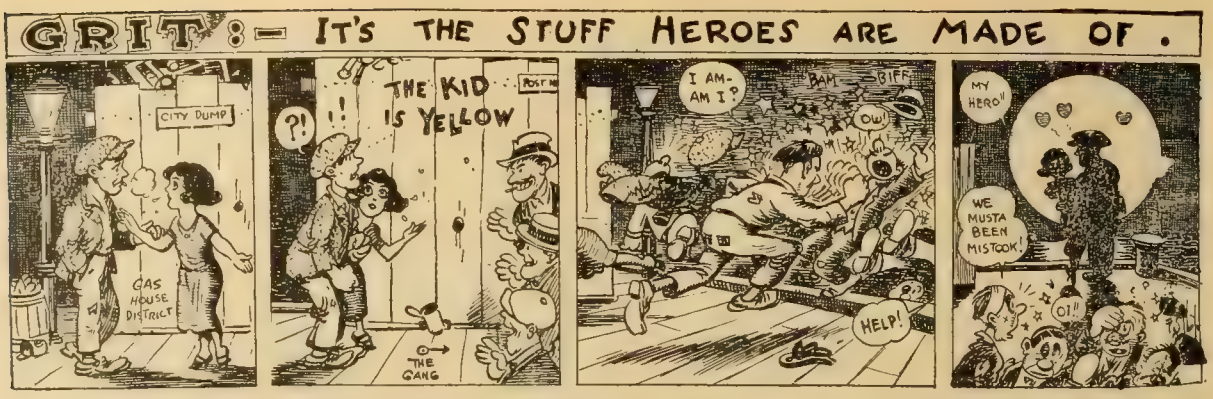
Above, Harrison Ford, and at extreme right, Madge Kennedy, featured players in Kenma Corporation's "Three Miles Out," which has been acquired for distribution by Associated Exhibitors.

Center, Anita Loos and John Emerson, who adapted the Neysa McMein story for Kenma. "Three Miles Out," directed by Irwin Willat, was enthusiastically received by Broadway audiences.

Gertrude Olmsted as she will appear in the role of Esther in the Goldwyn special, "Ben Hur." June Mathis has adapted the Lew Wallace classic and Charles Brabin will direct it.

Raymond Hatton, one of the cleverest of the screen's character actors, whose work in Preferred Pictures' special production, "The Virginian," has been attracting favorable attention from public.

Lola Todd is one of the beauties appearing in Universal chapter plays. Will Miss Todd follow in the path of other players—Universal serials, then leading roles in features and finally stardom?



A cartoon strip being used by W. W. Hodkinson Corporation to publicize the new Glenn Hunter production, "Grit," which was made by the Film Guild. Frank Tuttle directed the star in this F. Scott Fitzgerald story. Clara Bow, one of the most clever of the younger actresses, has a leading role in support of Hunter.

San Francisco's chief of police examines the print of Cosmopolitan's "Under the Red Robe," just after it had been delivered to the management of the Imperial theatre. And of course the flashlights popped as the chief placed his stamp of approval on the film.

Amid a shower of rice and old shoes, Fred E. Pelton, vice-president and general manager, United Studios, and his bride departed from the Coast for the East on their honeymoon. Mrs. Pelton formerly was Miss M. Felice Dann.

Mae Busch as she appears in a scene from "Name the Man," Victor Seastrom's initial production for Goldwyn. The "Herald" reviewer states that Miss Busch does the best work of her career in this offering. Also appearing in the picture are Conrad Nagel, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle and Creighton Hale.

Here is the entrance to the West Coast studio and headquarters of Independent Pictures Corporation, 6046 Sunset boulevard. J. P. McGowan is directing Franklyn Farnum in a series of eight six-reel Westerns at the Independent plant. Jesse J. Goldburg is president of the company.

Proud winners in the "dig a little deeper" contest conducted by Film Booking Offices. Harry C. Cohen, manager of the winning exchange, is in the front row, second from the left.

Alan Crosland (right) now heads his own producing unit. Hodkinson will distribute the pictures, two of which will star Betty Compson. Pictures will be made in New York and Florida.

Above: Behind the scene picture made during the filming of thrilling moments in the Richard Walton Tully attraction for First National, "Flowing Gold." Right: Mr. Tully (left) entertains Sid Grauman, Coast impresario, on the lot during production of the Rex Beach story.

He's just a boy. Jackie Coogan, now making "A Boy of Flanders" for Metro, is no different from other boys. Here he is enjoying "the old swimmin' hole" up near his mountain retreat in the Sierras where his daddy takes him many times during the year.

Several Film Notables Address A. M. P. A. Meeting

Joseph Schenck Outlines Plans of New Producers Organization—"Birth of Nation" Still Holds Record

By JOHN S. SPARGO

NEW YORK, January 29.—Joseph M. Schenck, one of the biggest operators in the motion picture field, and recently elected president of the newly organized association of western producers, was formally introduced to the A. M. P. A. at the weekly luncheon on Thursday, and with his straight from the shoulder talk, won a remarkable reception from the industry's advertising and publicity men.

Mr. Schenck spoke with an entirely forward looking view and wasted no time in consideration of past mistakes the industry has made. He dwelt at quite some length on the good he hopes will be accomplished through the new organization he is to head, especially in matters relating to economic production which will mean lower rentals. He took pains to point out that through producers cooperation, economies can be effected which will in no wise militate against earnings of competent stars and players.

MR. SCHENCK stated that many of the ills that have beset the industry can be traced to those persons who make a business of being in the motion picture business by the use of their money but who contribute nothing else. He stated that he considered the production of motion pictures to be such an individual business proposition that no man has the right to give to it only money; he should also give his time to it. His opinion, he said, is that if the industry is able to divorce itself from the men who have none but a money interest in it, its position will be greatly improved.

Other speakers at this highly successful meeting of the A. M. P. A. were J. D. Williams, Dr. A. H. Giannini, Miss Beulah Livingston and Mrs. Florence Straus. Mrs. Straus who is scenario editor for First National, proved to be a highly entertaining and charming speaker. Walter Eberhardt as barker, had charge of the meeting. Victor Shapiro presided.

* * *

And now JACK LLOYD, generalissimo of the publicity forces of D. W. Griffith, comes to bat with exhibit "A" tending to show that "The Covered Wagon" has a long ways yet to equal the attendance record made nine years ago by "The Birth of a Nation." Here is Lloyd's dope:

It is interesting to recall that "The Birth of a Nation" ran at the Liberty theatre for forty-four weeks. This theatre had a seating capacity seventy-five per cent greater than that of the Criterion theatre for which the new record is claimed. To draw a fair comparison, it would be necessary for "The Covered Wagon" to continue thirty-three weeks more to equal the actual record of D. W. Griffith's old masterpiece.

"Way Down East" also makes a forbidding challenge to the new record, as this picture ran for forty-two weeks at the Forty-Fourth Street theatre with a seating capacity of more than fourteen hundred, or more than twice as large as the Criterion. To equal "Way Down East" record, "The Covered Wagon" would have to run more than eighty weeks.

As to prices and volume of money, "The Birth of a Nation" played to the highest theatrical prices of that day, or two dollars a seat, which is the standard theatrical price. "Way Down East" played at $2 for orchestra seats with two hundred of the best seats at $3, and eighty seats at $5; whereas "The Covered Wagon" has played the top price at $1.50.

The total record shows that both "The Birth of a Nation" and "Way Down East" played to more than twice as many people and to not less than four times as much money as the new claimant.

* * *

BERTRAM MILLHAUSER, the scenario writer, has been engaged by Famous Players to adapt to the screen, "The Code of the Sea," by Byron Morgan. This ambitious sea story will be put into production shortly with Rod La Roque, in the principal role. Millhauser is considered one of the most important additions of the past year to the ranks of scenario writers, among his recent adaptations being "Lucretia Lombard" and "The Stranger," the first John Galsworthy story to reach the screen.

* * *

BETTY COMPSON, who has been signed to star in the first two productions to be made by Alan Crosland, director of "Enemies of Women," and "Under the Red Robe," arrived in New York last week from Los Angeles.

Arrangements have already been made to release the new Crosland Productions through the Hodkinson Corporation, the deal being consummated after a careful survey of the distribution field by Mr. Crosland.

Miss Compson was in the city but a few days and left for Florida to begin work on the first Crosland picture, to be made under the working title "Miami."

* * *

Famous Players-Lasky is busy lining up product for next season's pictures and last week purchased one popular Broadway play and two novels which will be made into pictures for next season's distribution.

The play is "Aren't We All" in which Cyril Maude has been starring for the past year and a half at the Gaiety Theatre and which has proven to be one of the sensations of the street. In the stage version the lead is a male part but in the picture this will be changed to make the lead a feminine part.

Coningsby Dawson's novel, "The Coast of Folly" which has been running in the *Good Housekeeping Magazine* and is now being published in book form, was purchased as was also the *Saturday Evening Post* story, "Roles," by Elizabeth Alexander. These will be made into pictures.

* * *

JOHN D. CLARKE, Paramount division sales manager for territory west of the Mississippi, left last week on a ten-day trip to Kansas City, St. Louis, Omaha and other western points.

* * *

HERMAN J. GARFIELD arrived last week from the Coast with a print of "The Isle of Vanishing Men," which has just been completed. No announcement has yet been made as to the distribution arrangements.

* * *

After three months in Texas with headquarters in San Antonio where he was making "The Warrens of Virginia," Elmer Clifton has returned to the Fox studio, where he will do the work of editing and cutting.

* * *

Closely following the death of his wife, GEORGE KLEINE was called to Bloomfield, N. J., by the death of his father, Charles B. Kleine. The latter Mr. Kleine was eighty-five years of age and had been failing in health for some time.

* * *

J. K. BURGER, who has been sales manager of Tri-Stone Pictures, has transferred the scene of his activities to the Hodkinson Corporation where he has accepted an important post in the sales department under Chief Paul C. Mooney. Joseph F. Deitsch, who has recently been acting as general territorial representative for Tri-Stone succeeds Mr. Burger as sales manager.

* * *

DENNISON CLIFT, who has been making pictures in England for the past three years, will return this month to the Fox organization with whom he is connected. Before going abroad Mr. Clift signed a two year contract with William Fox. On his return to this country next month he will go at once to Hollywood and begin work on a picture, the name of which has not yet been announced.

While in England Mr. Clift was connected with a British Syndicate and among other pictures he directed there were "This Freedom" and "If Winter Comes," both of which are being distributed by Fox.

* * *

CHARLES H. CHRISTIE of Christie comedy fame, is expected in New York this week to confer with Educational officials on his 1924 production plans, and in addition to this will complete arrangements for distribution of a number of feature productions which Christie Brothers are planning. It is expected that a deal will be made with Hodkinson Corporation for distribution of the Christie features.

Bushman Will Play Messala in "Ben-Hur"

Francis X. Bushman, who has been chosen by Goldwyn to play Messala in "Ben-Hur," has starred in 405 pictures—more, he believes than any other star. "Ben-Hur" will be the first picture in which Bushman has appeared without being starred and the first in which he has ever played the villain. He started in pictures as a star in 1911 for Essanay.

Bushman won the world's contest as the most popular screen actor in 1916 and was crowned King of the Movies at the San Francisco and San Diego World Fairs.

As a youth he saw "Ben-Hur" played on the stage in Baltimore and it has always been his ambition to play in it.

F. B. O. Man Honored

(Special to Exhibitors Herald)

WASHINGTON, D. C., Jan. 29.—F. L. McNamee, manager of the local branch of F. B. O., was recently elected to the presidency of the Film Board of Trade in Washington.

Four More Stars Named In "Herald Only" Club Favorite Star Contest

Norma Talmadge, Gladys Walton, Lila Lee and Gloria Swanson are added this week to the list of candidates in the "Herald Only" Club Favorite Star Contest. Louise Fazenda, Corinne Griffith, Viola Dana, Claire Windsor, Elaine Hammerstein, Shirley Mason and Louise Lorraine are players previously nominated. Pictures of and "speeches" nominating the new entries are published in "What the Picture Did For Me."

George Rea, who nominates Gloria Swanson, has introduced a side issue, conducting by means of a newspaper ballot a favorite star contest among his patrons.

Canadian Exhibitors Exchange Liquidated

(Special to Exhibitors Herald)

TORONTO, ONT., Jan. 29.—The Canadian Exhibitors Exchange, Limited, Toronto, organized about eight years ago under the auspices of the Ontario Motion Picture Exhibitors Association, has gone into liquidation, an interim receiving order having been granted by the Toronto court with Humphrey Colquhoun appointed interim receiver.

This step has followed the organization of the United Exhibitors of Canada, Limited, Toronto and other cities, in which a considerable number of exhibitors are interested. J. C. Brady of the Madison theatre, Toronto, was the first president of the Canadian Exhibitors Exchange. He is now Canadian vice-president of the M. P. T. O.

William Berinstein's Wife Called by Death

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 29.—Exhibitors of New York State and film men of Albany were deeply shocked the past week at the sudden death in New York City of Mrs. William Berinstein, wife of the owner of motion picture theatres in Albany, Troy and Elmira. Mrs. Berinstein failed to rally following an operation.

The funeral was held in Albany, with representatives present from many of the film exchanges. Besides her husband, Mrs. Berinstein is survived by two daughters and two sons, one managing a theatre in Troy, and the other handling a house in Elmira.

Milwaukee Film Board Elects New Officers

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Jan. 29.—The Milwaukee Film Board of Trade at a recent meeting elected the following men to office:

Harry Hart, F. B. O., president; Frank De Lorenzo, Selznick, vice-president; W. De Lorenzo, Celebrated Players, treasurer; Sam Schurman, Goldwyn, sergeant-at-arms, and Attorney Ben Koenig, executive secretary. The new grievance committee consists of: Harold Fitzgerald, First National, chairman; E. Tundstal, Warner Bros.; William Aschmann, Pathe, and Sam Schurman, Goldwyn.

Theatre Man Cashes In On 57 Per Cent of Films Played

Chilton, Wis., Exhibitor Declares Past Year Has Been Profitable—Goldwyn Cosmopolitan Picture Holds Record at Princess

Did the ledger show a profit or a loss for the exhibitor in 1923?

An interesting causerie on this question has been written exclusively for the HERALD by Raymond Pfeiffer, Princess theatre, Chilton, Wis., who, in summarizing his business activities of the last twelve months, says that he must admit that 1923 proved a very profitable year for him.

Year's Gross Record Made During Holiday Period

In making this admission the Chilton exhibitor divulges the fact that though the year was a profitable one, only 57 per cent of the pictures presented at the Princess "cashed in" at the box office. During 1923, Mr. Pfeiffer played 175 feature length subjects. Of this total, only 100 showed a profit. Interesting also is his statement that the gross receipts record for the year was made "during the poorest week in the year, the Monday, Tuesday and Wednesday before Christmas."

In his letter which follows Mr. Pfeiffer lists the thirty best bets of 1923, and compares the box office values of the various companies whose product he booked. His letter reads:

"This is the first attempt I have ever made to write a letter to EXHIBITORS HERALD, although I have been a reader of this interesting publication for many years and have found it the most beneficial of any trade paper.

Joins "Herald Only" Club

"Have made very few reports during the past year but will start the New Year right by joining the "Herald Only" club and mailing my reports regularly.

"In checking over the pictures I have played in 1923 I find that only 100 out of the 175 I have shown showed a profit.

Pictures Played		Showed Profit
71	Paramount	41
48	First National	30
18	Fox	8
18	Goldwyn	10
3	Universal	2
2	Metro	1
1	Pathe	1
14	State Right	7
175		100

"The following is the list of the thirty best money makers I have played in 1923 rated according to the largest gross receipts regardless of number of days played or admission:

1. "Little Old New York"
2. "When Knighthood Was in Flower"
3. "Safety Last"
4. "Hollywood"
5. "Over the Hill"
6. "Pride of Palomar"
7. "To Have and to Hold"
8. "The Old Homestead"
9. "The Storm"
10. "The Valley of Silent Men"
11. "Manslaughter"
12. "The Ne'er-Do-Well'
13. "Blood and Sand"
14. "Mighty Lak a Rose"
15. "Thirty Days"
16. "Human Hearts"
17. "Prodigal Daughters"
18. "Kick In"
19. "Burning Sands"
20. "Gilded Cage"
21. "Back Home and Broke"
22. "The World's Applause"
23. "Queen of Sheba"
24. "The Young Rajah"
25. "Singed Wings"
26. "Brawn of the North"
27. "Kindred of the Dust"
28. "Where Is My Wandering Boy Tonight"
29. "Penrod"
30. "The Young Diana"

Here is Record Maker

"Little Old New York," was played during the poorest week in the year, the Monday, Tuesday and Wednesday before Christmas, but in the face of this it broke the gross receipts record of the year because:

"1. Played immediately after first run in Milwaukee and got the benefit of the newspaper publicity.

"2. National publicity.

"3. Good roads which brought people within a radius of twenty miles.

"4. Strong local publicity and mailing list.

"5. Special music.

"Local press and people proclaimed it the best picture of the year. Will play a return date the first week in February. This is the first big Goldwyn picture that did business for me. Would advise all small town exhibitors to play it as price is reasonable. A beautiful picture with plenty of pathos, comedy, thrills and action.

" 'Smilin' Through,' Sign On The Door' 'The Hottentot,' 'Wonderful Thing,' 'Connecticut Yankee,' 'East Is West,' 'Voice From the Minaret,' 'Lorna Doone,' 'Eternal Flame,' and 'Mad Love' were all good pictures and did a fair business and without a doubt would have done as good as some of the above Paramount pictures had I given them Sunday dates as I did the Paramounts.

" 'The Christian,' 'Souls for Sale,' 'Omar the Tentmaker,' 'Notoriety,' and 'Temporary Marriage," all took a big flop. In my estimation these five were good entertainment.

Cold Drives Away Patronage.

"In summing up the business of 1923, I must admit that it proved very profitable for me as the weather man was with me up to December 28th. Since that time business has been unusually poor on account of the extreme cold weather and poor roads.

"The small town theatres must depend largely on business from the country. I usually estimate my country patronage at 30 per cent, but I believe 50 per cent would be a better guess.

"In regards to film rentals they certainly are sky high and without a doubt will remain so for another year or two. This makes it necessary to charge a higher admission which keeps many people away from the theatre and the regular customers who used to come every night now come only one or two nights a week and shop for their pictures.

"As the pictures are the main attractions in the small town theatres it pays to run the best. At present I am using the new Goldwyn-Cosmopolitan, Paramount,

(Concluded on following page)

TOM MIX, Fox star, greets Billy Leyser at the entrance to the big Fox plant where scenes were taken for the "Cleveland News-Leader's" presentation of studioland to Ohio theatre patrons through its production, "Seeing Hollywood."

Ohio Paper Brings Studioland to Cleveland Theatregoers

Through Cooperation of Press and Wampas the Public Is Given Insight Into Production

"SEEING HOLLYWOOD," the five-reel picture of activities at all the West Coast studios produced by the "Cleveland News-Leader" has just completed an engagement at Reade's Hippodrome, where it was shown as a weekly serial and it is now being shown in Cleveland's neighborhood houses.

PRESENTING publicity about the stars for the benefit of their fan readers directly upon the screen is a new departure for a metropolitan newspaper. The camera tour of Hollywood was well received by both press and public.

Billy Leyser, photoplay editor of the *Cleveland News-Leader*, made the pictures while on a special trip to Hollywood to secure stories of new productions for his paper. This was the first time that a newspaperman was given permission to make a picture at the West Coast studios showing the stars actually at work in new productions. The picture was made possible through the support of the officials of the leading studios and the friendly cooperation of the "Wampas."

* * *

More than 100 of the leading stars making pictures on the Coast with their directors were individually filmed while at work in their studios. Practically none of the scenes were posed and many of them are actual shots of new productions although the titles of the new pictures are not featured because of the changes made which will go through before release.

The first reel takes the fan along Hollywood Boulevard and then up in the air for a bird's-eye view of the city. Following is a complete tour of Universal City with a committee headed by Baby Peggy, a day spent with the Warner Brothers stars and with Douglas McLean and his company.

In the second reel Tom Mix meets Leyser at the entrance to the William Fox studios and takes him around the lots where the Fox stars are at work. The activities of the Christie Comedy stars use up the rest of the footage in this reel.

* * *

In the next three reels the fan meets his favorite star and director in the studios of First National, Frank Lloyd, United Artists, B. P. Shulberg, Hamilton White, Fred Niblo, Goldwyn, Metro, Thomas Ince, Vitagraph and Charles Ray.

Billy Leyser, who made the picture which gives publicity to the majority of motion picture producers, is one of the best known reviewers in the Middle West. In addition to his newspaper work he is known to exhibitors in the East as he was formerly a film salesman and exhibitor.

MONEY MAKING IDEAS

Which Have Been Used Successfully Exhibitors to Build Up Their Patronage

By MILLARD DAVIS
(Pastime Theatre, Shenandoah, Virginia)

Whenever I want to get a serial started I always give a class at the high school fifty per cent of what they sell. By doing this I get people interested in the serial the first night and if you get them the first night you can count on the majority coming back for the next episode.

By PACE & BOUMA
(Rialto Theatre, Pocahontas, Iowa)

The only way to make money right now is to show only the best features, as people go shopping for pictures. We get out monthly programs and mail them to surrounding towns, which gives us a big out-of-town patronage, and feature music, as it is just as big a part of the show as the picture. It takes money, but pays in the long run.

"Listen Lester" to Be Produced for Screen

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 29.—Believing that there will be a persistent demand for the feature length farce comedy drama during the current year, Sacramento Pictures Corporation has mapped out a definite schedule along this line with "Listen Lester" at the head of the series. Filming of the feature has already commenced.

Principal Pictures, which organization distributed the producing concern's initial picture, "Temporary Marriage," will distribute these products.

Theatre Man Cashes In On 57 Per Cent of Film Played

(Concluded from preceding page)

Metro, First National, United Artists, F. B. O., and some states rights pictures. For short subjects I use the 'Fighting Blood' series, 'Leather Pushers,' International News and all the Pathe comedies which I have found the most reliable. 'Fighting Blood is far better than the 'Leather Pushers.' For general appeal I believe that 'Fightin- Blood' is the best series of two reelers ever made.

"As I have taken up enough of your time this time, I will close this lengthy letter, with wishing the HERALD and his readers a prosperous and happy New Year."

THE THEATRE
A Department of Practical Showmanship

The News of The Week in The Theatre

Theatre business may or may not be voluminous, but theatre news again taxes column capacity.

Wherefore, since voluminous news indicates busy exhibitors, this brief presentation of outstanding developments.

E. W. Swarthout, Palace theatre, Aurora, Ind., writes:

"We are going to give a Leap Year Party on February 29, 1924. We are extending an invitation to all who have a birthday on February 29th to be our guests on that night to help make up for the number of years they had no birthday.

"We have no copyright on this idea, so you can all try it out and report the results."

* * *

Daniel Breeskin, conductor of Crandall's Metropolitan, Washington, D. C., used a new type of choreographic overture for the introduction to "Flaming Youth," called "A Modern Flapper's Romance." Ten popular songs were strung together, a girl singing and dancing each, in such manner as to make a sketchy narrative. The ensemble is shown on the fifth subsequent page.

* * *

Vitagraph, using teaser advertising extensively heralding "Let Not Man Put Asunder" to the trade, has carried the campaign to the public with identical copy, as shown photographically on the same page. This will be done in cities to which the picture will be disclosed as time passes.

* * *

Ed Olmstead, McVickers theatre, Chicago, whom you may have heard via radio as "Mac" in the bi-weekly concerts broadcasted by that playhouse through KYW, obtained five separate and distinct "breaks" in the *Chicago Evening American* of January 19. If radio be a theatre enemy, surely this is an effective way of capitalizing it.

* * *

If you would know more about a house organ extraordinary, address an inquiry to the Rialto theatre, Pocahontas, Ia., requesting a copy of the issue for January. No matter where you live, or what sort of house organ you publish, you'll be glad you wrote.

* * *

And while you're writing, drop a line to the T. D. & L theatre, Glendale, Cal., where H. A. Albright, formerly a star contributor to this department and therefore well known to the patriarchs among you, is publishing another house organ of exceptional merit, the first submitted copy of which runs 20 punchful pages.

* * *

Fotopicturenews (which has not been submitted as the title of the new national nickel weekly) of the theatre, on the sixth page following, includes interesting exhibits.

"Theatre" Forwards Hables' Questions to Showmen for Answer

1. Has anyone found a successful way to acquire a mailing list?
2. Is there benefit to be derived from a contest?
3. What kind of contests have successful in the theatre business?
4. What are the after effects of contests?
5. What is the usual commission paid to parties who make a business of handling contests?
6. Do coupon books have a tendency to make customers dissatisfied with regular prices?

LESLIE HABLES,
Reel Joy Theatre,
King City, Cal.

Advertisers Learn Quote Copy Secret

Among the things to be thankful for should be listed the fact that advertisers generally have learned the open secret of quote copy success. Thus passes one of the outstanding weaknesses of past motion picture copy.

Quote copy has been a favorite with motion picture advertisers since the beginning, a number of factors well known in the trade accounting for its popularity. It is at once the strongest and the least difficult style of copy, but its misuse until very recently has been appalling.

Leaping to conclusions, as so many in this business do, it long was deemed sufficient to use the remarks of an authority, omitting to name the origin. Obviously this folly can be explained only on the ground of thoughtlessness; advertisers' persistence in it after enlightenment is not explainable, of course, on any ground.

The almost complete conversion to the logical and proper policy dates from the beginning of the present season. It is to the advantage of everyone that it be made permanent.

There have been fewer good "Pioneer Trails" lobbies reported than might be expected in view of the great possibilities exposed in a picture there reproduced. Fewer planes have heralded "Going Up" than another picture would indicate, and fewer tremulous cutouts have lobbied "The Dancer of the Nile." Possibly this page of views will produce more of them.

Transmitting The Letters Of the Week

Exhibitor mail of the week brims with money-making ideas. Signs of hard times there are none, unless the vigorous character of promotional efforts chronicled be so construed. In that event, all still is well with the theatre, as corrective measures plainly are at hand.

Illustrations presented on subsequent pages adequately demonstrate the practicability of methods described in the letters, which follow:

Ad Sells Theatre "Book Shelf"

Have a "book shelf" of best sellers?

Do you sell it?

Read H. E. Jameyson's letter, and let nothing prevent examination of the ad reproduced upon a subsequent page.

THE THEATRE, EXHIBITORS HERALD—I am enclosing an ad on "West of the Water Tower" and "If Winter Comes," which I thought possibly you might find interesting, and somewhat out of the ordinary.

Neither of the pictures lend themselves to pictorial treatment, so we conceived this idea of handling the simultaneous run of two popular novels.—H. E. Jameyson, Miller Theatrical Enterprises, Wichita, Kans.

"Film Smoker" Is Success

The film smoker given by Raymond Pfeiffer, Princess theatre, Chilton, Wis., is decidedly out of the beaten path. Various methods of handling the stunt may be devised, since there is always a chance of misunderstanding in such matters, but the get-together idea in all probability will continue as the working basis. Mr. Pfeiffer writes:

THE THEATRE, EXHIBITORS HERALD.—Ran F. B. O.'s "The Dancer of the Nile" at a smoker which I put on during the holidays, on Friday, December 28, 1923. Mailed out several hundred cards (sample enclosed) which brought a good house. This was the only advertising I did. Only a few cards were mailed to neighboring towns but they brought several cars filled with men.

Those who came with the intention of seeing something out of the way of course were disappointed. "The Dancer of the Nile" was a good Egyptian picture which

LETTERS TO "THE THEATRE"

took place in the days of King Tut. The picture was six reels in length but I ran a six-reel comedy drama with it to make the show run two hours.

Passed good cigars around free of charge. Talk about smoke! You'd have thought there was a big fire.

As they passed out, many remarked that this was a very good idea, to get all the men together to spend an enjoyable evening, and they asked to have more of them. Of course, as I said before, many were disappointed, especially some of the younger element.—RAYMOND PFEIFFER, Princess theatre, Chilton, Wis.

House Organ Is Hand Colored

Hand painted posters are rare enough, but who ever heard of hand painted house organs? The answer is: John F. Rees, Regal theatre, Wellsville, Mo., who uses them and tells about it in his letter.

THE THEATRE, EXHIBITORS HERALD.—I take several trade papers but read the HERALD. "What profit a man" if he take them all, then fail to read "What the Picture Did For Me"? As evidence of my appreciation of this department, I am sending under separate cover some newspaper ads in which I used these reports; also, other ads and programs that I have used to build prestige for the Regal, and, in addition, some reports on a few pictures.

The program of January 10 to January 31 is one of economy. The front page cover design was originally an electro on "Fool's Paradise." This has been hand colored by a few dashes of ordinary oil crayon (such as children use in school—one person coloring about 250 an hour). Next to motion, color is the best medium to attract the attention, so this little bit of color raises this herald above the black-and-white handbill class, and the total expense of these programs equals only the cost of the blank colored herald used the first part of the month.—JOHN F. REES, Regal theatre, Wellsville, Mo.

Wins Friends Through Film

Immediate profits are one thing, lasting friends quite another, and the picture which makes friends is less common than the other kind. Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich., cites an instance.

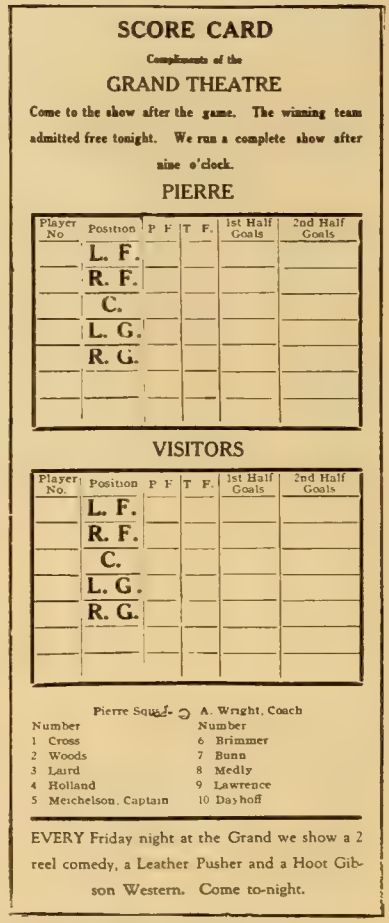
THE THEATRE, EXHIBITORS HERALD.—I will tell you how I put over "Human Wreckage," a picture that every theatre should run for the good of humanity. It made new friends for me.

I ran a fairly good sized ad in three weekly papers, distributed 300 heralds, then had 500 blotters made with an appropriate write-up on them, and dates. These I gave out to all business places, in all surrounding small towns, and had something to give them they could use, reminding them every time they used the blotter that there is a theatre in Coloma.

I also visited the schools, gave each teacher a pass, and in turn they gave out the blotters to the scholars. The passes all came in and many paid admissions with them. Those who came were given some of my monthly programs. They kept on coming to shows advertised in the programs, in fact became regular patrons, so while I spent a lot of time and money advertising that show I feel I am still getting dividends from my money and labor, besides giving the people a picture that everyone should see.

I didn't make much money on the picture, but did make new friends, new patrons, and have been highly complimented by the church people, as a number were there, as was also the minister and his wife.

Now I hope this will help some other small town exhibitor who hasn't run "Human Wreckage." It is sold at a "live and let live" price, so you can make a little money for yourself and new patrons. At least, that was my experience.—MRS. C. C. ALGUIRE, Coloma theatre, Coloma, Mich.



SCORE CARD

Compliments of the

GRAND THEATRE

Come to the show after the game. The winning team admitted free tonight. We run a complete show after nine o'clock.

PIERRE

Player No	Position	P F	T F.	1st Half Goals	2nd Half Goals
	L. F.				
	R. F.				
	C.				
	L. G.				
	R. G.				

VISITORS

Player No.	Position	P F	T F.	1st Half Goals	2nd Half Goals
	L. F.				
	R. F.				
	C.				
	L. G.				
	R. G.				

Pierre Squad — A. Wright, Coach

Number		Number	
1	Cross	6	Brimmer
2	Woods	7	Bunn
3	Laird	8	Medly
4	Holland	9	Lawrence
5	Meichelson, Captain	10	Dayhoff

EVERY Friday night at the Grand we show a 2 reel comedy, a Leather Pusher and a Hoot Gibson Western. Come to-night.

"The kids liked these," writes Chas. L. Hyde, Grand theatre, Pierre, S. D., on the back of this card, distributed at a local basketball game, incidentally advertising the Grand and its Universal program used every Friday night.

"Flaming Passion" Favored as Title

(Special to Exhibitors Herald)

NEW YORK, Jan. 26.—Bookings of the Warner Brothers screen version of Kathleen Norris novel, "Lucretia Lombard," recently issued under alternate titles of "Lucretia Lombard" and "Flaming Passion," reveal the fact that fully seventy-five per cent of exhibitors preferred to use "Flaming Passion," for the title, Warner Brothers state. The advocates of "Flaming Passion" are not in the smaller towns or theatres, the bookings show. The Stanley theatre of Philadelphia used the title "Flaming Passion," while the Strand of New York City preferred the original name of the novel. Large and small exhibitors have been guided solely by their own psychology and the local situation in choosing between the titles.

"Ducat" Herald Is Retained

Do they throw away your heralds? Not if you use the kind distributed by Paul A. Fenyvessy, Strand theatre, Rochester, N. Y., every one of which is a "ducat" good for admission to the theatre at a future date.

THE THEATRE, EXHIBITORS HERALD.—I am enclosing a little folder which I think could be of some assistance to exhibitors in other localities. My great problem in giving out circulars has always been that 98 per cent of them were thrown away.

With this combination pass and folder, I found that only one or two per cent threw them away.

I purposely put the date during Lent, when these folders will be accepted for admission, so that in all probability I will have room to take care of the people.—PAUL A. FENYVESSY, Strand theatre, Rochester, N. Y.

Compares Own Lobby Sets

Sometimes a man sees his own work as others see it; more often not. Arthur Swanke, El Dorado, Ark., compares two of his recent lobby displays this week, giving everyone a chance to turn to the photographic reproduction thereof and check opinions against his decision.

THE THEATRE, EXHIBITORS HERALD.—I have just about come to the conclusion that the "Herald Only" Club is about the best that is. Everybody seems to be for it.

Enclosed you will note two photos. One is not so good and the other fair. We did good business on both pictures, "The Eleventh Hour" at the Mission theatre and "Flaming Youth" at the Rialto. The "Flaming Youth" lobby made the "oil field boys" look long, dig deep and come often.—ARTHUR SWANKE, Mission and Rialto theatres, El Dorado, Ark.

"To Err Is Human"

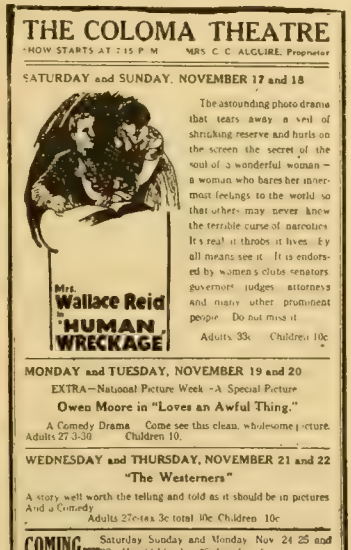
"To err is human; to forgive, divine," wrote a better scribe than this one Gunga Din. By which quote this one hopes to "alibi" himself painlessly as possible before submitting the following from the divinely unangered injured.

THE THEATRE, EXHIBITORS HERALD.—In your issue of January 25th, I see that you have credited my lobby display for "Enemies of Women" to Mr. Arthur Swanke of El Dorado, Ark.

Of course this is just an error and probably will never happen again, but I thought I would call your attention to it.—FRANK H. BURNS, Orlando Enterprises, Inc., Orlando, Fla.

PASS PROGRAM IS RETAINED

JOHN F. REES distributes hand colored house organs, as told in his letter, for what press colored ones cost. Black and white reproduction of a recent cover is given above, copy provided some months ago by this department being used.



MRS. C. C. ALGUIRE made some money and many friends with "Human Wreckage," F. B. O., as detailed in her letter this week, using the above newspaper ad, among others, and printed blotters.

RAYMOND PFEIFFER writes this week of his smoker showing of "The Dancer of the Nile," F. B. O., which is something new in showmanship. The above card was distributed.

PAUL A. FENYVESSY uses a pass, dated ahead, as cover for program heralds which are, therefore, not thrown away. His letter is presented this week. Front and back of herald folder are shown.

SELLS THEATRE BOOK SHELF

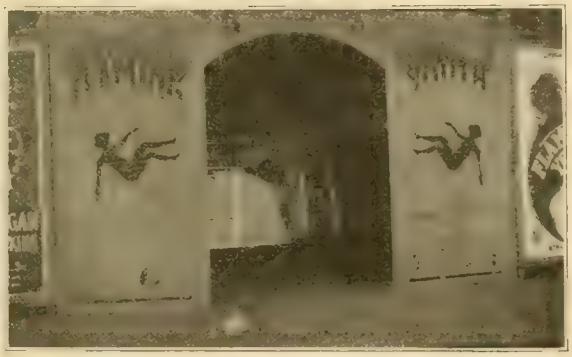
STANLEY N. CHAMBERS and H. E. JAMEYSON, Miller Theatrical Enterprises, Wichita, Kans., are responsible for the striking book shelf display shown above, original running in seven columns. Study it, and read Mr. Jameyson's letter on a preceding page.

JOHN F. REES, whose letter this week concerns hand painted house organs, the "Herald Only" Club and other things, also uses "What the Picture Did For Me" reports in his advertising copy, amassing comments by prominent contributors in the above display to prove "The Town That Forgot God," Fox, a good picture.

FRED S. MEYER, Palace theatre, Hamilton, O., entering upon a sequence of First National attractions, did not fail to tell Hamiltonians about it loudly and effectively in the top line of his page wide display for "Flaming Youth."

FRANK H. BURNS, who corrects an error in his letter this week, enclosed the above display for "Black Oxen," First National. It was shown at the Phillips theatre, Orlando, Fla.

SWANKE COMPARES DISPLAYS

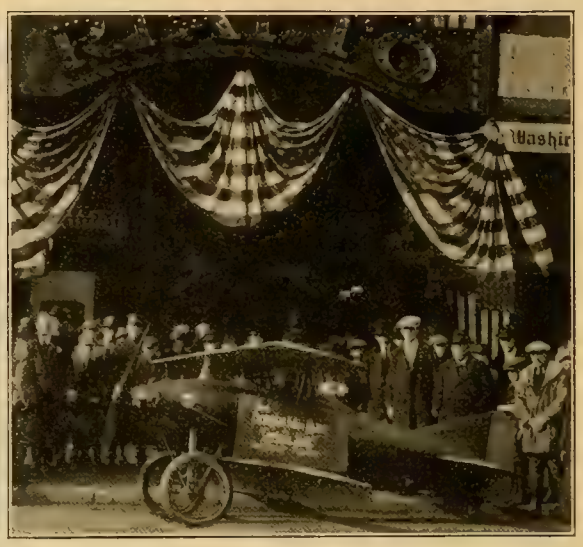


ABOVE: Frontal displays for "The Eleventh Hour," Fox, and "Flaming Youth," First National, compared by their producer, Arthur Swanke, in his letter on a preceding page. Both, he writes, did good business.

RIGHT: Teaser stand, white on purple, approximating area equal to 48 one-sheets, erected in New York by Vitagraph to exploit "Let Not Man Put Asunder." Similar advance will herald advent of the picture in other cities.

BELOW: "A Modern Flapper's Romance," something new in musical prologues, preceded First National's "Flaming Youth" at Crandall's Metropolitan, Washington, D. C. There's more about it on the first page of this department this week.

THEATRE FOTONEWSPICTURES



ABOVE: Lobby of Rialto, Augusta, Ga., decorated for "The Dancer of the Nile," F. B. O., and ballyhoo for "Going Up," Associated Exhibitors. at the Rialto, Newark, N. J.

LEFT: Lobby of Blue Mouse theatre, Tacoma, dressed for Vitagraph's "Pioneer Trails."

BELOW: Crowd at opening of "Lights Out," F. B. O., at Granada theatre, San Francisco.

Window display, Gimbel Brothers, New York, for "The Courtship of Miles Standish," Charles Ray's Associated Exhibitors production.

SHORT SUBJECTS

Radio Station Broadcasts Ad For Kinograms

Alladin wouldn't believe this—but it happened.

Kinograms filmed Radio Station WJAZ, Chicago, in action, issued the reel to Chicago theatres on January 20th, and WJAZ broadcasted the names of the theatres to its listeners. A readily calculated percentage of them parked headphones for the day and went to adjacent theatres. So much for the Chicago story.

But WJAZ, says E. F. McDonald, president of the company controlling it, broadcasts to 13,170,500 people, resident within a radius of 7,300 miles. There was no restricting the message.

Inquiries began to arrive by mail and telegraph, from points as remote as Palm Beach, Fla., listeners unfamiliar with newspicture distribution assuming that the radio station must know when and at what theatre the picture would be shown over the country, until it became necessary for WJAZ to enlist the aid of stations at Davenport, St. Louis and Louisville in broadcasting the required information.

Alladin wouldn't believe it, of course, for he was old-fashioned; but those of you who are importuned to obtain the reel for your radio addicts will know it happened. If Mr. McDonald's figures are correct, that should be all of you.

Don't Miss These

While it is not the function of this department to review motion pictures, it would be deficient in service if it did not call attention to "My Friend" and "One Night It Rained," Educational comedies featuring Lloyd Hamilton and Harry Tighe, which figured importantly last week in the programs of the Chicago and McVickers theatres, Chicago's leading downtown playhouses, respectively.

These are comedies in more than name. The ridiculous Lloyd, whose "friend" in the comedy is not one but many loyal, too loyal, canines, has not been more intelligently or effectively ridiculous in any of his works. The dour Tighe, impersonating a jealous husband in a delightful burlesque, should find his popularity increased somewhat more than the traditional hundredfold.

Both pictures are definitely funny.

Film Roadshow Shows Lack of Short Subject

Looking at the matter from the theatre patron's viewpoint, which is the only one that counts, there is no good reason why the feature picture running two-a-day at stage prices should not be prefaced by one or more well selected short subjects. There are a number of good reasons why it should.

This audience that pays stage prices for a picture is still, and don't anybody forget it, a motion picture audience. It's an audience accustomed to variety and volume. It's an audience familiar with the picture theatre scheme of entertainment, and it likes a good short subject just as well as anything else.

As managed, these pictures shown at stage prices are prefaced, instead, by an elaborate overture which is, nine times out of ten, more elaborate than anything else. If it serves any good purpose it is to so tire its hearers that any picture is a relief, thereby assuring the attraction of the moment a flying start. This, of course, is not in any sense the idea the management has in mind when it orders the overture.

How much better to preface the big picture with a short subject or two, selected with especial attention to fitness as introductory matter for the specified picture! The overture, of course, to follow the short subject and to be changed in no way save length. (This should be done anyway.)

One of these days, inauspiciously in all probability, one of those who direct these entertainments will try this arrangement, whereafter the others will follow along. But who'll take the lead?

NEWSPICTURES

FOX NEWS No. 5: Fleet in Mock War at Panama—Belle Isle Bought from Canada—Distribute $5,000,000 Among Jap Quake Victims—Pantalettes Coming Back—Beagle and Coyote Share Kennel—Paints 38 Stories Above Broadway—Three Berry Sisters Operate Hog Ranch—Seine Bridge Boasts Largest Concrete Arch—Stage Egyptian Ballet at Tampa—Fish Through Ice at Oneida Lake—Army Tests New Grenades.

FOX NEWS No. 6: English Labor Party Comes Into Power—War Department Buys Tractors—Confiscate Moonshine in Philadelphia—Hold Orange Dance at Riverside, Cal.—Play Basketball on Roller Skates—Tag Babies in Syracuse Hospital—Washing U Crew After Oar Title—Squirrels Pick Pockets in Chicago Parks—Largest Blue Diamond Displayed—Dempsey Sojourns at Miami—Third Infantry Tries Skis.

INTERNATIONAL NEWS No. 9: U. S. Rushes Ships to Mexico—Drys Serenade Coolidge—Dempsey at Miami—Finish Head of Lee on Stone Mountain—Three Million Petition for Release of Griffis—World's Biggest Elephant Jailed for Life—Cold Makes Burning Building Iceberg—Arabians in Tumbling Race—Lenine Dead—Territorial Specials.

INTERNATIONAL NEWS No. 10: Behind the Scenes in a Radio Room—Ships Become Floating Igloos—Modern Samson in Feats—Athens Welcomes Venizelos—Rescue Crew From Ship Sunk in North Atlantic—Wild Bull Escapes at Costa Rica Carnival—Devise New Bridge in Seine Flood—Niagara Freezes—Labor Comes Into Power in England.

KINOGRAMS No. 2322: Gale Sweeps New York—Inherits $75,000,000 French Estate—Sell Autos Seized Under Dry Act—Destroy Moonshine Seized in Philadelphia—Thrills in New York's Daily Work—Col. Jay J. Morrow in New York—Gen. Burnham Retires—Sousa Directs Traffic—Manchester, Mass., Holds Frolic in Snow.

KINOGRAMS No. 2323: Test Armored Auto—Ramsay MacDonald New British Premier—Winter Seizes Boston Harbor — Coolidge-For-President Club Visits White House—Teach Children Safety First—Assembly Assumes Government of Greece—Invents Blimp Landing Device—Build Bridge Across Hudson—Police Dogs Train—English Parliament Convenes.

PATHE NEWS No. 6: Mexico Postpones Tampico Blockade—Lenine Dead—Dempsey at Miami—At the Mexican Front—Race Boats Over Flooded Track—Holland Builds Aerial Fleet—Dogs Race at Miami—Complete Lee's Head on Stone Mountain—Hold Winter Carnival at Manchester, N. H.—Territorial Specials.

PATHE NEWS No. 7: Vacationists Enjoy Miami—Start Repairs on Shenandoah—British Parliament Opens—Carry New York Pay Rolls in Armored Cars—On the Mexican Front—Montreal Toboggan Slide Mile Long—Niagara Freezes—Territorial Specials.

DIGEST of PICTURES of the WEEK

ON page 30 of the February 2nd issue of THE HERALD we printed a review of "ABRAHAM LINCOLN" (Rockett). This picture is destined to go down in history as one of the great American films, not only because of its historical importance but as entertainment. The script was prepared by Frances Marion and was the result of much research on the part of a large staff of writers. The production is not "regular movie stuff" and its appeal may not be great among regular picture-goers, but because of its human appeal and the fact that it is based on actual happenings in the life of the Great Emancipator it will live on long after many other films are forgotten. It is not lacking in dramatic moments, and those who are attracted by the historical and instructional value of the picture will be well repaid, for it contains many thrilling incidents as well.

A splendid production and one of which the Rockett boys may well feel proud.

"SPORTING YOUTH" (Universal) is one of those delightful, swift moving Byron Morgan stories, and with Reginald Denny in the leading role it represents screen entertainment of real merit. The racing scenes alone are worth the price of admission. The picture has been carefully produced with many brief but pungent titles to liven it up and is a credit to the Universal-Jewel company.

"GRIT" (Hodkinson) with Glenn Hunter and Clara Bow in the principal roles, presents a rather mechanical story of underworld life. It was adapted from a story by Scott Fitzgerald and is far from convincing. Mr. Hunter's performance as the tool of a gang of thieves is not outstanding.

"JUST OFF BROADWAY" (Fox) is a story of counterfeiters and clever detectives, the scenes of which are laid in New York and Paris. John Gilbert appears as one of the detectives, ably assisted by pretty Marian Nixon. It is a Frederick and Fannie Hatton story and holds the interest from beginning to end.

"WILD ORANGES" (Goldwyn Cosmopolitan) is seven reels of tensely dramatic incidents made from Joseph Hergesheimer's story of the South. An excellent cast headed by Frank Mayo and Virginia Valli, interprete the principal roles. The picture was directed by King Vidor and it is a credit to this young genius.

"RESTLESS WIVES" (C. C. Burr) written by Izola Forrester and directed by Gregory La Cava, is another one of those domestic unhappiness tales which follows the popular set formula. It has its entertaining moments and a good cast, including Doris Kenyon, James Rennie, Edmund Breese and Montagu Love.

"FLAMING BARRIERS" (Paramount) is a delightful comedy-drama concerning the manufacturer of fire engines, his beautiful daughter and a typical screen villain who would marry her. There is also a hero who saves not only the girl but the townspeople from a forest fire. George Melford directed it and it makes good entertainment. Jacqueline Logan, Antonio Moreno and Robert McKim have the leading roles.

"ROULETTE" (Selznick) directed by S. E. V. Taylor, with Edith Roberts, Norman Trevor, Mary Carr, Effie Shannon, Montagu Love and others, is an adapted magazine story concerning a gambler, his ward and her sweetheart. The girl places herself as the stake in a big game, manipulates the roulette wheel so that her lover will win.

J. R. M.

Russell Simpson and support in a tense scene from "Defying Destiny," the Selznick production.

"Lights Out," the Film Booking Office Production, has its love moments as well as its comedy moments.

REVIEWS

Reginald Denny a Distinct Hit In Romantic Comedy Role

"SPORTING YOUTH," a Universal-Jewel Production, starring Reginald Denny. Story by Byron Morgan. Directed by Harry A. Pollard. Length, 7,000 feet.

ONE of the best automobile races ever screened is the outstanding feature of "Sporting Youth," and anyone who cannot get a thrill out of it is dead from the neck up. The story was written by Byron Morgan, who furnished Wallace Reid with many of his automobile tales, and concerns a man, a motor and a maid. Reginald Denny is the man, a "Renco" car the motor and Laura LaPlante the maid. All are excellent. Denny scores a distinct hit in the role of the chauffeur, who is mistaken for a famous British racer, and wins not only the race but the hand of the automobile manufacturer's daughter. The role is welcome relief from his eternal boxing bout parts. Miss LaPlante was charming in the ingenue study of Betty Rockford, and Hallam Cooley active as the villain, Walter Berg, also in love with Betty. Lucille Ward played Mrs. Rockford, Henry Barrows was Rockford, Frederick Vroom played John K. Walker, and Malcolm Denny, "Splinters" Wood. An excellent bit was contributed by Leo White, as a souse, Rolfe Sedan was valet and L. J. O'Connor the cop.

Perhaps the funniest scene in the whole thing was the wild ride given Lucille Ward by Hallam Cooley in the limousine over rough country roads. There was a clever bit of direction.

The race, which takes up more than a reel of film, furnishes many exciting incidents, and the picture is cleverly titled. These are by Edward Moriarty.

The story begins in New York, where Jimmy Wood is chauffeur to a wealthy man, who is persuaded to go to California to escape the winter weather, by his friend Rockford, manufacturer of automobiles. Jimmy is sent on ahead with the car and upon arrival at Del Monte, is mistaken for "Splinters" Wood, a famous English racer. He meets Betty Rockford and is persuaded to enter the road races. He wins over the British racer, who has entered under another name, and also wins the hand of Betty, much to the discomfiture of Walter Berg, who has done about everything to prevent him winning.

The Cast: Reginald Denny, Laura La Plante, Malcolm Denny, Hallam Cooley, Lucille Ward, Leo White, Frederick Vroom, Henry Barrows, Rolfe Sedan, L. J. O'Connor, Laura La Varnie, C. L. Sherwood, William A. Carroll.—J. R. M

Good Comedy in George Melford's Latest

"FLAMING BARRIERS," Paramount production, starring Jacqueline Logan. Written by Byron Morgan. Directed by George Melford. Length, 5,629 feet.

"Flaming Barriers" is mostly comedy, although you would gather from the title that it was melodrama. It's a story of small town folk, a builder of fire engines and his beautiful daughter. The villain covets the daughter. He attempts to force her to marry him by collecting certain notes that are due in thirty days. There is a forest fire which hems in a lot of people far up the valley. The new fire engine is brought into play, saves the people, and the city fellow wins the hand of the girl. Delightful comedy titles, excellent photography, splendid performances by the entire cast, and swift action that stirrs the pulse are all a part of this production. Get it; you can't go wrong on it. McVicker's theatre, Chicago, audiences were kept in a constant state of laughter the week it played there.

Jacqueline Logan was delightfully charming in the role of Jerry Malone, who saves her father's factory from falling into other hands; Antonia Moreno made an acceptable hero, while Robert McKim was sufficiently villainous to suit everyone. Walter Hiers came back in a typical comedy role and Charles Ogle was splendid as Patrick Malone.

There are several fine shots of a huge forest fire, and the crowds were well handled. Those who have lived in a small town can appreciate the rivalry of the fire department, and this part is true to life in "Flaming Barriers."

The Cast: Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle, Robert McKim, Luke Cosgrove, Walter Rogers.

Dramatic incident from "Roulette," the Selznick production.

This Picture Lacks Punch

"ROULETTE," a Selznick production from William McHarg's story, adapted by Lewis Allen Browne, directed by S. E. V. Taylor. Six reels

With a remarkable cast and the nucleus of a good story someone has slipped up somewhere in the production of this picture. It almost seems as though it would be hard to avoid putting over a great box-office attraction with the material at hand, but there seems to be faulty direction and adaptation, for the picture lacks punch.

The melodrama situations and the reactions of the characters to each fresh complication are neither life-like nor logical. As a matter of fact, one is somewhat in doubt, at the conclusion of the sixth reel, as to just what it is all about. The work of the cast was as good as could be expected under the circumstances, but there is no one whose work stands out. In short, the feature is far from being what its producers claim for it—though it might easily have been more.

The story concerns motherless Loris Carrington whose father dies of heart-failure after losing his entire fortune to John Tralee, in a crooked card game. Tralee is conscience stricken and agrees to take care of Loris. After her graduation from college Tralee plans to use her as a decoy for his fashionable gambling den. There she meets Peter Marineaux with whom she falls in love. Peter later loses a large sum in a game with Tralee and finds that he has been cheated. Through a misunderstanding he imagines Loris is complicated in his losses. To prove her innocence she offers herself in payment. Tralee objects to this and admits to being in love with her himself. The two men gamble, winner to take Loris and the money. Loris manipulates the roulette where so as to make Marineaux win and events prove that she has gambled on the right man.

The Cast: Edith Roberts, Norman Trevor, Maurice Costello, Mary Carr, Walter Booth, Effie Shannon, Montagu Love, Henry Hull, Flora Finch, Jack Raymond, Diana Allen, Dagmar Godowsky.

Excellent Crook Tale Very Well Handled

"JUST OFF BROADWAY," Fox production, starring John Gilbert. Written by Frederick and Fannie Hatton. Directed by Edmund Mortimer. Six reels.

This is a story of counterfeiters, suave crooks, and clever detectives, that carries you along scene after scene and holds the interest to the very end. It is a story of New York's underworld with a glimpse of Paris and London and one of the best roles given Mr. Gilbert in some time. As the wealthy young Stephen Moore, who is following his hobby of detective, Gilbert fits into the part nicely and plays with naturalness and intelligence. Marian Nixon, Fox's nineteen year old prize winning blonde, will captivate picture fans by her beauty and excellent work in "Just Off Broadway." Others of the small cast who render good support are Trilby Clark, as Nan, Pierre Gendom as Florelle, and Ben Hendricks, Jr. as Comfort. The actor who played Smooth Moran is not mentioned in the press sheet, but his work in the few scenes allotted him, are worthy of special mention. Not an elaborate production, but one that will prove a good drawing card wherever first-rate crook stories are appreciated and a horoughly satisfying one.

Biefly the story concerns a band of counterfeiters in New York, whose leader goes to Paris. In a raid Moran, the leader, escapes with Stephen Moore, an American, but Moran dies in London. Moore, using "Smooth" Moran's latchkey admits himself to the latter's New York flat and gets acquainted with "Comfort," another crook, and Jean Lawrence, whom they have befriended. Jean falls in love with Stephen and it finally develops he is a detective assisting the government to run down the counterfeiters.

The Cast: John Gilbert, Marian Nixon, Trilby Clark, Pierre Gendron, Ben Hendricks, Jr.

Story of Thieves Not Convincing

"GRIT," a W. W. Hodkinson production, starring Glenn Hunter. Written by Scott Fitzgerald. Directed by Frank Tuttle. Six reels.

This is the story of a gun-shy youth who is forced to open doors and help commit robberies by a gang of thieves, because before he was born his father, a saloon keeper, was shot and killed by gangsters. The picture opens with this bit of action and then jumps twenty years showing the youth grown up and the apprentice to a tough group of Eastsiders. There is a girl, Orchid McGonigle, who befriends "Kid" Hart, the role played by Hunter, and eventually makes a man of him. He is not aroused, however, until the son of a Jewish antique dealer is kidnapped and he goes to the boy's rescue. The scene showing the underground cellar of a Chinese laundry where all the gangsters hold out, is quite funny. It is fully 80 feet high and has a long pair of unprotected steps running down one side, with an intermediate landing.

Clara Bow renders excellent support and is the one bright spot of the film. She is dressed in rags, a costume about

Glenn Hunter in the Hodkinson production "Grit."

as outlandish as one could conceive outside of a funny paper.

The Cast: Glenn Hunter, Helenka Adamowska, Roland Young, Osgood Perkins, Townsend Martin, Clara Bow, Dore Davidson, Martin Broder, Joseph Depew.

Another Weird Tale By Joseph Hergesheimer

"WILD ORANGES," Goldwyn-Cosmopolitan Production featuring Virginia Valli and Frank Mayo. Written by Jos. Hergesheimer and directed by King Vidor. Seven reels.

"Wild Oranges" has several things to recommend it besides an excellent story, good direction and a picked cast. It has that unusual quality—novelty of locale and one of the most stirring fights you ever witnessed.

Like "Tol'able David" it has a ferocious type for the central character, in the present instance a homicidal maniac, which role is very ably played by Charles A. Post. The fight between Frank Mayo and Post is one of the hottest combats screened since "The Spoilers" and the action keeps up even after this where the murderer drags himself down to the wharf and endeavors to kill the escaping trio and is himself killed by a vicious dog.

Those who seek novelty of scenes will find nothing more interesting than the splendid shots of an old mansion, gone to decay near the swamp land of a Florida plantation.

Miss Valli gives a finished performance as the terror-stricken girl, Nellie Stope, housed with her grandfather and seeking escape from the brute who threatens to kill them if they leave. Frank Mayo was excellent also as Woolfolk, who happens upon the distraught household. Ford Sterling plays the role of a sailor on the Woolfolk yacht, Nigel de Brullier was the grandfather and Mr. Post scored in the role of Iscah Nicholas, the maniac.

Beautiful photography of unusually interesting scenes around Florida and a tumbledown house, inhabited by bats, rats, spiders and other pests, add to the picture's value and entertainment.

The story tells of John Woolfolk who sails the seas to forget his lost bride. Putting in at a swampy point for water he finds wild oranges of unusual flavor growing on a place apparently deserted. Here he finds a girl, terror stricken, who urges him to leave at once. He returns, rescues her after a terrific fight with a maniac and sails away.

The Cast: Virginia Valli, Frank Mayo, Ford Sterling, Nigel de Brullier, Charles A. Post.

Magazine Story Makes Fair Film

"RESTLESS WIVES," C. C. Burr production. Written by Izola Forrester. Directed by Gregory LaCava, with an All-star cast. Five reels.

With a good box-office title and practically an all-star cast the exhibitor has several good talking points in this Commonwealth production.

Doris Kenyon as the principal restless wife, does some of the best work of her career. She wears many charming gowns and in the more dramatic scenes rises to the occasion fully. James Rennie, in the role of the husband, measures up to expectations also. Montagu Love, Edmund Breese, Burr McIntosh, Naomi Childers and others round out the excellent cast. There are the usual cabaret scenes and it is elaborately mounted and produced.

The story concerns a busy husband who forgets his wedding anniversary. At a cafe where he goes to discuss business with a customer he meets his wife with another man. Husband and wife drift apart. Polly's father is caught in financial troubles and she sells her jewels to save him and finally she is reunited with her husband.

The Cast: Polly Benson, Doris Kenyon; James Benson, James Rennie; Hugo Cady, Montagu Love; Hobart Richards, Edmund Breese; Pelham Morrison, Burr McIntosh; Benson's Secretary, Edna May Oliver; Curtis Wilbur, Coit Albertson; Mrs. Drake, Naomi Childers; Mr. Drake, Le Roy Grooms; Mrs. Cady, Maud Sinclair; Dorgan, Tom Blake; A Lawyer, Richard Thorpe; A Maid, Fern Oakley; Butler, Donald Bruce.

Ben Turpin's Best Effort

"TEN DOLLARS OR TEN DAYS," second of this series of Mack Sennett two-reelers. Distributed by Pathe. Directed by Del Lord.

Even those audiences too "highbrow" to fall for slapstick comedy will like Ben Turpin's latest.

As a pure-minded, cross-eyed soda clerk, who is an innocent victim of others' wrongs, he manages to extract more than the usual amount of humor from the resulting complications. Incidentally, he risked his neck in several of his stunts. Harry Gribbons is good as the villainous ribbon clerk whose foul machinations are finally thwarted by Irene Lentz as the beautiful, but honest, cashier. Jack Richardson is the store proprietor and Buddie Ross plays the janitor, suffering from a guilty conscience. Ben, in what he believes to be his dying confession, does a really clever bit of work. It ends with our hero triumphant and the villain in chains.

Sawyer-Lubin Bring Famous Poem to Screen

In producing "The Shooting of Dan McGrew," by Robert W. Service, for Metro distribution, Sawyer and Lubin have chosen an exceptional cast of players, including Barbara La Marr, Lew Cody, Max Asher and other well-known actors. Clarence Badger directed it.

ETHEL STYLES MIDDLETON is author of "Judgment of the Storm," the story which was produced as a motion picture first and then adapted as a novel.

First Run Theatres And Leading Circuits Booking F.B.O. Film

Kieth, Moss and Proctor Houses Book the Palmer Photoplay Special, "Judgment Of the Storm"—Plays at Mission

Film Booking Offices reports that it has received an unprecedented volume of big bookings on "Judgment of the Storm," the first Palmer Photoplay Corporation production. First-run theatres, important circuits and leading second-run houses over the country have quickly sensed the unusual entertainment and dramatic value of the picture, says F. B. O., and also have recognized the exploitation possibilities it holds.

"Judgment of the Storm" played four weeks at the Mission theatre, Los Angeles. In New York, it has been booked by the entire Keith Circuit, embracing the Moss and Proctor houses. In addition to the following bookings others are coming in very rapidly throughout the country:

American theatre, Troy; Park theatre, Utica; Rialto theatre, Chattanooga; Republic theatre, Jacksonville; Strand theatre, Knoxville; Capitol theatre, Macon; Paramount theatre, Miami; Empire theatre, Montgomery; Arcadia theatre, Savannah; Strand theatre, Tampa; Boston theatre, Boston; Liberty theatre, Cranston; Music Hall, Lewiston; Strand theatre, Malden; Community theatre, Newton; LeRoy theatre, Pawtucket; Empire theatre, Portland; Fay's theatre, Providence; Plaza theatre, Salem; Polis alace theatre, Springfield; Polis Plaza theatre, Worcester; Universal theatre, Auburn; Lafayette Square theatre, Buffalo; Amuse & Colonial theatre, Elmira; Fay's theatre, Rochester; Empire theatre, Syracuse; Palace theatre, Watertown; Strand theatre, Asheville; Broadway theatre, Charlotte; James theatre, Columbus; Columbia theatre, Dayton; Palace theatre, Hamilton; Strand theatre, Lexington; Grand theatre, Newark; Eastland theatre, Portsmouth; Frincess theatre, Springfield; Imperial theatre, Zanesville; Orpheum theatre, Akron; Strand theatre, Canton; Ceramic theatre, E. Liverpool; Whiteway theatre, Mansfield Capitol theatre, Dallas; Wigwam theatre, Elpaso; Capitol theatre, Houston; Princess theatre, San Antonio, Olympic theatre, Wichita; Grand theatre, Dubuque; Circle theatre, Ottumwa; Mecca theatre, Saginaw; Majestic theatre, Evansville; Victory theatre, Kokomo; Walnut theatre, Louisville; Wash. theatre, Richmond; Liberty theatre, Terre Haute; Orpheum theatre, Joplin; Orpheum theatre St. Joseph; Isis theatre, Topeka; Palace theatre, Little Rock; Bijou theatre, Green Bay; Butterfly theatre, Milwaukee; Majestic theatre, Sheboygan; New Lyceum theatre, Duluth; Unique theatre; St. Paul; Lyceum theatre, New Britain; Folis Palace, New Haven; Majestic theatre, Shreveport; Bonita theatre, Pensacola; Princess theatre, Meriden; Istroine theatre, Jackson; Lonsinno, Baton Rouge; Proctors New theatre, Mt. Vernon; Capitolor State theatre, Unionhill; Proctors Palace, Yonkers; Criterion theatre, Oklahoma City; Aldine theatre, Lancaster; Strand, Erie; Blackstone theatre, Pittsburgh; Liberty theatre, Great Falls; Egyptian theatre, Ogden; Paramount theatre, Salt Lake City; State, Oakland; Strand theatre, San Francisco; American theatre, San Jose; Heilig theatre, Seattle; Belasco theatre, Quincy; King's theatre, St. Louis.

Adapt Novel from Screen Play

Doubleday, Page and Company, the publishers of Rudyard Kipling, of Booth Tarkington, of Harry Leon Wilson, of Joseph Conrad and many other famous authors, have recognized such a powerful story in "Judgment of the Storm," the F. B. O. release, that they are reversing the usual process of adaptation by bringing out a novel taken from Ethel Styles Middleton's screen play.

The book will be released simultaneously with the picture. The advertising slogans will be, "See the picture, then read the book!" instead of the usual, "Read the book, then see the picture!"

This in itself packs a new punch The novel will be illustrated by scenes from the picture. A brief continuity version of the picture as it runs at the theatre will form an appendix to the novel.

Palmer Photoplay Corporation representatives in forty cities will aid the exhibitors in "putting over" tieups with libraries, book stores and news stands.

Opens at Mission In Los Angeles

With all the colorful trimmings of a big premiere "Judgment of the Storm," produced under the auspices of Palmer Photoplay Corporation and distributed by F. B. O., was given its West Coast premiere at the Mission Theatre, Los Angeles.

Many notables of the film colony were present, including most of the members of the cast which embraces Lloyd Hughes, Lucille Ricksen, Claire MacDowell, Robert M'Kim and others

A Practical Press Book

In a preface to the press book issued on "Judgment of the Storm," Roy L. Manker, president of Palmer Photoplay Corporation, and a former exhibitor, has this message for theatre owners:

"You'll find this little book a real service, I hope. Everything in it is practical and general in its application; as suitable for the smallest as for the largest houses. We do not not attempt to tell you how to run your business, nor to go into local conditions at all, as we deal only with forms of exploitation that will prove successful under all conditions and leave local problems for you who are best fitted to solve them."

AN ORIGINAL: A scene from the Palmer-F. B. O. picture, "Judgment of the Storm," produced from an original screen story.

A Reverse of the Usual Procedure

Palmer Photoplay Corporation is sponsoring the writing and production of original screen stories. The company's first effort is "Judgment of the Storm," which Film Booking Offices has acquired for distribution. A novel has been adapted from the screen play, thus reversing the usual procedure. In line with this policy will be the advertising slogan, "See the picture then read the book."

PUBLIC RELATIONS

Statistics Are Valuable If Properly Collected

An occasional activity among civic and social organizations is the collection of statistics bearing upon attendance at the theatres in their respective communities. Such surveys, while prompted by a commendable purpose, are not exhaustive enough to be of actual value to the exhibitor.

For example: The Woman's Club of Lake City, Minn., has just concluded a survey among students of the public schools. The findings revealed that out of a total of 500 children enrolled, 420 attend motion picture theatres more or less regularly.

Further, the survey showed that in one school having only lower grades, 43 out of 113 children enrolled attend picture presentations. Out of 115 enrolled in the lower classes of another school 66 attend. In the upper grades at the same school 147 out of the 179 enrolled attend, while at the high school 164 out of a total enrollment of 192 are patrons of theatres.

* * *

Interesting data that but, other than giving the exhibitor information relative to his juvenile patronage, it is of little actual value to him.

Such statistics, gathered in a more comprehensive manner however, can be made an asset to theatre operation. Statistics of this nature, properly assembled, will give an exhibitor an infallible mailing list that may be used as the basis of a strong "Public Relations" campaign.

This phase of "Public Relations" will be touched upon only lightly this week. A definite plan is being drafted, however, and in an early issue it will be explained more fully.

Theatre Owner, either in cooperation with some welfare organization or as a private enterprise should have printed or typewritten a questionnaire bearing upon attendance, type of pictures desired, etc. These questionnaires should be placed in the hands of school children, each child to be assigned to a prescribed neighborhood.

* * *

The children then would make a house to house canvass presenting the questionnaire in each instance to a member of the family who can answer each question intelligently. For this work the children could be paid in cash or in free tickets.

As the result of such a survey the exhibitor would have a mailing list of inestimable value. For instance, if a certain star's picture is to be presented a special appeal can be made to those who listed that star as their favorite. Some people favor dramas, other comedy-dramas and so on and in each instance a direct appeal can be made.

Such a survey presents many ramifications and it is the aim of the "Public Relations" department to offer in the near future a complete and workable campaign for conducting such a survey.

An Argument for Repeal of Tax

Hamilton, O., has an editor who is first, last and always for the screen. His writings are published in the *Hamilton Evening Journal,* a paper that is fair in its attitude toward the motion picture and the people who comprise this great industry.

Fred S. Meyer, managing director of the Palace theatre, Hamilton, has just forwarded to this department the *Evening Journal's* most recent contribution in support of the motion picture theatre. This department is reprinting the editorial in full for it is another argument for the repeal of the tax on admissions. It follows:

The Omission of Nuisance Taxes

"While it seems very probable that the Mellon plan of taxation will be greatly changed, modified and, in some instances, made more drastic before it becomes a law, it is to be hoped that the present congress will see fit to eliminate the so-called "nuisance" taxes. One of these is the tax on theatre-admission. It is a real nuisance to be compelled to put up a few cents each time one seeks to be entertained for an hour or so. It is a burden to the man who pays, a nuisance to the theatre manager and exists without any particular justification. On a year's time it means considerable to the man of average income. Just means of taxation should be developed without imposing such meagre sums continuously upon the average family. Congress would do well to heed the demand of the public in general for the elimination of such taxes. If the present congress cannot see its way clear to obey the will of the people, one may easily be chosen which will heed a peoples wish."

TO THE PUBLIC!

PRESIDENT CALVIN COOLIDGE
RECOMMENDS THE
REPEAL OF THE TAX ON YOUR AMUSEMENTS AS NECESSARY,
AND SO DOES
SECRETARY OF TREASURY MELLON

This Tax Was Originally an Emergency War Tax
BUT NOW
IT IS BOTH UNNECESSARY AND OBNOXIOUS

THE FEDERATED TRADES COUNCIL OF MILWAUKEE

HAS ALREADY PASSED RESOLUTIONS DEMANDING THE REPEAL OF THIS "NUISANCE" TAX

WON'T YOU PLEASE WIRE OR WRITE

SENATORS LA FOLLETTE AND LENROOT AND CONGRESSMEN BERGER AND SCHAFER AT WASHINGTON URGING THE REPEAL OF THIS UNNECESSARY TAX UPON YOUR AMUSEMENTS

Signed—
The Theater Managers Association
OF MILWAUKEE

Reproduction of advertisement published in the Milwaukee, Wis., papers by exhibitors and theatrical interests of that city. This presents a glowing example of the active cooperation of theatre owners in the campaign for tax repeal.

Public Opinions, an Analysis by Patrons

By FLORIS LIPSETT
(Patron, Colonial theatre, Washington C. H., O.)

"THE OLD HOMESTEAD": I enjoyed "The Old Homestead" best because it had some sadness, happiness and some funny parts. The cast was excellent, each one fitting their part. Theodore Roberts is my favorite because he is so comical with that cigar in his mouth and the "specks" on. The tramp was very comical too. It was thrilling, but a clean show, appealing to the heart and mind and leaving a clean taste.

"OMAR THE TENTMAKER": The cast was excellent and it was played well, but I did not care for the play. Perhaps because it did not appeal to children.

(Editor's Note: The foregoing opinions were written by a 12-year-old girl, who is a regular patron of George Rea's house in Washington C. H.)

There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

EASTMAN POSITIVE FILM

Adds true photographic values to picture interest—carries quality from studio to screen.

Look for "Eastman" and "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE FILM MART

First National

FRANK LLOYD has succeeded in establishing one of the largest and most unique locations yet created for a motion picture base on the Isthmus, Santa Catalina Island, 18 miles north of Avalon. Here 600 principals, technicians, and extras working on the First National production "The Sea Hawk" are housed, fed and entertained each day and will be for some three weeks. Camp Lloyd, as it has been named, consists 165 tents, dance hall, mess hall, hospital, barber shop, wardrobe department, power plant and Algerian sets, in addition to the four gigantic vessels of the sixteenth century and nine supply ships anchored in the harbor.

✦ ✦ ✦

"THE ETERNAL CITY," adapted for the screen from Hall Caine's famous novel, received unanimous praise from the New York newspaper reviewers on its opening at the Strand theatre. The enthusiasm of the critics apparently knew no bounds in their praising of the rich beauty of the scenes and the masterful handling of the theme. The Strand reports that they have had the S. R. O. sign out a good deal of the time since the opening.

✦ ✦ ✦

THE FIRST NATIONAL company filming "Sundown," the great epic of the west is on location in Mexico, in the midst of a two million acre cattle country. They are accompanied by air-service, motor transport, cavalry, signal-corps, medical detachment and a battery of cameras. Scenes showing a herd of 75,000 head of cattle will be filmed.

Paramount

THOMAS MEIGHAN, upon his arrival in Jacksonville, Fla., recently was given a demonstration of popularity by the mayor and a crowd numbering into the thousands. The Times-Union commented on the fact that, while Jack Dempsey was given a popular ovation upon his arrival in that city, the crowd that greeted him was not one-two-three with the crowd that met Meighan. Meighan was accompanied by his wife and Virginia Valli, who will play opposite him in his latest production for Paramount.

✦ ✦ ✦

THE RIVOLI theatre of New York announces the biggest week's business in many months while showing Gloria Swanson in her latest Paramount picture "The Humming Bird" It is planned to hold the feature over for a second week.

Vitagraph

EDWARD HORTON, by his work in the Vitagraph production "A Front Page Story," drew the unsolicited tribute of the Reverend Joseph E. Maerder, resident Pastor of St. Michael's Catholic Church of Kelleys Island, O. Father Maerder saw the picture at the Marquette theatre and wrote Vitagraph commending them highly for combining the two desirable qualities of box-office drawing power and fine moral teaching. He gave it as his opinion that every theatre would do well to show it.

✦ ✦ ✦

THIS MONTH marks the twenty-sixth anniversary of Vitagraph's entrance into the motion picture field. In 1897 W. T. Rock, A. E. Smith and J. S. Blackton met and joined forces and except for the fact that it is Rock's son, J. B. Rock, who now holds his interest, the same men control the business today. This company is said to be the first that ever used pictorial backgrounds for titles and B. Klausson, art title editor, is credited with evolving the first moving title background.

United Artists

H. E. ELLISON, manager and director of the Paramount theatres in Denver, Colo., wrote Charles Chaplin recently with regard to his production "A Woman of Paris." He said in substance that he could never see why people called Chaplin a genius; that he had always thought him terribly funny, but "largely because God made him that way." Ellison admitted, however, that since he had seen "A Woman of Paris" he was willing to admit that Chaplin stood alone as a genius in his own particular line and added a fervent request for more of his productions.

Educational

KINOGRAMS, the Educational news reel, contains in the current issue a comprehensive series of scenes showing the complete operation of a radio broadcasting station. The pictures were taken at station W.J.A.Z. located at the Edgewater Beach hotel, Chicago and have resulted in publicity which should be of value to exhibitors. The operators of W.J.A.Z. have broadcasted nightly a description of the stunt, mentioning Kinograms and the theatres at which they could be seen.

Warner

JOHN BARRYMORE as the picturesque lover of history in the title role of "Beau Brummell" is expected to attract a lot of very favorable comment when this Warner feature is released in March. Harry Beaumont is directing the picture and Barrymore is supported by a notable cast including Willard Louis and Carmel Myers.

Associated Exhibitors

DOUGLAS MACLEAN in the "Yankee Consul" has broken all records for Saturday attendance at the Fenway theatre, Boston, according to word received from Charles Raymond, Managing Director of the Fenway, by J. S. Woody. Raymond said that the audience started laughing in the first foot of the picture and increased until at the climax they fairly shook. He stated that the world's premiere of this latest MacLean comedy has been so successful that it gave every indication of being able to hold its own with the best work MacLean has done.

Pathe

"COLUMBUS," the first of the "Chronicles of America" series being produced by Yale University Press and distributed through Pathe, was presented at the Circle theatre, Indianapolis, Ind., recently, and scored a decisive success. Practically all the patriotic, civic and fraternal organizations of the city joined forces with the Indiana Endorsers of Photoplays and the local Parent-Teachers association in arousing interest for the presentation.

✦ ✦ ✦

STANLEY B. WAITE, sales manager of Pathe's two-reel comedy department, is enthusiastic over prospects for 1924 in the southern states. He stated that the basic industries of the South have shown a decided upward trend and, since the motion picture industry is directly dependent upon general conditions, it is reflecting the general prosperity.

Hodkinson

JACK KEEGAN has been sent to the Detroit branch of the Hodkinson corporation to assist in the presentation of the bookings of "The Old Fool" in that territory. Keegan who is a member of the home office exploitation force, will remain in Detroit for a month or six weeks handling the exploitation campaign in the key cities.

✦ ✦ ✦

HUNT STROMBERG is making a determined effort to obtain stories of real merit and unusual interest as vehicles for Harry Carey in his series of dramas to be released through Hodkinson. It is his ambition to avoid the obvious Western drama and to present Carey in a series of novel characterizations and situations which will be somewhat different from the average run of outdoor pictures.

Metro

SIGNOR TENISTODE BERNARDIA, Royal Consul of Italy in this country, was present with a party of friends as a guest of Metro at a performance of Rex Ingram's "Scaramouche" in New York recently. Signor Bernardia is a personal friend of Sabatini, author of "Scaramouche" and other well known novels, and he was greatly pleased with the manner in which the novel had been adapted to the screen.

✦ ✦ ✦

"FACE TO FACE," Edwin LeFevre's well known story which ran in the Saturday Evening Post has been purchased by Metro as a starring vehicle for Viola Dana. It is said that the story is exactly suited to Miss Dana's talents and that it should be one of her strongest pictures in the new line-up.

✦ ✦ ✦

PERCY MARMONT, one of the most sought after actors of the screen, is to be seen in a leading role in the new Victor Schertzinger production for Metro. Mr. Marmont, who is English, was formerly an actor on the British stage, but has confined his screen appearances to this country. He brings a truly refreshing spirit to the screen.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Film Rentals and Scandals

FLORENCE, COLO.—To the EDITOR: Perhaps I am due you and brother exhibitors an apology for not having reported to this department for quite a while. It was not for a lack of interest that I failed to do so, but for the reason that I have been making quite a lot of improvements, and have not had the time to do so.

Many distributors pretend to think very little of the HERALD's "What the Picture Did For Me" department, but deep down in their hearts I am convinced that they know that the vast majority of the reports come mighty near stating facts, and you will note that most any of them do not overlook a chance to make capital of all the good reports. It's simply the exposure of poor pictures which they dread.

I honestly believe that the vast majority—practically all exhibitors—report as correctly as they know how on the merits of all pictures shown and that they do not give a picture poor rating because of a personal grievance against the producer or distributor. There may be someone narrow enough to do this occasionally; however, I think they are few and far between and they do not last long in the game. Speaking for myself, I know that I try to report the real merits and box office value of all pictures; otherwise, the report would be of no value to my brother exhibitors, and that is what this department was erected for. It has been a real service to me and I know that it has been to others. Many a report has saved me from showing a "lemon," and likewise they have enabled me to book some worthwhile subjects which I might otherwise have passed up.

I have enjoyed reading Brother Rand's reports on his travels to Hollywood as well as his experience in and about the city. I took particular note of his haste in looking up "Miss Dana" and that he had the camera man to record the fact as evidence of his good fortune. Now I don't think it is quite fair that he should rub it in like this when he knows quite well that Jenkins, myself and probably others are just as ardent admirers of Miss Dana and would be tickled pink to have the pleasure of visiting her and the magic city of Hollywood, were it not for the fact producers and exchanges have charged us so much for films, there is nothing left to take a vacation on. However, Mr. Zukor and Mr. Lasky and a few others speak right out loud and admit that pictures have been too darned high and that they intend to see to it that production cost and rentals are brought down to earth.

We poor exhibitors have known that all the while and it took a lot of howling to get the gods that be to admit the deplorable condition that was certainly and surely driving the good old ship hard and fast on the rocks, and even this tragic disaster would not have moved the rulers to mend their ways had they not come to the realization that they too would have gone down in the wreck with the exhibitor, for without exhibitors, there is no place to show pictures

DRAMA. Three scenes from the Yale University Press production, "The Frontier Woman." This picture is one of a series being produced under the general title, "The Chronicles of America." The entire series is being distributed through Pathe exchanges.

Now that they have seen the light and promise sure and certain relief, that the extravagance and waste will be eliminated, that pictures will be rented at a price which will allow the exhibitor a margin of profit—Cheer up, brothers, trim your sails for a more pleasant voyage—but be sure you have stocked up with service at the right price before you head the old boat for deep water. Can "the bull" and give "the air" to the seaman that don't know the tide (and the worm) has turned, that production cost has been cut and that film rentals have been reduced.

Stick to the old ship. Be sure that film rental prices are such as will allow you a margin of profit before you put your name on the dotted line, and then all of us will join Rand on his next pilgrimage to Hollywood and pay our favorites a visit.

Now for another topic, one of vital importance to every individual connected with the picture industry: Hollywood scandals, and their effect on the whole industry. To me, as an individual, I do not care and I have no right to care or protest what the other fellow does or what he says and how he or she amuses himself, so long as they are in private life and their actions or services bear no relation to me or the business in which I am engaged. In this case, screen stars, directors, producers and others associated with them during production, their services and product is sold by the exhibitor to the public, 10,000 exhibitors are daily paying the bill of this entire industry. We sell the service to the public and anyone of you who are participants in these scandals which command national attention in all the big dailies, you immediately inject in every picture you ever produced, directed or appeared in, an ingredient as deadly as poison gas.

So far as your guilt or innocence is concerned, the public, to which we are selling your pictures, do not know and do not care, and your ultimate conviction or acquittal does not affect the mental attitude of the buying public in so far as removing the finger of scorn from the picture industry. These scandals hurt the sale of all pictures of those figuring in the scandal. If you are acquitted it does not bring back the losses sustained and the tarnish is hard to remove. Reformers never forget these things and make capital of them.

With these candid facts before you, you can see that you are an employee of 10,000 exhibitors. Our investments of a lifetime are at stake. We must protect them and the future of the business in which we are engaged. If you wish to work for us, render us faithful service and keep out of scandals, do not poison the product you send to us to sell the public, for if you do we will be forced to throw it in the garbage can. Your services will not be needed anymore. Our buying public demand clean, fresh goods, free from taint and gossip of the scandal sheet mongers.

Regardless of your guilt or innocence, if you are unfortunate enough to be caught as a participant in one of these scandals of national importance, your services or your product will have no market value and trying to force the sale places the exhibitor in the same light as a bucket shop, selling bogus oil stock. "Public Sentiment" demands that we take it into consideration in the conduct of our business and if we fail to do so, we, too, will be swept into oblivion with the victims of Hollywood scandals.

The public is fickle. They make you or break you. Watch your step. 10,000 exhibitors must cater to the public. It's "the air" for you if you are caught in a scandal. This is the voice of the people regarding scandals as heard by an exhibitor.—B. P. MCCORMICK, Liberty theatre, Florence, Colo.

Asks Fair Deal for Mabel

VICTOR, MONT.—To the EDITOR: I have just been reading the letters from exhibitors printed in your issue of January 19th and wish to say that Mr. J. B. HUNTER of Charlotte, Mich., expressed my opinion to the letter. I have always found the salesmen on the square. Sometimes the exchanges fail to give credit for checks sent too far in advance, but have never failed to give such credit when their attention was called to the fact. It has been our pleasure also to receive advertising marked "open account." I have found that if one follows the golden rule he does not run up against any very serious trouble with the salesmen or exchanges.

Regarding the Mabel Normand affair, it is indeed very unjust for we exhibitors to try to cut her throat, so to speak. She has asked that we withhold judgment until we learn all of the facts and I think we should. Any film star receives as much publicity as if she or he were the president of the United States. Their private lives are constant targets for those who love to fight the film business in every form. Are we held responsible for the acts of our janitor?

The newspapers and corrupt searching magazines will make matters as bad as possible. I think we should stand by our

stars until they have been proven immoral. Also, if she is proven innocent we should spread that fact as widely as possible, for truth does not travel as fast as news of crime.

There comes to my mind just one thing which I think should be taken from the screen and that is the close-up kissing scenes. The kissing of husband and wife, and of betrothed lovers should be too sacred to be prolonged before the public's eye enough to be ridiculed. It becomes disgusting when one hears through the darkness the smack of lips mocking those on the screen, or hears mocking remarks during scenes intended to be appealing.

Those close-ups do not add to the value of the picture. Then why not cut them out? To say that we have enjoyed the letters from Phil Rand would be expressing it altogether too mildly. We really look forward to them and enjoy every word of them.

Yours for constant progress, co-operation and good fellowship.—ADAM HORNUNG, Victor Opera House, Victor, Mont.

Satisfied With Rentals

ELGIN, NEB.—To the EDITOR: I am somewhat late but I wish to compliment you on the Christmas number of the HERALD. W. E. TRAGSDORF said it was a "Wow" (whatever that is). In our language out here on the plains of Nebraska I would call it a "humdinger." I suppose that they both must mean about the same thing.

I notice that in those letters written by several exhibitors the most of them stated that the picures were costing us more all the time. I wish to take exception to this statement, for we are not paying as much for pictures now as we did two or three years ago. I am not, by quite a bit, and we are getting better pictures than we did two or three years ago. I am running pictures right up to release dates, so you cannot say that my pictures are old is the reason that I am buying cheaper than I did two or three years ago.

I believe that if you will continue to buy your pictures from two or three companies and play their product continuously that you will get better prices, as you are a steady customer and your pictures will be new for they have nothing else to sell you. And you will get the best of treatment. I have no kick coming from any of the film exchanges which I am doing business with, and my experience is that any of them will meet you half way any time.

I think that possibly some of the boys let the film salesmen over-sell them on pictures and they they have to try and over-sell their pictures to the public, which can't be done now-a-days. I have made it a rule here not to charge over 30 cents for any picture no matter what or whose picture it is. I buy them so that I can sell them at that price or leave them alone, and believe me I buy the pictures I want. I don't feel the picture business has or is going on the rocks. Just buckle that belt up another hole and look yourself over once; maybe you can find the trouble.—F. J. O'HARA, Community theatre, Elgin, Neb.

Looking Ahead

CRESCO, IOWA. To the EDITOR:—Well, I'm "up in the clouds again." If you think I'm crazy, throw this in the waste basket. My latest "Wild" idea is this: Some day in the not-too-far future, the music situation in the small towns is going to be solved thusly: Every theatre will have a good radio outfit, when present difficulties have been removed—and they will be—and improvements invented which will render music in practically all of its original volume.

More prints will be shipped to exchanges in each territory and 15 or 20 theatres will start running the same program, at the same rate of speed and at the same time in 15 or 20 different towns. The exchange will have a good broadcasting station and a good, complete orchestra will be accompanying that picture. Each theatre will tune in on that station and literally present their programs with a complete orchestra. The salaries now paid good, bad or indifferent piano players would provide the orchestra and the extra prints.

Forgetting the big, first runs, it could be arranged in the following manner: Towns, say of 5000 to 8000 population on two or three nights, then towns of 3000 to 5000, 1000 to 3000. The salaries paid piano players in the smaller towns would provide a nightly good orchestra and quite a number of additional prints. This would also eliminate, to a great extent, the bad prints condition. Probably the biggest local problem that the small town has to contend with is the one of music, and, man, wouldn't is be "a grand and glorious feelin'" if we fellows could give them the stuff with an orchestra?

Everything would be dependent, of course, upon future improvements and corrections in radio. But one firm has already announced a huge number of prints available on each attraction and, when the proper time comes, the distributor who could also offer orchestra music, is going to be a mighty popular one.—FRED HINDS, Cresco Theatre, Cresco, Iowa.

He Buys Cheaply

FOUNTAIN, COLO.—To the EDITOR: I would advise small town exhibitors like myself to pass up high priced pictures regardless of what the exchanges say about their wonderful drawing power. I, for one, am willing to wait until they make the price right. I am running pictures now at $10.00 that a year ago they asked $25.00 and $30.00 for, and my patrons are very well pleased.—G. R. JOHNSON, The Fountain theatre, Fountain, Colo.

Warning!

RIDGEWAY, MO.—To the EDITOR: Several weeks ago a man by the name of C. W. Edwards came into our town representing an advertising scheme. First he came to me, as I operate the Rex theatre here. His proposition was to give me the middle space of his book to be used for my theatre program, then he went around to the merchants, bankers, etc., and collected $5.00 from them for ads., they were to have in this program. This program was to be published for one month.

This man came to town one afternoon, collected all the money in advance he could and left on the morning train, nothing has been seen or heard of him since.

Mr. Edwards claims to have once been on the Orpheum Circuit with his partner by the name of Beasley.

We are giving you this information and hope you will publish the same as we do not want to see anybody else swindled in this manner. If you have heard anything about this particular case we will appreciate hearing from you.—E. W. JOHNSON, Rex Theatre, Ridgeway, Mo.

RAYMOND PFEIFFER'S contribution this week to this department (an interesting insight into money making pictures) is published in the news section on page 43.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

Fred A. Wasgien, formerly manager of the DeGraw theatre, Brookfield, Mo., has joined the St. Louis First National office and has been assigned to territory "B" of that district.

*

Chas. T. Sears has established general offices at Nevada, Mo., from which point all business will be handled for his circuit which controls theatres in Nevada, Brookfield, Marshall and Boonville, Mo., and Parsons and Chanute, Kan.

*

J. H. Gaylord, former owner of the Lothrop theatre in Omaha, Neb., has purchased the Lyric theatre from **William Rose.** The Lyric is one of Omaha's finest suburban houses.

*

Earl Hendren has formed the Hendren Theatre Company, of which he is president, and will shortly open a new theatre in LaFollette, Tenn. Hendren also operates a theatre in Peabody, Tenn.

*

C. B. Marks of the Rex theatre, Albion, Neb., has recently installed new, thoroughly modern equipment.

*

Carl McCardy has purchased the Magic theatre at Pierson, Ia.

*

Lee Chamberlin has succeeded **Fred Wasgien** as manager of the DeGraw theatre at Brookfield, Mo.

*

Carl Powers, manager of the Empress theatre at Malvern, Ia., reports that Mrs. Powers is making a rapid recovery from the effects of her recent operation.

*

G. L. DeNune of DeWitt, Ia., has purchased of **H. L. Snyder** the Lincoln theatre at Fulton, Ill. Possession will not be given until a later date at which time DeNune plans to remodel.

*

J. E. Hayes, manager of the Grand theatre, Moberly, Mo., takes great pride in the number of unsolicited, laudatory editorials his theatre has elicited, from the local papers.

*

M. A. Sybert of the Strand theatre, Moundsville, W. Va., announces that he has contracted for all the latest Paramount releases.

*

The business men of Jasper, Mo., are to be commended for their efforts to provide their home town with the right kind of entertainment. They have leased the Liberty theatre of that town from the owner, **Vernon Nunnelly,** and are planning to make it a co-operative effort. All money over and above expenses will be turned back into the theatre in order to provide a higher class of entertainment for Jasper citizens.

*

Fred Brownlett has taken over the Opera House at Campbell, Neb.

*

The **James Building Co.** has purchased the Eastern theatre of Columbus, O This makes a total of six theatres this concern now controls.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address: "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Associated Exhibitors

Going Up, with Douglas MacLean.—Oh, boy, what a picture! MacLean actualy does better in this one than he did in "The Hottentot." It will keep your crowds in one continuous uproar from start to the finish. The first part has catchy titles and the last reel and a half has the airplane contest and it can't be beat. We struck bad roads and snow, which, of course, knocked us coo-coo. Seven reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Why Worry, with Harold Lloyd.—Some comedy. This has them all beat. Book it. —N. Russell, Russell theatre, Barnesboro, Pa.

Why Worry, with Harold Lloyd.—Pleased our audiences to an unusual degree. Some said his best, others disagreed but admitted they were delighted.—G. E. Wingreene, Capital theatre, Bismarck, N. D. —General patronage.

Why Worry, with Harold Lloyd.—A good comedy but does not measure up to "Grandma's Boy" or "Safety Last." Neither did it do the business of the former, although the producers wanted much more money for it. The giant shares equal honors with Lloyd. Although this production drew two or three times more than average business on a two days' run, there remained only $1.98 after paying film rental alone. "Why Worry" is more appropriate for the producer than the exhibitor, and before I play another Lloyd subject at such an exorbitant rental I will give the "swivel chair" artists ample time to think it over and do a little worrying themselves, as any unknown product will show a small margin of profit, whereas "Why Worry" was run at a loss. And Pathe offers expressions of regrets only. "Why Worry?" Six reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

The Destroying Angel, with Leah Baird. —This is a splendid picture. Everybody said so that saw it, but the weather was so bad very few came in, so, of course, lost, as rental was too high. Not a special. Six reels.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

Tea With a Kick, with a special cast.—Twenty-seven stars in one feature and in our opinion they do not deliver the goods that one average star usually does. A much over rated special. Will get by as ordinary program attraction.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Up in the Air About Mary, with a special cast.—A dandy comedy-drama with all kinds of action and plenty of romance. We got a brand new print from Pathe on this and it made a dandy picture. Five reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Grandma's Boy, with Harold Lloyd.—Well, I have been in the show game for eighteen years. I have seen a lot of comedies come and go, but this one is a dandy and will make money for anyone if they do not pay too much money for same. That is the fault. Exchange managers as a rule think small town theatres can almost pay city price.—F. N. Harris, Amuse theatre, Hart, Mich.—General patronage.

Grandma's Boy, with Harold Lloyd. I used the picture two days and, due to condition of print, the second day's business was lower than the first. If you can get a good print boost it, but if print can't be guaranteed, lay off.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

Trade Gets Film Facts In Reports

The motion picture trade, traditionally rich in rumor, gets film facts first from the contributors to this department. Among the timely information given out this week, first reports are printed on, among others, the following pictures:

DAY OF FAITH, THE
DANCER OF THE NILE, THE
DARING YEARS, THE
DESIRE
HER TEMPORARY HUSBAND
LUCRETIA LOMBARD
RENO
SOCIAL CODE, THE
THROUGH THE DARK

F. B. O.

Blow Your Own Horn, with a special cast.—Here is one that starts out with interest and goes along at a rapid pace and ends up with some very unusual action. Take it as a whole, the picture is better than average and makes fine entertainment. Business held up fine two days at regular admission prices. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Lights Out, with a special cast.—Good picture. If some exchanges had this picture they would call it a special and want more rental. Seven reels.—J. P. Jones, Yale theatre, Groesbeck, Tex.—Small town patronage.

The Dancers of the Nile, with a special cast.—An effort has been made here to produce an extraordinary film, but they failed to register. I would say it might get by in small towns like mine, but it should be bought at low figure. The picture evidently cost a lot of money to make, but somehow folks pan it. Personally, would say for me it provided interesting entertainment. Business good two days. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Haldane of the Secert Service, with Houdini.—Weak story. We disappointed a good crowd. We will certainly suffer on the next one we run of this star's, as our patrons went away disappointed. Six reels. —Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Can a Woman Love Twice?, with Ethel Clayton.—A very nice picture. The child does some wonderful acting. A little draggy in places, but will please about 80 per cent. A very good program offering. I find F. B. O. nice to deal with and prints are in good shape. Seven reels.—S. C. Andrews, Gem theatre, Olathe, Kans.—General patronage.

Mary of the Movies, with a special cast. —Better than we expected. Bad weather kept a lot of country people away. Good print. Do not raise admission.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

The Miracle Baby, with Harry Carey.—Very ordinary. You might get by with it and you might get lynched. My advice is, don't stay near the theatre after the show starts unless you have your hardware strapped around your waist. If Carey don't improve, back to the sage grass for him. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Desert Driven, with Harry Carey.—A very good picture with a very dramatic prison escape. Well liked by the patrons. 5½ reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Had to wait till the rental on this picture came down to meet my small town price, but am glad I gave my patrons the opportunity to see it. Didn't take much advertising; they had already read of it everywhere and filled my house. Charged fifteen and thirty cents and everyone pleased. Eight reels.—Gus N. Brown, American theatre, Mackay, Idaho.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—You couldn't ask for any better picture than this. Very cold weather knocked box office to a great extent. You can boost it to the limit. Eight reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—This is an excellent picture with many tense moments and Mrs. Reid, James Kirkwood and Bessie Love do some good acting. We have just shown it for a return date, but people did not turn out here as they should for such a picture. Every exhibitor should show this picture. Every person should see it. Film in good condition. Picture shows how the dope traffic is handled. Eight reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—This is one of the best pictures you can buy. If you haven't played it yet do it; you won't be sorry. We ran it Christmas Eve and day at full house.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—Fine production. Every house should run, if can buy it right. Paid too much here. People will be pleased with it.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

ADAMS, ROY W., Pastime theatre, Mason, Mich.
ALLEN, CLYDE, Casino, Antwerp, N. Y.
ALGUIRE, MRS. C. C., Coloma, Coloma, Mich.
ANDERSON, C. V., Oak, Oakdale, Neb.
ANDERSON, ROBERT L., Olympic, Forks, Wash.
ANDRESEN, J. W., Rialto, Cozad, Neb.
ARMENTROUT, RUSSELL, K. P., Pittsfield, Ill.
ARMISTEAD, E. A., Lyric, Easley, S. C.
BABIN, M. J., Fairyland, White Castle, La.
BARBER, CHARLES E., Electric, Tilden, Ill.
BARTLETT & SON, C. W., Majestic, Artesia, N. M.
BELL, MRS. LOLA, Queen, Lonoke, Ark.
BERGER, S. A., Star, Jasper, Ind.
BICKEL, J. C., Ruble, Logan, O.
BIERWIRTH, H. C., New Liberty, Varina, Ia.
BILLS, C. H., Opera House, Lenora, Kan.
BOLLMAN, V. G., Castalia, Castalia, Ia.
BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.
BROWN, C. L., Paramount, Elizabeth, La.
BROWNE, FRANK L., Liberty, Long Beach, Cal.
BYERLY, C. M., Rainbow, St. Paris, O.
BYERLY, S. L., Ideal, DeGraff, O.
CAIRNS, JACK, Brooklyn, Detroit, Mich.
CARTER, MRS. LINNIE M., Court, Huntington, Tenn.
CAUSEY, HUNTER, Pastime, Gloster, Miss.
CLARK, W. M., Castle, Havana, Ill.
COLLINS, E. H., Star, Humble, Tex.
CREAL, W. H., Suburban, Omaha, Neb.
CRONKHITE, C. C., Lyric, Fairview, Okla.
CROSBY & SCHWIERSKE, Rex, Colby, Wis.
DASPIT, HAROLD, Atherton, Kentwood, La.
DeBAGGIO, HARRY, Retired.
DeMORDANT, PAUL, Rialto, Blackfoot, Idaho.
DINSMORE & SONS, Majestic, Weiner, Ark.
DOWLING, ROY L., Ozark, Ozark, Ala.
EAGAN, H. J., American, Wautoma, Wis.
ELLIOTT, E. H., Palace, Lynn, Ind.
ESTEE, P. G., Retired.
EULER, J. R., Opera House, South English, Ia.
FARNSWORTH, R., Princess, Waterbury, Conn.
FOSTER, M. P., Orpheum, Harrisburg, Ill.
FOX, Mr. and Mrs. E., Princese, Obion, Tenn.
GAILEY, E. E., Crystal, Wayne, Neb.
GAUDING, HENRY W., Lincoln, Pittsburgh, Pa.
GUERIN, W. R., Grand, Paulding, O.
HARRIS, F. N., Amuse, Hart, Mich.
HELD, P. G., Sterling, Fairmont, Neb.
HESS, LESTER S., Opera House, Chapin, Ill.
HICKMAN, R. W., Lyric, Greenville, Ill.
HILTON, O. A. B., Park, Sioux City, Ia.
HINDS, FRED C., Cresco, Cresco, Ia.
HOFFMANN, PAUL B., Legion, Holyrood, Kan.
HORN & MORGAN, Star, Hay Springs, Neb.
HORNUNG, ADAM, Victor, Victor, Mont.
HUESTIS, B. F., Community, Harbor Beach, Mich.
IHDE, S. G., Photoplay, Ashland, Kan.
JENKINS, J. C., Auditorium, Neligh, Neb.
JENSEN BROS., Victory, Pauls Valley, Idaho.
JESSE, Mr. and Mrs. T. R., Idle Hour, Humphreys, Mo.
JOHNSON, O. W., Roberts, Roberts, Idaho.
KHATTAR, GEORGE, Khattar's, Sydney, N. S., Can.
KOOKER, D. A., Happy Hour, Ewen, Mich.
KUDLACEK, J. J., Swan, Swanton, Neb.
LANGACHER, CLARENCE, W., New Glarus, New Glarus, Wis.
LOWELL, BERT S., Rex, Tripoli, Wis.
LUNA, E. D., Cozy, Lincoln, Ark.
LYNCH, C. H., Gem, Peoria, Ill.
MARTIN, HUGH G., American, Columbus, Ga.
McCORMICK, B. P., Liberty, Florence, Colo.
MENDENHALL, C. A., Star, Oregon, Ill.
MEYER, FRED, Palace, Hamilton, Ohio.
MILES, A. N., Eminence, Eminence, Ky.
MILLER, C. R., Gem, Spur, Tex.
MILLWARD, VICK, Harris, Bancroft, Idaho.
MOORE, L. R., Roma, Columbus Grove, O.
MOORE, MRS. J. W., Lyric, St. Charles, Mo.
MOULTON, C. H., Bijou, Beach, N. D.
MUSSON, WALTER H., Queens, Hespeler, Ont., Can.
O'HARA, F. J., Community, Elgin, Neb.
O'NEIL, E. J., Broadway, St. George, N. B., Can.
PARKS, O. E., Strand, Perry, Ga.
PATRICK, W. D., Strand, Florala, Ala.
FEITZ, PHILIP B., Princess, New England, N. D.
PFEIFFER, RAYMOND, Princess, Chilton, Wis.
PHILLIPS, D. H., Film, Craigmont, Idaho.
PILLIOD, L. A., Photo Play, Grand Rapids, O.
PORTELL, JOSEPH G., Delray, Detroit, Mich.
POWERS, C. H., Strand, Dunsmuir, Cal.
RAND, PHILIP, Rex, Salmon, Idaho.
REA, GEORGE, Colonial, Washington C. H., O.
REDISKE, G. F., Star, Ryegate, Mont.
REYNOLDS, E. J., Liberty, Pasco, Wash.
RILEY, R. ROSS, Wigwam, Oberlin, Kan.
RITTER, G. J., Regent, Bogota, N. J.
RIVA, C. A., Pastime, Tilton, N. H.
RYAN, CHARLES H., Milford, Chicago, Ill.
SABIN, F. E., Majestic, Eureka, Mont.
SAMPLE, F. R., Schaghticoke Am. Assn., Schaghticoke, N. Y.
SCHMIDT, J. W., Grand, Breese, Ill.
SPAINHOUR, C. A., Twilight, Greensburg, Kan.
STANTON, MILLER, Pictureland, Cohocton, N. Y.
STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.
STEEL, ALEX, Princess, Strand, Farmington, Ill.
STETTMUND, H. G., Odeon, Chandler, Okla.
SUSZYCKI, A. A., Majestic, Mauston, Wis.
SWARTHOUT, E. W., Palace, Aurora, Ind.
THOMPSON, H. P., Liberty, Pardeeville, Wis.
TILLER, JACK, Temple, McCook, Neb.
TROYER, O., Lyric, Rugby, N. D.
VAN NOY, HARRY, Riviera, Starland, Anderson, Ind.
VAUGHAN, GEORGE, Grand, Dunnville, Ont., Can.
VEATCH, A. L., Princess, Morganfield, Ky.
WHARTON, E. L., Orpheum, Glasgow, Mont.
WHITE, D. A., Cozy, Checotah, Okla.
WILLIAMS, JOHN M., Park, Glen Rose, Tex.
WINTERBOTTOM, WM., Electric, Brady, Neb.

Membership application blank on opposite page.

The Fourth Musketeer, with Johnnie Walker.—Pleased a packed house, but not a good picture for Saturday. Johnnie is the ladies' favorite and he brought 'em in. Six reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Fourth Musketeer, with Johnnie Walker.—A nice little comedy-drama which should please. Picture deals with the rise of a young prize fighter. Walker a good draw card here. Six reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

Stormswept, with Wallace and Noah Beery.—Was afraid of this picture on account of the adverse reports. However, I was much surprised when I ran it. It isn't a special, but it makes a good program feature. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Stormswept, with Wallace and Noah Beery.—This is a good picture, but F. B. O. did not send it out in time and the crowd had to wait an hour for the films to come. Five reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Wonders of the Sea, with a special cast.—A real picture, entertaining and instructive. A picture that should appeal to the school children. I ran this free to all school children. The teachers said it was the best picture of educational value I have shown. Had I not given this show free I could have made some money on this one. Book this one and get your school back of it and by right exploitation it should be a box office stimulant. Six reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Wonders of the Sea, with a special cast.—Great educational feature. Business fair. Six reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Good Men and True, with Harry Carey.—Poor in every sense of the word. Everyone walked out but the help. Six reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Captain Fly-by-Night, with Johnnie Walker.—A picture that pleased for a Monday night crowd. Star well liked here, but if your patrons don't like Mexican stuff lay off this one. A little comedy mixed in is what held it up here.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Has the World Gone Mad?, with a special cast.—I think the producer must have been mad. No one liked it here. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Has the World Gone Mad?, with a special cast.—Up to January 3 this picture held the house record for 1924. Also the record for being the poorest in 1924 and maybe for 1923.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Has the World Gone Mad?, Daytime Wives.—Good program pictures and you can't go wrong on these two. Real acting and good stories.—S. H. Elias, Palm theatre, Mound City, Ill.—Genera patronage.

Daytime Wives, with a special cast.—Good picture. Pleased 90 per cent, if not better. Had many come out and say it was fine, such a good moral tone. Book and boost it; they will like it.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Understudy, with Doris May.—Fair program picture. That's all. Print was in poor condition.—Legion theatre, Holyrood, Kan.

The Bishop of the Ozarks, with a special cast.—If there is anything to this one I failed to see it. Print nothing but junk. Only broke about fifteen times. There were only a few who saw it, thank God.—Paul J. Durbin, Majestic theatre, Perry, Ill. Small town patronage.

The Snow Shoe Trail, with Jane Novak.—Very poor picture. No story. A few good snow scenes, but that's all. Leave it alone. We got a dark print.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

Desert Driven, with Harry Carey.—This is the best Harry Carey I've yet run since he left Universal.—C. F. Krieghbaum.

Paramount theatre, Rochester, Ind.—General patronage.

The Third Alarm, with Ralph Lewis.—Lives up to all that has been said of it. Good crowd.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

The Third Alarm, with Ralph Lewis.—A dandy picture with wonderful story and fire scene. A good bet for small towns. Did not do the business I expected on account of the 30 below zero weather. Will bring picture back this summer.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

The Third Alarm, with Ralph Lewis.—This star is new here, but this picture went over here, not as a box office attraction, but as pleasing to all who saw it. No kicks on this one. To me a picture that satisfies is what I want. Would rather play a picture to a small house and have them satisfied than to S. R. O. and go away dissatisfied, which I have done. I got this print out of the St. Louis office and it was not junk. I don't believe the F. B. O. is on the downward path, as I have read reported in these columns. F. B. O. has always treated me square. Try them and see. Seven reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

The Third Alarm, with Ralph Lewis.—A very good picture. Drew well, but F. B. O. wants too much for their pictures. Lost money. Print fair. Seven reels.—L. Johnson & K. Harwood, Beaver theatre, Spencer, Idaho.—Small town patronage.

In the Name of the Law, with Ralph Lewis.—My patrons enjoyed this picture. Ran two days, good business. I call it a good program picture and print I received was in good condition. Seven reels.—Gus N. Brown, American theatre, Mackay, Idaho.—General patronage.

In the Name of the Law, with Ralph Lewis.—Here is a good strong feature for the general audience which should go over well anywhere. Has some particularly strong dramatic situations and holds the interest of the patrons. Print was not in the best of condition. Six reels.—G. E. Johnson, Paramount theatre, Gibbon, Neb.—Small town patronage.

What No Man Knows, with Clara Kimball Young.—We showed this picture for two days to good business and had many favorable compliments. Not very new but doesn't have to be. Six reels.—Amsberry & Leuzinger, Carthage theatre, Carthage, S. D.—Small town patronage.

The Canyon of the Fools, with Harry Carey.—A good picture with plenty of thrills. Action and suspense. Six reels.—P. E. Packwood, Packwood theatre, Wyaconda, Mo.—Small town patronage.

Westbound Limited, with Ralph Lewis.—As good as "The Third Alarm." Pleased 95 per cent. Two big days.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

The Kick Back, with Harry Carey.—This is a good picture and has plenty of action. Six reels.—P. E. Packwood, Packwood theatre, Wyaconda, Mo.—Small town patronage.

Fox

The Governor's Lady, with a special cast.—How Fox can list this as a special is beyond us. Had we seen before buying, we would have left it alone.—G. E. Wingreene, Capitol theatre, Bismarck, N. D.—General patronage.

Cupid's Fireman, with Charles Jones.—This a good program picture. However, we prefer to have Charles Jones in Western pictures. Five reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

Eyes of the Forest, with Tom Mix.—Good picture and print in good shape, but price all out of reason. Will force small town shows to leave Fox pictures out unless they get right with prices. Six reels.—J. P. Jones, Yale theatre, Groesbeck, Tex.—Small town patronage.

North of Hudson Bay, with Tom Mix.—A great picture for general patronage. All present loud in praise. Six reels.—Lyric theatre, Earlville, Ill.—General patronage.

Does It Pay?, with Hope Hampton.—Didn't have the crowd I expected, but a very satisfactory picture to those who saw it. Mostly new players and all took their parts well.—Edith R. Lawrence, Vogue theatre, Vernal, Utah.—Neighborhood patronage.

No Mother to Guide Her, with a special cast.—The best of all the Fox specials this year. Absolutely a knockout story, well worth an increase in admission. Will please all classes. Eight reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—Mix always a good card. This one O. K.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

St. Elmo, with John Gilbert.—In my opinion, not a special but pulled them in and pleased them. Six reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

Hell's Hole, with Charles Jones.—Pretty fair and seemed to please. Lots of action and rather novel plot with dream ending. However, I'm prejudiced against dream endings and house can't grow warm towards this otherwise good picture. Six reels.—F. Schlotterbeck, Elph theatre, Altamont, Ill.—Small town patronage.

South Sea Love, with Shirley Mason.—A good program picture. Shirley Mason is a favorite here, to just a good average business. Nothing big. I am sorry we are not going to have more of her program pictures

Middle West Foremost in Enrollments of the Week

This is the first attempt I have ever made to write a letter to "Exhibitors Herald," although I have been a reader of this interesting publication for many years and have found it to be the most beneficial of any trade paper.

Have made very few reports during the past year, but will start the New Year right by joining the "Herald Only" Club and mailing my reports regular.—RAYMOND PFEIFFER, Princess theatre, Chilton, Wis.

Please enter us in the "Herald Only" Club. I have been a reader of your paper but a short time, but find it better than any of the other trade papers I have seen so far.

Will try to give a report on all that we run from now on, as I find it gives us a good line on the pictures that we have shown in the past.—PAUL B. HOFFMANN, Legion theatre, Holyrood, Kan.

Put me down on the "Herald Only" Club Roster with all the rest of the "movie maggots." When I first stepped into the shoes of the managership of this theatre, I subscribed for the "Herald" and it has been the "Herald Only" ever since. Many complimentary copies of other publications have been sent to me, but my belief is that one copy of the "Herald" is worth at least half a dozen copies of the others altogether.

I'll line up with Alex Steel of Farmington, Ill., on the "report on every picture" system. I do think, however, that some of the exhibitors, instead of reporting pictures as "with a special cast," should give the name of at least one of the principals. It makes it a good deal easier for the next fellow who watches "What the Picture Did For Me" when making his selections.—PHILIP B. PEITZ, Princess theatre, New England, N. D.

NOTE: Enrollments this week bring the club membership to 116.

Mr. Pfeiffer's letter, beginning as above, is published in full in the news section. His reports appear in the regular columns and a special contribution is presented in "The Theatre."

"Herald Only" Club Favorite Star Contest developments are recorded on subsequent pages.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

this year. Then, too, she is mighty good to look at. Five reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

South Sea Love, with Shirley Mason.—This is just another of those so so program pictures. Shirley Mason badly miscast. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

South Sea Love, with Shirley Mason.—Played this one to S. R. O. This star is well liked here. Used Al St. John in "Slow and Sure" and my patrons went out satisfied. If your patrons like Shirley this will please them. Five reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Monna Vanna, with a special cast.—If you want a high class picture, this is the one. Real acting, wonderful scenes, but if your audience wants common pictures, stay off this one.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

Monna Vanna, with a special cast.—Like all foreign made pictures, a positive "flop." Showed to poorest second night since I have been an exhibitor. Lots of people in the cast, and then some more, big scenes, but not at all satisfactory. Would say that it pleased about 40 per cent, of what few saw it. Nine reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

Monna Vanna, with a special cast.—I hardly know what to say about this. One person said, "It's the dumbest thing I ever saw." While another said, "A good picture." I would rather have seen an American cast in this. It is about two reels too long and about half the sub-titles are needless. Nine reels.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Grail, with Dustin Farnum.—A good program picture. Five reels.—L. Deyo, Mier's theatre, Schoharie, N. Y.—General patronage.

The Grail, with Dustin Farnum.—This and "The Man Who Won" are about as poor as they could make.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

If Winter Comes, with Percy Marmont.—In our opinion one of the very best pictures of the year. Drew well.—G. E. Wingreene, Capitol theatre, Bismarck, N. D.—General patronage.

If Winter Comes, with Percy Marmont.—Percy Marmont's work splendid. Scenes beautiful. Some of my patrons raved over it, others knocked it. Pleased about 60 per cent. Played it day and date with Loew's Palace, Memphis, Tenn., to awfully poor business. Picture entirely too slow and too long. Wears one out before the end. Twelve reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

Exiles, with John Gilbert.—A very fine feature. Print in first class condition. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Exiles, with John Gilbert.—This was a very good picture and followers of this star were well pleased. Had good business and played this picture on an off night. If your patrons like Gilbert this one will please them.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

The Silent Command, with Martha Mansfield.—Another one of the Fox specials. It's special by all means and not by name. You can't go wrong on this one and you can raise your admission.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

The Silent Command, with Martha Mansfield.—A real good one. More comments than any picture in a long time. Will please all classes and leave a lasting impression. Fox has the specials this year and advertising that gets the business. Their paper is far ahead of the times. Brother exhibitors, if you are not shackled to the crown of stars and a slave to national advertising, get this one. It did excellent business with "Adam's Rib" as opposition, and you old timers know what that means. Eight reels.—F. Schlotterbeck, Elph theatre, Altamont, Ill.—Small town patronage.

The Silent Command, with Martha Mansfield.—Great. Don't be afraid of this one. All the characters good. Eight reels.—Lyric theatre, Earlville, Ill.—General patronage.

The Silent Command, with Martha Mansfield.—Two days, Jan. 3-4, to very poor business. A very good picture. Cold snap. Eight reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Big Dan, with Charles Jones.—A fair program picture. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Big Dan, with Charles Jones.—Very good. Fair business one day. Six reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Big Dan, with Charles Jones.—While this is not a Western picture, it is one that will please a "Western crowd." A good clean, fast action picture that wil make the kids yell. A good Saturday bet. Six reels.—S. C. Andrews, Gem theatre, Olathe, Kans.—General patronage.

Skid Proof, with Charles Jones.—Wally himself could not have done better. Drew a good audience and favorable comments.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

Skid Proof, with Charles Jones.—Good picture but not the star's best by any means, but pleased 90 per cent. Drew fairly well for two days. Fox has the pictures and don't hold you up on prices. Six reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

Soft Boiled, with Tom Mix.—Very good picture that pleased our patrons.—G. E. Wingreene, Capitol theatre, Bismarck, N. D.—General patronage.

Soft Boiled, with Tom Mix.—Tom Mix, I've always admired you, even if you do cost a few extra iron ladies. You are in a class by yourself, but I thought you would be a fizzle at anything but a cowboy. Your work in "Soft Boiled" ranks you as an all around artist. Boys, this picture is good enough to show in any theatre. It's the funniest thing you ever have seen. Mailed cards reading, "Are you a hard boiled——? Then get 'Soft Boiled.'" Filled blank space after "hard boiled" with profession or sex, like doctor, business man, lady, etc., and you ought to have seen the big hard boiled audience that came to get soft boiled. It broke records against medicine show and basket ball game. Seven reels.—F. Schlotterbeck, Elph theatre, Altamont, Ill.—Small town patronage.

Times Have Changed, with William Russell.—Best Russell picture in some time. Everyone satisfied. This one is better than "Alias the Night Wind." Five reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

The Buster, with Dustin Farnum.—The best Dustin ever made. Give us a little comedy mixed with the Western and we can please them all. Book and boost it for a Saturday picture. Good print, which was unusual for Fox. Six reels.—E. P. Selz, Queen theatre, Pilot Point, Tex.—General patronage.

Bucking the Barrier, with Dustin Farnum.—Nothing great about this one. Had some very pretty scenery, but it takes more than that to please nowadays. Farnum as a rule very good star, but they put him in a mighty poor one here. Print in good condition. Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Gun Fighter, with William Farnum.—Very good. A typical William Farnum picture. Don't be afraid of it. Six reels.—Lyric theatre, Earlville, Ill.—General patronage.

The Footlight Ranger, with Charles Jones.—Patrons well pleased. Not a Western; so much the better. Pleased 100 per cent. Picture clean as a crystal. The best picture Mr. Fox ever sent me. Thanks to you, Mr. Fox. Five reels.—Roy D. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Lone Star Ranger, with Tom Mix.—Tom Mix is my greatest drawing card, and in a Zane Grey story, I had the best attendance in some time. This production certainly registered 100 per cent with the public here. Six reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

The Lone Star Ranger, with Tom Mix.—Go to the limit on this one. Broke house records. A real story and a real star for it. You can't go wrong on this. Six reels.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

The Lone Star Ranger, with Tom Mix.—Mix was down and out with me, but this brought him back. The kind my patrons like. Don't need to worry. They'll go out pleased.—Edith R. Lawrence, Vogue theatre, Vernal, Utah.—Neighborhood patronage.

Boss of Camp 4, with Charles Jones.—Played this Christmas Eve and had smallest Monday crowd in a year. Fair action picture.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

The Madness of Youth, with John Gilbert.—Fair picture. Pleased 50 per cent. Billy Dove puts the picture over. Five reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Rough Diamond, with Tom Mix.—Good. Tom always does something worth while.—W. T. Henderson, Alvo theatre, Medford, Okla.—Neighborhood patronage.

Without Compromise, with William Farnum.—Poorest Farnum that we have had in a long time, with one of the poorest prints. Six reels.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

Without Compromise, with William Farnum.—Very good Western. However, William Farnum don't draw for us any more on account of the pictures he has made in the last two years. We all know they have been poor. Six reels.—E. P. Selk, Queen theatre, Pilot Point, Tex.—General patronage.

Snowdrift, with Charles Jones.—Good picture. This story pleased our audience 100 per cent. One of the best outdoor pictures we ever played. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Snowdrift, with Charles Jones.—Good

Gets Many But Reads The Herald

I take several trade papers but read the "Herald."

"What profit a man" if he take them all, then fail to read "What the Picture Did For Me"?

JOHN F. REES,
Regal theatre,
Wellsville, Mo.

NOTE: Mr. Rees' letter in full is presented in "The Theatre" this week.

EXHIBITORS HERALD,
Chicago, Ill.
Favorite Star Editor:
I nominate
.....
for the "Herald Only" Club Favorite Star Contest.
(Signed) .....
.....
.....

Northern feature. Liked here Five reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Snowdrift, with Charles Jones—Good picture, but came on a bad cold night. Five reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Truxton King, with John Gilbert.—Good show. Business bad. Cold. Six reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Truxton King, with John Gilbert.—Fine picture that drew a little extra business on account of people having read the book. Six reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Three Jumps Ahead, with Tom Mix.—Very good. Better than "Catch My Smoke." Eight reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

Three Jumps Ahead, with Tom Mix—This is fair for Mix. He gets away with a nice jump that pleased most of my patrons. Mix no good for us at the B. O. as he costs us too much. Six reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Just Tony, with Tom Mix.—Would have been a 100 per cent picture if parts hadn't been missing. Why not give us better prints? Tony does his stuff in this picture. Five reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Just Tony, with Tom Mix.—Boys, here's a prize if you can get a good print. Six reels.—Thos. Crawford, Strand theatre, Griswold, Iowa.—General patronage.

Stepping Fast, with Tom Mix.—Ran "Stepping Fast" on Friday night of Christmas week, and had the biggest crowd of the week. A dandy picture. Six reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Brass Commandments, with William Farnum.—Did not see this one, but all my patrons raved about it being a good one. Box office in this town is nil just at this time of the year. You cannot go wrong on Bill Farnum at any time, and any other Fox Western. We are tired of playing costume stuff and getting left with a dark house. Six reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

Good Bye, Girl, with William Russell.—A dandy comedy-drama. Best of this star yet. Five reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Shirley of the Circus, with Shirley Mason.—Extra good. Biggest Saturday crowd in a long time. Shirley Mason is a little dear in any picture and had an excellent opportunity in this. Mailed cards saying "Barnum said the greatest show on earth was coming to town. We can't exaggerate that one bit," and they came in droves to the big circus. Five reels.—F. Schlotterbeck, Elph theatre, Altamont, Ill.—Small town patronage.

A California Romance, with John Gilbert.—A very good picture but not up to Gilbert's standard. No kind of a costume play will please my patrons. Pleased about 50 per cent. Five reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

The Great Night, with William Russell.—Best Russell picture I have shown and pleased a larger majority than his pictures are accustomed to. Five reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

In Arabia, with Tom Mix.—Tom Mix pleases better in the regular cowboy roles. He can put them over big and ought to be in 'em. Fox's film is always in very poor shape. Five reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

Lovebound, with Shirley Mason.—A dandy little program picture that pleased those who saw, but as we only took in $14.70 I can't say much for Miss Mason as a drawing card. Print in good condition. Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Love Gambler, with John Gilbert—Fine picture. This boy Gilbert draws fine crowd for us. Next to Mix he is our "meal ticket." All his pictures are good and Fox service and prints are hard to beat. Five reels.—Fred Boeselager, Opera house, Hilbert, Wis.—General patronage.

Boston Blackie, with William Russell.—Above the average of this star. Fair business. Five reels.—Geo. F. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Oathbound, with Dustin Farnum.—Too weak for such a blustering actor as Farnum. Hero does nothing. The detective was a joke, yet the boat and auto races made it interesting. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

Calvert's Valley, with John Gilbert.—Pretty punk. Condition of film miserable. Fox has badly mistreated us in the condition of films all along. We are "off" of him. Five reels.—Fleming & Byrum, Seneca theatre, Blakely, Ga.—Neighborhood patronage.

Catch My Smoke, with Tom Mix.—Up to Mix standard, good, and once more Tony, the horse, is starring. Book it and boost it. Had last round of first series of "Leather Pushers" and one reel comedy, which made a complete program. Charged fair admission, got a full house and everybody satisfied. Five short reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

The Roof Tree, with a special cast.—This is a very good one but has not the pull power. I lost money on this one. Fair acting, but did no good for me.—Amuse theatre, Hart, Mich.—General patronage.

First National

Her Temporary Husband, with Owen Moore—Excellent picture. Better than stage play. Extremely funny. Box office flat. Some said too much foolishness. Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Flaming Youth, with Colleen Moore—A box office picture. With plenty of advertising and a prologue, will get you money. I had local girl who has been in New York dancing to give Classic Waltz in ballet costume and Buck and Wing dance.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

Flaming Youth, with Colleen Moore.—This was a good attraction at the box office and I believe it satisfied all who viewed it. It is a drama of sensation seeking society girls. Colleen Moore is the young flapper. Elliott Dexter, Myrtle Stedman, and Sylvia Breamer in the cast. Nine reels.—Chas. H. Ryan, Milford theatre, Chicago, Ill.—Neighborhood patronage.

Dulcy, with Constance Talmadge.—Some exhibitors gave this picture a punk name. I had real good business on this and everyone was well pleased. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

The Age of Desire, with Myrtle Stedman.—An entertaining picture of its kind with a good cast of players, although not one that can really be featured as a box office magnet. The picture will surely satisfy if you can get them in to be satisfied. Five reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Age of Desire, with Myrtle Stedman.—A fair little program picture. Exhibition value should be about 2, but is sold on 3½ basis. Clean and usual. Six reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Domestic Relations, with Katherine MacDonald.—A good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Refuge, with Katherine MacDonald.—Now, here is one of the best program pictures we have played in some months. No business, of course (you know why), but there should have been—the picture deserves it. Mythical kingdom story, and a very good one. The star does the best work of her career in this one. Six reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Bad Man, with Holbrook Blinn.—Very much disappointed in this one. Nothing more than a light comedy-drama. Six reels.—A. L. Cox, Reynolds theatre, Union City, Tenn.—Small town patronage.

The Bad Man, with Holbrook Blinn.—

Eleven Candidates Chosen In Favorite Star Contest

Eleven candidates have been named to date in the "Herald Only" Club Favorite Star Contest. Entries, listed in order of nomination, are as follows:

LOUISE FAZENDA
CORINNE GRIFFITH
VIOLA DANA
CLAIRE WINDSOR
ELAINE HAMMERSTEIN
SHIRLEY MASON
LOUISE LORRAINE
NORMA TALMADGE
GLADYS WALTON
LILA LEE
GLORIA SWANSON

Nominating speeches, illustrated with portraits of stars named, are published upon subsequent pages.

Club members entering candidates to date are, in order of entry, William H. Creal, V. G. Bollman, J. C. Jenkins, Russell Armentrout, H. P. Thompson, F. J. O'Hara, R. Ross Riley, E. Gailey, P. G. Estee, Walter H. Musson and George Rea. A second nomination of Corinne Griffith has been received from Charles H. Ryan, Milford theatre, Chicago.

When nominations are closed a special ballot will be provided and the winner determined by count of votes cast.

Norma Talmadge Gailey's Favorite Star Candidate

So J. C. Jenkins has gone back to his old love, eh? He told me he had nominated his Viola to compete with all the others, and wanted my support. Ha ha!

A prize fighter says, "The bigger they are the harder they fall," and the women say, "The older they are the harder they fall," and I believe J. C. sure did shoot the chutes when he comes back and nominates Viola after seeing the pictures Philip Rand had published in the "Herald." I know it is the true Christian spirit to "Let No Man Put Asunder," but where is this Westerner's pride?

Believe me, I have used fish lure to catch the big ones with, but I have never heard fish talk used to cop the movie queens with, but in this game I understand it is the original ideas that bring home the bacon, so Phil just eased one over on J. C., and still J. C. won't give up his first love.

But he will after the contest.

If nominations are still in order, just park Norma Talmadge's name right next to Viola's, and then listen to J. C. rave.

What's happened to Rand?

E. GAILEY,
Crystal theatre,
Wayne, Neb.

NORMA TALMADGE, First National star, E. E. Gailey's candidate.

Good. Give us more like it. Did not draw. Seven reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo. —Small town patronage.

The Bad Man, with Holbrook Blinn —A very pleasing comedy which everyone can enjoy. Different from the general run. If First National could only be made to see that getting their name on a film as many times as possible is not especially good advertising, their pictures would please better. Soon they will be having the actors say, "This is a First National picture," as the first sentence in each dialogue.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—Great. Pleased all who saw it. A riot of fun. Eight reels. —L. J. Burkitt, Lyric theatre, Morrison, Ill. General patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—Very clever and should please any comedy-drama loving audiences. Characters were a scream. Eight reels.—A. L. Cox, Reynolds theatre, Union City, Tenn. Small town patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—A great picture. Has everything, laughs, chuckles, pathos, action and heart interest. You can't go wrong on this one. It will please 100 per cent.—Frank L. Stannard, Liberty theatre, Long Beach, Cal.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—A 100 per cent picture. Go after it.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

The Scarlet Lily, with Katherine MacDonald.—We hid as they went out at the end of the show. 'Nuff sed. Six reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Slippy McGee, with a special cast.—I was really surprised at this one. Better than I had expected. It will pass as a good program picture. Seven reels.—Crystal theatre, Pattonsburg, Mo.—General patronage.

The Brass Bottle, with a special cast.—Why do they want to make such pictures as this? Everyone walked out before it was over. Just a lemon, that's all. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

The Brass Bottle, with a special cast.—Very ordinary entertainment. It was done elaborately, but was wasted on this picture. Pleased about 40 per cent. Seven reels.—L. J. Burkitt, Lyric theatre, Morrison, Ill.—General patronage.

Trilby, with Andree Lafayette.—Ordinary picture. Did not please here. Seven reels. —L. J. Burkitt, Lyric theatre, Morrison, Ill.—General patronage.

The Huntress, with Colleen Moore.—Fine picture. Story good. Photography good. Business fair. Cold and snow. Our Gang in "Pleasant Journey" very good. People like them. Six reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

The Wanters, with a special cast.—Didn't get the money. Too many jazz stories.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

Ashes of Vengeance, with Norma Talmadge.—One of the best pictures I've ever shown. Patrons enthusiastically endorsed it. Ten reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

The Voice from the Minaret, with Norma Talmadge.—If they like geiser-like gushes of love, give this to them. A few of the love stricken young ladies sighed themselves into tranquillity over this, but the vast majority said, "Punk." It is a tale of "impassioned love on desert wastes," which the small minority will think is fine and the great majority will grunt in despair. It did not go over here. Took the customary loss on Norma pictures. Seven reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Girl of the Golden West, with a special cast.—Neither my audience nor I cared for this. First National has many pictures better than this at lower price. Six reels.—Geo. R. Johnson, Fountain theatre, Fountain, Colo.—Small town patronage.

The Girl of the Golden West, with a special cast.—Very good for the kind. Good small town picture. Seven reels.—Lyric theatre, Earlville, Ill.—General patronage.

Penrod and Sam, with Ben Alexander.—With an Our Gang comedy, the kids were in paradise, and the older folk seemed to enjoy it, too.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

Penrod and Sam, with Ben Alexander.—A splendid entertainment. Cast wonderful. My patrons told me.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Penrod and Sam, with Ben Alexander.—Another good picture that pleased patrons. Let us have more of these splendid pictures. No one will make a mistake in this one. Book it and boost it. Seven reels.—W. Paul Marsh, Community Hall theatre, Winamac, Ind.—General patronage.

Penrod and Sam, with Ben Alexander.—A pleasing picture for both old and young. The cast is wonderful and the kiddies do some mighty good work. Book and boost it; will please at least 90 per cent.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Penrod and Sam, with Ben Alexander.—Fine picture. Good business. Liked two nights. Business better second night. Seven reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Her Reputation, with May McAvoy.—Not a big special but a good picture.—Hobson S. Johnson, Grand theatre, Thomasville, Ga. —General patronage.

Circus Days, with Jackie Coogan.—Extra good picture. Pleased 100 per cent. Wish we could get more of this type of picture. People want the better class pictures. Seven reels.—W. Paul Marsh, Community Hall theatre, Winamac, Ind.—General patronage.

Circus Days, with Jackie Coogan.—All reports placed this above "Daddy," but we were disappointed, as it was not the picture "Daddy" was. Good entertainment. Played to good business.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Scars of Jealousy, with Frank Keenan.—A darn good picture that went over big and pleased all who saw it. Would rate this one 90 per cent. Business very poor on account of a skating and curling rink operated by the city. Hard competition on show night. Film good shape.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

Scars of Jealousy, with Frank Keenan.—If you get them in it will please. It fell flat for me, but I suppose on account of title. Print in good condition. Seven reels. —W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Scars of Jealousy, with Frank Keenan.—I consider this one a real picture, and some of them told me it was. I like the majority of First National's, but they price them too high for me to play them as often as I would like. Seven reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Scars of Jealousy, with Frank Keenan.—This is what I call an "audience picture." Not a huge showing of massive sets, no blaring of publicity horns, but Thos. Ince had a story to tell, and it was splendidly done. Patrons were enthusiastic in their praise. Story, direction, acting, everything a great relief from the "machine made" pictures we are so often forced to bore our audience with. I'm for you, Mr. Ince. Stay with us.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

Within the Law, with Norma Talmadge. —As all of the Norma Talmadge produc-

tion, Al. Book it Eight reels. Lyric theatre, Earlville, Ill.—General patronage

The Sunshine Trail, with Douglas MacLean.—A regulation MacLean picture, which means that it is good, clean and 100 per cent entertainment. Five reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal. —General patronage.

The Isle of Lost Ships, with a special cast.—I consider this a real good picture. Had many favorable comments on this. Print was in bad shape Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Wandering Daughters, with a special cast.—A very good picture for all the family. Six reels.—Lyric theatre, Earlville, Ill.—General patronage.

Penrod, a Marshall Neilan production.—Very good. Just the kind that is needed at times. Fine print. Eight reels.—Thos. Crawford, Strand theatre, Griswold, Iowa. —General patronage.

Penrod, a Marshall Neilan production.—Great picture. Made money on it. One of Freckle's pictures with a kick to it Great to the last fade out. Eight reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Lonely Road, with Katherine MacDonald.—Just fair, for the star is not popular here. Eight reels.—Lyric theatre, Earlville, Ill.—General patronage.

Mighty Lak' a Rose, with a special cast —Played this Christmas night to a very appreciative audience. It is a slendid picture and well acted. Eight reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

Mighty Lak' a Rose, with a special cast. —Well acted by a capable cast, but the happy denouement comes so late that you have given up all hope of it. Pleased 80 per cent.—E. W. Swarthout, Palace theatre, Aurora, Ill.—General patronage.

Mighty Lak' a Rose, with a special cast. Just what all other exhibitors have said about it. Pleases 100 per cent. They don't make them any better. I had a violinist that followed the cue sheet quite closely and it surely helped. Film in good condition. Business just fair on account of extremely cold weather. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

The Song of Life, with a special cast.—A very good picture and true to everyday life. Why don't they all make pictures true to life, instead of this impossible stuff? This, I would say, was 30 per cent entertaining. Used Kinograms with it and made a nice program.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage

The Hottentot, with Douglas MacLean.—You have read the story in every issue, so we'll not repeat it.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

The Hottentot, with Douglas MacLean.—Oh, boy! This is sure a dandy race track story. Comments plenty. Book it. Seven reels.—Crystal theatre, Pattonsburg, Mo.—General patronage.

The Hottentot, with Douglas MacLean.—Might have been good once upon a time. We did not get enough of it to be able to judge. First National is sure the bunk for prints.—Anderson Amusement Co., Grand theatre, Dell Rapids, S. D.—General patronage.

Star Dust, with Hope Hampton.—Fair program picture. Six reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans. —Small town patronage.

My Boy, with Jackie Coogan.—Good for young and old. Also had Keaton comedy, "The Boat," and we all had a good laugh. Five reels.—Thos. Crawford, Strand theatre, Griswold, Iowa.—General patronage.

My Boy, with Jackie Coogan.—This picture got out a good attendance two nights and was pleasing to all, especially to the youngsters. It's good. Film in good condition. Five reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

My Boy, with Jackie Coogan.—Splendid acting on part of Jackie but not a special. Will please some. Five reels.. Fair print. —Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Hurricane's Gal, with Dorothy Phillips.—By all means, go after this strong. Worth a raise in admissions. It will back up anything you say for it. Eight reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

Hurricane's Gal, with Dorothy Phillips—A mighty good action picture of sea life that was well liked by nearly everyone of my patrons. Eight reels.—M. A. Manning, Opera house, Baldwin, Wis.—Town and country patronage.

Hurricane's Gal, with Dorothy Phillips.—A fine picture but had no box office value. Very poor crowd. Picture pleased, but lost money for us. Eight reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

Fury, with Richard Barthelmess.—Very good sea story to fair sized audience.—Goodwin & Hilton, Fark theatre, Morningside, Iowa.—Neighborhood patronage.

Fury, with Richard Barthelmess.—This picture very good and will get over where Barthelmess is well liked. However, at times there is a little too much brutality. Gish fine in this one. Film in fine shape. Nine reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Seventh Day, with Richard Barthelmess.—Good program.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Seventh Day, with Richard Barthelmess.—A good picture but not to be compared with some of his other productions. Seven reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Seventh Day, with Richard Barthelmess.—This once lacks a whole lot of being in the class of "Tol'able David" and did not go over well for me. Print in excellent shape. Six reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Daddy, with Jackie Coogan.—Here is Jackie's best picture, and everyone told me so. Pleased all. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La. —General patronage.

Daddy, with Jackie Coogan.—"Daddy" Coogan, you are just all right. Believe you concocted this story. Personaly, I believe it is the best of Jackie's offerings as a star—and that is declaring considerable. It is much more dramatic than his previous efforts, yet this only enhances the genius of the star. If the box office is any criterion (and it is), patrons liked this better than any previous ones. It's great. Six reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Daddy, with Jackie Coogan.—Pleased old and young and especially the young. A clean, wholesome little playlet of a picture. Five reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Daddy, with Jackie Coogan.—The best Coogan we have ever run. Shown on Christmas night to good business. Six reels.—Geo. F. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Minnie, a Marshall Neilan production.—This was a good picture, but people here like Leatrice Joy in dressed up pictures. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Minnie, a Marshall Neilan production.—Only fair entertainment. Some good comedy and just a little raw in spots.—D. A. Kooker, Happy Hour theatre, Ewen, Mich. —Small town patronage.

Minnie, a Marshall Neilan production.—An exceedingly good program picture. Because of the novelty of the story, it gave entire satisfaction. It has many touches of good comedy. Theme of this picture will particularly please the exhibitor who is tired of the hackneyed type of story. Six reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

The Bond Boy, with Richard Barthelmess.—A fair program picture. Not as good as some of his other pictures. Average Sunday business.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

The Bond Boy, with Richard Barthel-

Gladys Walton Nominated By Estee; May Visit Her

Please keep me on the list as a "Herald Only" Club member, although we have today disposed of our theatre, the Fad, to Mr. Gilbert Gullick and Miss Della Gullick of this city. Have already advised them to subscribe to the "Herald."

I will doubtless be back in the business soon again, although am going to try my hand at writing one more and may do Phil Rand's stunt—a Hollywood trip—also. By the way, though, if we are photographed with any of the screen beauties, we are going to try and have the happy event occur with Miss Gladys Walton; not saying a word as to the many charms of the fair Viola of Phil's dreams.

I nominate Miss Walton for the "Herald Only" Club Favorite Star Contest.

P. G. ESTEE,
Fad theatre,
Brookings, S. D.

GLADYS WALTON, Universal star, P. G. Estee's candidate.

Canadian Exhibitor Names Lila Lee for Star Honors

I note these exhibitors South of me are slow in entering their favorites, so I am entering a dark horse from Canada, which I think will beat anything yet entered by several lengths.

I hereby enter Miss Lila Lee as my favorite in the "Herald Only" Club Favorite Star Contest.

WALTER MUSSON,
Queens theatre,
Hespeler, Ont., Canada.

LILA LEE, Paramount star, Walter H Musson's candidate.

mess.—Consider this a first class picture. Ought to please any audience. Will stand boosting. The best one with Barthelmess we have had, although very good in other pictures. Seven reels.—Geo. R. Johnson, Fountain theatre, Fountain, Colo.—Small town patronage.

One Clear Call, with a special cast.—Oh boy! Here is a picture. Old, but a moral that will last fine. Seven reels.—Thos. Crawford, Strand theatre, Griswold, Iowa,—General patronage.

One Clear Call, with a special cast.—Here is a real good story put on with a good cast that gave an intelligent interpretation of a very interesting tale, that did not drag and hold the people from start to finish. It pleased 100 per cent plus here. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Eternal Flame, with Norma Talmadge —A dandy picture, but Norma means nothing to my box office. She certainly produces the goods, but what's the use if they don't want to see her? Eight reels. —Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Primitive Lover, with Constance Talmadge.—A fine picture. Pleased everyone. Was bought right. Six reels.—Geo. R. Johnson, Fountain theatre, Fountain, Colo.—Small town patronage.

The Cave Girl, with Teddie Gerard.—A dandy Northern picture with plenty of action and romance. Five reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan —Small town patronage.

Scrap Iron, with Charles Ray.—Fair picture with a good scrap in it. My patrons don't seem to care for Ray. The ending on this one is cut too short. I lost money on it. Seven reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

What a Wife Learned, with a special cast.—Fair. Don't go too strong on it. Six reels.—Lyric theatre, Earlville, Ill.—General patronage.

Bellboy 13, with Douglas MacLean —This and "Love Nest" kept them laughing for an hour and a half. Films in fine shape and rental reasonable. About a year old. Since we have been placed in F. N.'s Denver territory the service has been fine and we're strong for F. N.—Fahrney & Elson, Electric theatre, Curtis, Neb.—Small town patronage.

Man, Woman, Marriage, with Dorothy Phillips.—A wonderful picture with a poor title. Paid too much for it, but many said it was the best picture they ever saw.—Welty & Son, Mid-Way theatre, Hill City, Kan.—General patronage.

The Primitive Lover, with Constance Talmadge.—Pleasure to run such. Also, good print. All pleased. 6,172 feet.—Thos. Crawford, Strand theatre, Griswold, Iowa. —General patronage.

Kindred of the Dust, with Miriam Cooper. —Exceptionally pleasing picture. Weather very cold and had poor attendance but picture pleased. Eight reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

The Dangerous Age, with a special cast. —Splendid. One of the best I ever saw. Book it and boost it.—E. W. Swarthout, Palace theatre, Aurora, Ind.—General patronage.

Slander the Woman, with Dorothy Phillips.—Fairly good Northern and got us by nicely on Friday and Saturday. Phillips away off on this picture as she usually is a great drawing card for us. Seven reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Tol'able David, with Richard Barthelmess.—This is an exceptional picture from beginning to end. Acting, direction, photography, settings excellent. Sustains 100 per cent interest. This is old, but as good as new and cheap. You should show it. Films in good condittion from Minneapolis exchange. Eight reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

Blind Hearts, with Hobart Bosworth.—Saw one report on this old one. Needed a filler. Bought this right. Result was, heard more expressions of approval on this one than have had on one in a long time. Played it following a "special" and gave more satisfaction with it than with the special. Six reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Brawn of the North, with Strongheart.—Exceptionally pleasing picture. One that is a sort of novelty. Somewhat out of the regular run of things and is sure to please. Eight reels. Film only fair.—Miller & Wilcox, Lake View theatre, Lake View, Iowa. —General patronage.

The Half Breed, with Wheeler Oakman. —Very poor. Failed us miserably, even as a regular program picture. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Love or Hate, with Norma Talmadge.—Absolutely the worst Norma was ever in. Too much coarse in it. End of show gone, did not have any ending; just quit.—W. T. Henderson, Alvo theatre, Medford, Okla. —Neighborhood patronage.

Woman's Place, with Constance Talmadge.—The poorest thing we have had on the screen for some time. Lay off this, as it is the bunk. Very poor film. Six reels.—Howe & Frailey, Liberty theatre, Cowden, Ill.—General patronage.

Goldwyn Cosmopolitan

Reno, a Rupert Hughes production.—Rupert Hughes has surely started something with this picture. It is pretty spicy, but it makes them talk.—Al Hamilton, Rialto theatre, South Norwalk, Conn.—General patronage.

Little Old New York, with Marion Davies. —Not so good. About half as good as "When Knighthood Was in Flower" and about the same in drawing power. Eleven reels.—W. H. Mart, Strand theatre, Grinnell, Iowa.—General patronage.

Little Old New York, with Marion Davies. —The best of them all. Broke all house records. Don't let this one get away from you. Here is, in my mind, the greatest box office attracttion of the past year. Eleven reels.—Al Hamilton, Rialto theatre, South Norwalk, Conn.—General patronage.

Through the Dark, with Colleen Moore.—The best of the "Boston Blackie" series yet presented upon the screen, and they were all good. If your patrons like a crook, you give them this one and they'll be satisfied. Eight reels.—Al Hamilton, Rialto theatre, South Norwalk, Conn.—General patronage.

The Love Piker, with Anita Stewart.—In spite of adverse reports, this seemed to meet with general favor here. Anita turned out to be a regular girl, just as the audience wanted, and while the story is not heavy, they seemed to like it and told me so. Anyway it is better than some other Stewart productions and was sold at a price that put it over.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Love Piker, with Anita Stewart.—Don't understand to this day what drew them in. Thought was going to fall down on this one, but to our great surprise they came out and most expressed it as a fine picture. Personally thought it as good as lots of specials and is an exceptionally good program picture. Boost it if you have it coming. It is extra good. Seven reels.—John Cleva, Jr., Glenalum, W. Va.—General patronage.

The Love Piker, with Anita Stewart.—Very nice picture. Well done. Anita is one of my favorite stars. She is real, not put on. Seven reels.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—General patronage.

The Love Piker, with Anita Stewart.—Fair program picture. Another Goldwyn. Poor print. Six reels —Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

The Day of Faith, with Eleanor Boardman.—Started off like another "Miracle Man," but finished rather weak.—Al Hamilton, Rialto theatre, South Norwalk, Conn. General patronage.

The Day of Faith, with Eleanor Boardman.—Oh, what a piece of cheese. And they want real money just the same. A real pipe dream. Lay off, boys. Leave it in the box.—Majestic theatre, Mauston, Wis.

Six Days, with Corinne Griffith —Real

special. Should get the money any place. Did well against "The Covered Wagon" and made money. Nine reels.—W. H. Mart, Strand theatre, Grinnell, Iowa.—General patronage.

Red Lights, with a special cast.—Went over big. Here is a mystery play. If properly exploited, will clean up. Drive home the fact—"Everybody must be seated before the feature begins." Get them in before it starts and "Red Lights" is "sold." —Al Hamilton, Rialto theatre, South Norwalk, Conn.—General patronagee.

Red Lights, with a special cast.—A very fine picture. Intensely interesting from start to finish. Lots of mystery. Holds interest. Goldwyn has given me two 95 per cent pictures thus far in 1924. "Enemies of Women" and "Red Lights." Seven reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Red Lights, with a special cast.—A pretty good mystery comedy-drama with a smashing finish. Would class this as a good average entertainment.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Enemies of Women, with Lionel Barrymore.—Very, very fine. In fact, over the heads of a small town audience. Beautifully photographed and Prizma enough to make it just right. We lost our shirts. Didn't get enough to pay for the picture. —Clark & Edwards, Palace theatre, Ashland, Ohio.—Neighborhood patronage.

The Spoilers, with Milton Sills.—Great. Better than the old one in many ways, but regular patrons still respect the older picture. Pleased all. Eight reels.—L. J. Burkitt, Lyric theatre, Morrison, Ill.—General patronage.

Back Bone, with Alfred Lunt.—Did not give satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Back Bone, with Alfred Lunt.—A big lemon for us. Slow and draggy, while they promise you action and beautiful scenery. Mostly studio stuff with no comedy whatever. Did not please over ten per cent of the small crowd. Lost heavy on this. Seven reels. Print fair.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

Back Bone, with Alfred Lunt.—A fair Northwoods picture that will please a few. Just a little better than some of the other Goldwyns. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Small town patronage.

Remembrance, with a special cast.—Hardly classed as special. Might have done better had we secured good prints. Can seldom get first class on any Goldwyn subject from Cincinnati Branch. Used Thanksgiving night. Good crowd. Seven reels.—Martin and Stephenson, Patriot theatre, Patriot, Ind.—General patronage.

Remembrance, with a special cast.—Fine picture. Business good. Seven reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Look Your Best, with Colleen Moore.—This is only a fair attraction. Star is pleasing as usual, but not much to it. Will get by with a good snappy comedy. Six reels. Film in good condition.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Vanity Fair, with Mabel Ballin.—Our people do not care especialy for costume plays and it is a rather draggy classical production that requires a languid high-brow audience. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Christian, with Richard Dix.—Seemed to please the most of them, day before Christmas.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood and farmers' patronage.

The Christian, with Richard Dix.—A very fine picture. No big box office picture, but pleased all who saw it. Fine for a Sunday show. Pleased 100 per cent. —D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Christian, with Richard Dix.—Truly a remarkable picture. Big scenes, big cast and big story, and very fine photography. We think that every exhibitor should play this kind of a picture, whether it is a box office attraction or not. We just about broke even but are glad we played it. Fine print. Eight reels.—E. P. Selz, Queen theatre, Pilot Point, Tex.—General patronage.

The Ragged Edge, with Alfred Lunt.—A good picture, in my opinion.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

Broken Chains, with Colleen Moore.—A good picture. Rather exciting in places. Almost too much cave man and rough stuff by Torrence. However, those are the parts he is best in. Did not please some of the ladies. Said it was too rough. Seven reels. Film in good shape.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

Brothers Under the Skin, with a special cast.—This would have been a good picture had I gotten it all. Half of it was cut away. However, it pleased all who saw it. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Brothers Under the Skin, with a special cast.—Fair comedy-drama. Nothing big. Failed at the box office.—Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

The Blind Bargain, with Lon Chaney.—Lon Chaney is some actor. This pleased only about 50 per cent of those who came. Didn't seem to like the story.—Edith R. Lawrence, Vogue theatre, Vernal, Utah.—Neighborhood patronage.

The Blind Bargain, with Lon Chaney.—A far better picture than some reports would indicate. Chaney is wonderful in this. Photography of the best and it satisfied a fair crowd. Will please where Chaney is known. Print excellent. Bought reasonable. Five reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Last Moment, with Doris Kenyon.—Different. Just a fair picture which did not please the ladies. Plenty of action with some hard looking birds playing. Pleased 75 per cent. Six reels. Film in good shape.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

The Last Moment, with Doris Kenyon.—Our patrons thought this pure bunk. Goldwyn pictures are generally high class offerings but this is nothing more than seven reels of serial stuff. Many unfavorable comments. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Last Moment, with Doris Kenyon.—Fine program. We ought to have more like it; then the exhibitor could make a little money.—W. J. Smith, Palm theatre, Lindsay, Neb.—Neighborhood patronage.

The Last Moment, with Doris Kenyon.—One of those "depressing" pictures that sends an audience home with the "dumps." Five reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Last Moment, with Doris Kenyon.—A gruesome story of a couple, captives on a rum ship, with an ape-man and other terrible things that will scare the kids and make the grownups mad, or make them leave. The old story of a weakling who suddenly finds his manhood and saves the heroine, etc. Six reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

Sherlock Holmes, with John Barrymore. —Picture pleased, but no one seemed crazy about it. Personally thought it very good. —W. F. Loibl, Chimes theatre, Cedarburg, Wis.—General patronage.

Golden Dreams, with a special cast.—I am sorry that I cannot report on the Goldwyn pictures, but all I have beeen getting are on an old contract and films are in bad condition and I refrain from saying anything. They are only killing themselves, and I am not going to use any more Goldwyns.—F. N. Harris, Amuse theatre, Hart, Mich.—General patronage.

The Man From Lost River, with a special cast. Here is another fair one, but like all others, is in bad condition and they only care for the money. The picture is nothing

Nominates Gloria Swanson And Starts Local Contest

My favorite star is Glorious Gloria Swanson.

GEORGE REA,
Colonial theatre,
Washington C. H., O.

NOTE: Mr. Rea is conducting a favorite star contest of his own, using in the newspaper the ballot blank reproduced below. In a favorite picture contest conducted in similar manner and just completed, Mr. Rea found "The Old Homestead" the winner among 1923 attractions by a majority of 42 votes.

Tear off and mail to

The Colonial

My favorite star is
Richard Dix

Signed Mary Josephine Taylor
532 N. Market St.,
Washington C. H., O.

GLORIA SWANSON, Paramount star, George Rea's candidate.

to them. I cannot get satisfaction from Goldwyn, so I will not buy any more Goldwyns. Better play safe.—F. N. Harris, Amuse theatre, Hart, Mich.—Neighborhood patronage.

Watch Your Step, with a special cast.—This is a good one only, as I say, films not in condittion. This one will get the money if you buy it right. Only a fair picture. Did fair for us. Good auto race and good tramp, and fight a good mixup.—F. N. Harris, Amuse theatre, Hart, Mich.—General patronage.

Lost and Found, with a special cast.—We don't want a better South Sea Island picture than this. Bought right and it made us money. Good posters helped to bring them in. Six reels.—E. P. Selz, Queen theatre, Pilot Point, Tex.—General patronage.

Mad Love, with Pola Negri.—I would class this as fairly good entertainment. If your audience will stand for a tragic finish, this ought to satisfy at regular prices. The man who played the character of the demented lover was easily the star of the production and did as good character work as one will often see. It's not a special; they are misusing that word. Six reels.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—General patronage.

Baby Mine, with Madge Kennedy.—Reissue. An old but good comedy. Pleased a fair house in zero weather. A fine cast that does good work, and can be bought so that you can make some money on this one. Six reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Ace of Hearts, with Lon Chaney.—Service bad. People don't want that kind. Poor business. Six reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Hodkinson

The Rapids, with Harry Morey.—Very good. It seemed good to see Harry Morey again. Six reels.—Lyric theatre, Earleville, Ill. General patronage.

Down to the Sea in Ships, with a special cast.—A good picture, but didn't get me any money.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

Free Air, with a special cast.—Nice little comedy-drama. Well liked. Six reels.—Welty & Son, Mid-Way theatre, Hill City, Kan.—General patronage.

The Headless Horseman, with Will Rogers.—This film arrived in a nice can. That's the best thing that can be said for it. Seven reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

The Westerners, with a special cast.—A very good picture, based on the story by Stuart Edward White. Can't go wrong on this, at least I didn't. Seven reels.—Mrs. C. C. Alguire, Coloma theatre,, Coloma, Mich.—General patronage.

Desert Gold, with a special cast.—Some of the patrons thought it was great, but it looked to me like a very ordinary Western. Acting was good but film mostly too dark from trying to get artistic light effect. Seven reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

The Sagebrusher, with a special cast.—Ran it with Our Gang comedy, "Quiet Street." Made a splendid mid-week show. Seven reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

Cameron of the Royal Mounted, with a special cast.—Here is a good N. W. M. P. story with plenty of action. Book this. Pleased every one. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

Cameron of the Royal Mounted, with a special cast.—Well, this one is a good one of the Northwest. It has the snap and is O. K. for the money. Only a program picture but good.—Amuse theatre, Hart, Mich.—General patronage.

Metro

The Social Code, with Viola Dana.—Nothing to tihs. Same old letters and blackmail. Nothing objectionable except that patrons feel that the exhibitor robbed them. Five reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Desire, with a special cast.—Just an ordinary program picture.—Al Hamilton, Rialto theatre, South Norwalk, Conn.—General patronage.

Desire, with a special cast.—Another picture sold for and supposed to be a special, and it fails to get above the average program feature. In fact, we know of a hundred program features at one-third the cost that tell a better story, and please more people. The business done did not measure up to its cost. Prices—ten, twenty and twenty-five cents. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Rouged Lips, with Viola Dana.—A nice program offering that pleased better than some of the so-called specials that are sold at high rentals. Six reels.—Albert Metzger, Fairy theatre, Knox, Ind.—General patronage.

The Eagle's Feather, with James Kirkwood.—A Western feature. A splendid story told in a different way. Beautiful locations, well acted, a high class production as measured by or compared to the volume of rubbish on the market.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Our Hospitality, with Buster Keaton.—Played Jan 1-2 to fair business. Not a knockout, nor not a poor one. Seven reels.—Olen Reynolds, Pearl theatre, Hymera, Ind. Small town patronage.

Held to Answer, with a special cast.—Nothing to enthuse over. Program picture of mediocre quality.—G. E. Wingreene, Capitol theatre, Bismarck, N. D.—General patronage.

The French Doll, with Mae Murray.—Splendid photography. Beautiful sets. Star overacts the part. With proper direction, would have been a much more satisfactory production. Drew fair business at ten, twenty and twenty-five cents. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Pleasure Mad, with Mary Alden.—Story of a mother of a family who come into sudden riches, deserted by her husband and children, who are swallowed by the passions of pleasure. This is an exceptionaly good picture of its type and one you can faithfully recommend to your patronage. It is a modern jazzy picture with a good moral. Good for at the least two days. Eight reels.—Chas. H. Ryan, Milford theatre, Chicago, Ill.—Neighborhood patronage.

Pleasure Mad, with Mary Alden.—Wonderful picture. Pleased all who saw it. Personally think it much better than "The Old Nest." Splendid cast. Well produced. Best Metro picture I have played this season.—C. L. Sutton, Sutton's Opera House, Thomas, W. Va.—Neighborhood patronage.

Long Live the King, with Jackie Coogan.—Sags a wee bit for a couple of reels, but by far the best Jackie Coogan has appeared in.—C. E. Wingreene, Capitol theatre, Bismarck, N. D.—General patronage.

Long Live the King, with Jackie Coogan.—Eight full reels of pretty fair entertainment. Two days to just fair business. Jackie does good acting in this. Eight reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Long Live the King, with Jackie Coogan.—A picture that is far above the average costume offering. Star does splendid work all through the ten reels and was supported by an excellent cast. Ten reels, in most cases, is far too much footage, though in this case it sustained interest remarkably well. We did a good business at ten, twenty-five and thirty-five cents and it pleased remarkably well. If properly exploited and bought right it should make money most any place. Fine enough for any theatre.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Strangers of the Night, with Matt Moore.—A little slow for the first two reels, but the other six are full of interest. Eight reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Eternal Struggle, with Renee Adoree.—A wonderful picture given a miserably poor title. We would rate this as one of the very best Canadian stories we have ever presented. Will justify exploitation and is worthy of presentation in any theatre, although this poor title is a great handicap and should be overcome in exploitation ideas. **This star, Renee Adoree, as the impulsive "wild flower of the North" is a wonder and won our hearts from start to finish. "Splain dat plis," little Miss Renee Adoree!** Fair business at ten, twenty and twenty-five cents.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

The Famous Mrs. Fair, with a special cast.—Very good. Seemed to please 100 per cent, but business only fair. Didn't have time to advertise it as it should have been. Eight reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Famous Mrs. Fair, with a special cast.—One of the very best pictures of the year. Plenty of heart interest comedy and action. Ought to please anywhere.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Success, with a special cast.—This is excellent. Will satisfy if you can get them in. Title does not draw. Seven reels.—I. R. Adams, Rialto theatre, Stromsburg, Neb.—General patronage.

The Forgotten Law, with Milton Sills.—Name will not draw you any business. Picture is fair. A good program picture which will not please nor displease—simply get by nicely. Seven reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Love in the Dark, with Viola Dana.—A very good program picture. **If there isn't going to be a Marjorie Seamon club, I'll join the "Dana Only Club" if Rand doesn't object. Viola is very good.** Cullen Landis and Bruce Guerin are good in support.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Jazzmania, with Mae Murray.—Very classy and pleased all, but business not in proportion to rental.—W. F. Loibl, Chimes

Says Trade Knows Value Of Reports

I am sending you by today's mail some reports on pictures which I have recently shown.

Perhaps I am due you and brother exhibitors an apology for not having reported to this department for quite a while. It was not for lack of interest that I failed to do so, but for the reason that I have been making quite a lot of improvements and have not had time to do so.

Many distributors pretend not to think much of the "Herald's" "What the Picture Did For Me" department, but deep down in their hearts I am convinced that they know that the vast majority of reports come mighty near stating facts, and you will note that most any of them do not overlook a chance to make capital of all the good reports. It's simply the exposure of the poor picture which they dread.

B. P. McCORMICK,

Liberty theatre,
Florence, Colo.

NOTE: The above is from Mr. McCormick's letter to the "Letters From Readers" department, where it appears in full.

theatre, Cedarburg, Wis.—Neighborhood and farmers' patronage.

The Hands of Nara, with Clara Kimball Young.—This was a substitute for "Her Fatal Millions" and caused a bit of disappointment. A good picture of its kind, but by no means a special. Also a bit old. Print fair. Seven reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Soul of the Beast, with Madge Bellamy.—A nice little program picture, but don't let them sell it to you as a special. Will please all the kids and about 50 per cent of the adults. Madge Bellamy and Oscar, the elephant, are fine but the overacting on the part of the villain, and the sub-titling, kept this from being a winner. Five reels.—I. R. Adams, Rialto theatre, Stromsburg, Neb.—General patronage.

Crinoline and Romance, with Viola Dana.—The best one with this star since "A Chorus Girl's Romance." Why can't they make more like these two? Miss Dana is a dandy little actress and has lots of admirers here. Print in perfect condition. Could not be improved upon. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Her Fatal Millions, with Viola Dana.—A picture with a clever plot and, as usual, Dana pleases. It seems that she pleases in any kind of a picture. **Give her something big, Metro. She pleases along the same lines that made Mary Pickford popular.** Six reels.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood and famer patronage.

Toll of the Sea, with a special cast.—Beautiful colored picture that was a fair box office attraction. Play it for a change.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Toll of the Sea, with a special cast.—Be sure and advertise this picture as "Madame Butterfly." We did not and lost a lot of business by not doing so. For those of you who don't know the story, might say the picture is not pleasing but the colorings are wonderful and will please everybody. Picture can be bought cheap and is one that should be shown.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Toll of the Sea, with a special cast.—Never has there been a more beautiful picture produced. The coloring is perfect in every detail. The story is a little too sad, but will be overlooked on account of the picture being so pretty. It failed to draw, but on account of a severe cold spell. Print in fair shape. Another story should have been used. Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Quincy Adams Sawyer, with a special cast.—Like to report on a good picture. Metro certainly deserves credit for this one. Small house first night on account of basket ball season opening. Second night full house. Splendid small town picture. Eight reels.—Wm. Winterbottom, Electric theatre, Brady, Neb.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—Pleased 90 per cent of the business. A good clean picture of its kind. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Hearts Aflame, with Frank Keenan.—This is one of the year's best offerings, and the only Metro picture that has made us any money. Poor box office title. Eight reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

Hearts Aflame, with Frank Keenan.—A real honest-to-God audience picture and will please any type. It drew fairly well the first night and the second it rained us out. The fire scene in this one is very thrilling, also the logging scene, both are remarkably done. Print contained lots of patches, but we got by with it. Nine reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Where the Pavement Ends, with a special cast.—Paid too much and barely made film rental. People didn't care for it. Metro asks too much money. Eight reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

Where the Pavement Ends, with a special cast.—Good picture to poor business. Eight reels.—Fleming & Byrum, Seneca theatre, Blakely, Ga.—Neighborhood patronage.

Where the Pavement Ends, with a special cast.—This picture satisfied fairly well, but it is a little draggy third and fourth reels, but the scenery is beautiful. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Peg o' My Heart, with Laurette Taylor.—This picture pleased the better classes and drew the best business in last few weeks. It is a nice comedy that registers almost every minute. Laurette is too old for the part, but she's pretty good at that.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

Turn to the Right, with a special cast.—Few pictures have been made which are nearer 100 per cent than this. It has everything necessary to please all classes of people, which is something that cannot be said of most productions. If you have not played it you should do so. Eight reels.—C. E. Johnson, Paramount theatre, Gibbon, Neb.—Small town patronage.

Your Friend and Mine, with a special cast.—This picture should go good anywhere. Pleased all. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

Trailing African Wild Animals, a Martin Johnson production.—This picture brought people to our theatre that hadn't been back since we had Harold Lloyd in "Safety Last." Pleased all who saw it. Highly educational. School children particularly interested. Price about 1-3 of what is asked for other animal features. Seven reels.—Gunther & Metzger, Palace theatre, Syracuse, Neb.—General patronage.

Paramount

Wild Bill Hickok, with William S. Hart.—Where Hart is a favorite they will eat this up and forget the impossibilities of the story, which has many faults. But it's Bill, himself, and that's enough. You can't go wrong. Seven reels.—C. N. Walker, Strand theatre, South Portland, Maine.—Neighborhood patronage.

The Marriage Maker, with Agnes Ayres.—Pleased none. Many walked out. If you have to run this picture, make it a point to be out of town the days you play it. Seven reels.—C. L. Sutton, Sutton's Opera House, Thomas, W. Va.—Neighborhood patronage.

The Marriage Maker, with Agnes Ayres.—Be sure and pick out a rainy night when you show this, or you will not have anyone left to see it when you finish. Just a a lot of film wasted. Shame to use Ayres and Holt in such junk. Eight reels.—S. C. Andrews, Gem theatre, Olathe, Kan.—General patronage.

The Spanish Dancer, with Pola Negri.—A picture that stands head and shoulders above this star's previous pictures. Artistically produced, locations splendid, and the entire cast does excellent work, and among the present-day horde of specials this one should measure up with most any of them. In a way it's very much like Mary Pickford's "Rosita," though the sets are not so massive. The acting, costumes, etc., are in every way as good and the rental of this subject is about one-third of what "Rosita" would cost. A fair business at ten, twenty-five and thirty-five cents.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

The Spanish Dancer, with an "all star" cast.—I say all star cast, for positively it is, and to call an individual the star would be unjust. Each player was excellent. Pola Negri, Antonio Moreno, Wallace Beery, Kathlyn Williams, Adolph Menjou, were at their best. This picture pleased better than any costume picture I have played in many a day. Weather was excellent. The only bad part was awfully light business. What saw it sure did come by and tell me they thoroughly enjoyed it. I am strong in my praise for this picture, because I feel like Paramount spent an awful lot of money to make it and they are to be congratulated on the excellent production they gave us. The only thing that I hate is that I cannot buy them at a price where I can run them at cheaper admission. I ran this one at ten and fifty cents and did not do even twice film rental. Nine reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

Lawful Larceny, with Hope Hampton.—A good picture which pleased all. First reel a little nude, but will get by without a kick. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—A clever little play with an amusing naughty twist that is cleverly handled so as not to offend. May be Gloria's best, but hardly the special Paramount would have you think it is.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—The poorest picture we have run of Gloria Swanson.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Salomy Jane, with Jacqueline Logan.—A good type of Western. Drew me the best Saturday crowd I ever had. Pleased about fifty-fifty. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Salomy Jane, with Jacqueline Logan.—Just a fair picture. Pleased about 70 per cent.—L. J. Burkitt, Lyric theatre, Morrison, Ill.—General patronage.

Salomy Jane, with Jacqueline Logan.—

(Continued on page 76)

"Mellon's Food" Fits Poet Mood

Congressmen leave off your tricks,
Get in a passive mood;
Cut out playing politics,
And give us "Mellon's Food."

E. A. ARMISTEAD,
Lyric theatre,
Easley, S. C.

Looks Like Sure Votes For Gladys

What's the matter with some exhibitors?

There was that fellow in Canada who wanted Gladys Walton to "quit her gum chewing and strut." Where would our "flapper" be? That's what our gang loves her for.

We're like O'Hara at Elgin, Neb. Gladys is all right, and the prettiest one on the screen, is the opinion of the "Son" part of our firm.

Here's to her, and may she never lose her strut nor her wholesome, human "flapper" ways.

DINSMORE & SON,
Majestic theatre,
Weiner, Ark.

NOTE Gladys Walton has been nominated by P G Estee as a candidate in the "Herald Only" Club Favorite Star Contest.

AS a contribution to the world's Cinema Classics "The Lullaby" will for years be remembered by the millions who see it, as something bigger, something finer, a photodramatic melody of the soul.

For Chester Bennett this picture is an accomplishment of which he may well be proud.

For Jane Novak "The Lullaby" is nothing short of a personal triumph.

It is therefore, with justifiable pride, that Film Booking Offices of America, Inc., announces for release shortly—

"The

Presented by Chester Bennett
Starring Miss Jane Novak

LULLABY"

that will be hailed 'round the world as a cinematographic master-piece that sets a new standard.

It will not be necessary to present "The Lullaby" with the usual blare and fanfare of trumpets.

Alone, and unaided, by virtue of its great power, its deep appeal and its touching sentiment, will this picture be received with acclaim in every part of the earth.

Plans of refinement are being perfected for its presentation in the foremost theatres throughout the land. Communication with your nearest F. B. O. Exchange manager will bring further details.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y. Exchanges Everywhere.
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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS,
56 West 45th St.
NEW YORK CITY

Punk. Ordinary Western and a poor one at that. Seven reels.—W. H. Mart, Strand theatre, Grinnell, Iowa.—General patronage.

Racing Hearts, with Agnes Ayres.—This is a good one. Exhibitors in small towns can't go wrong on this one. Pleased 100 per cent. Print good. Six reels. Town of 1,000.—G. A. DeHoet & Son, Monroe theatre, Monroe, Iowa.—General patronage.

The Heart Raider, with Agnes Ayres.—The ladies told me this was a cute picture. I agree with them. Just a good program picture, no more. Pleased all. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Purple Highway, with Madge Kennedy.—Here's a production that has been panned by most everyone and, as I had it bought, it was with reluctance that I showed it, and I made as little noise as possible about it. And to my great surprise, I am frank to say that it is a far superior and more pleasing subject than 40 per cent of the so-called specials and super-specials dished out to the exhibitors at fancy prices during the past year. The photography is A No. 1. The settings and locations are above par. It has some very beautiful spectacular scenes. I do not hesitate to commend this to brother exhibitors as a subject that will measure up to the standard of regular service. It should please in any average theatre and show a profit if bought at program prices. Average business at ten, twenty and twenty-five cents. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Zaza, with Gloria Swanson.—Splendid picture. Drew good. Pleased about 80 per cent. Seven reels.—L. J. Burkitt, Lyric theatre, Morrison, Ill.—General patronage.

Zaza, with Gloria Swanson.—Business fair. Star was a good attraction until she made this one. We hope she will change her mind in the future. Seven reels.—A. L. Cox, Reynolds theatre, Union City, Tenn.—Small town patronage.

Zaza, with Gloria Swanson.—Consider this Gloria's best effort. Good business. Eight reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Zaza, with Gloria Swanson.—We have never been able to cash in on "Glorious Gloria's" pictures, although "Zaza," in our opinion, is the best piece of work this star has done for many a moon. Her pictures fail to draw business in proportion to their cost. As the fiery, impulsive "Zaza," her work is great. The settings and locations are all that one could wish. A picture that will please high-class patronage. We should say a better city picture than small town. Prices ten, twenty and twenty-five cents.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

To the Last Man, with Richard Dix.—Fairly good picture. Pleased the Western crowd. Killed them all off but the last man, just like the book. Cost too much. Seven reels.—L. J. Burkitt, Lyric theatre, Morrison, Ill.—General patronage.

To the Last Man, with Richard Fox.—The highest class thriller we ever ran. They liked it. Paramount is still to be reckoned with when it comes to complete productions. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—Neighborhood patronage.

Ruggles of Red Gap, a James Cruze production.—A real good comedy-drama. Pleased a real good crowd. Give us some more like this. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

Ruggles of Red Gap, a James Cruze production.—Undoubtedly a good picture, but failed to draw as it should. All liked it who saw it. Eight reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Ruggles of Red Gap, a James Cruze production.—This is a good and refreshing story of combined English-Western life. Ernest Torrence and Eddie Horton are fine. Pleased all.—E. W. Swarthout, Palace theatre, Aurora, Ind.—General patronage.

Ruggles of Red Gap, a James Cruze production.—This picture has been praised and panned by many. We feel much inclined to give this a high rating as a comedy-drama. It drew a good business and we had many favorable comments. There was many a hearty laugh all the way through. The entire cast did most excellent work and each one was admirably suited to the role they took. Properly exploited, we see no reason why this production should not go over at regular prices.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Ruggles of Red Gap, a James Cruze production.—A dandy good picture, full of laughs, and will please most any audience. Played it two nights to a good house for each show.—Deitz & Kincaid, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

Woman Proof, with Thomas Meighan.—Very good, but not Meighan's best. This star is always a good drawing card. Titles exceptionally good. Eight reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

Woman Proof, with Thomas Meighan.—A very good picture. Pleased all who saw it. Lost money here. Seven reels.—L. J. Burkitt, Lyric theatre, Morrison, Ill.—General patronage.

Woman Proof, with Thomas Meighan.—A splendid picture that pleased 100 per cent. Not as good as "Back Home and Broke" but a good second. Lila Lee and Meighan sure make some team. Let's have more pictures like this one and life will be one grand song. Good patronage in bad weather. It takes a good picture to do this nowadays. Eight reels.—Albert Metzger, Fairy theatre, Knox, Ind.—General patronage.

Woman Proof, with Thomas Meighan.—Not so good as "Back Home and Broke," is the worst we should say about this one. It is rather entertaining, but not worth what it cost. In fact, we have our first new Paramount of the 23-24 group to be worth the increase over the 39 or the 41.—S. H. Blair, Majestic theatre, Belleville, Kan.—General patronage.

Woman Proof, with Thomas Meighan.—One of Tom's usual good pictures. I have never failed to come through with a Meighan play. I showed it two nights to record crowds. The president of the First National bank here called me into his office the morning after the first night run and told me that it was one of the cleanest shows he had ever seen. Print in good shape. In fact, all the prints shipped us by Paramount are in first-class condition.—Deitz & Kincaid, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

Hollywood, a James Cruze production.—This was a fairly good picture. The novelty in this was what put it over. However, there are plenty of stars in it. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

Hollywood, a James Cruze production.—It might be a good picture, but I sure flopped. They ought to make a few more of the good Hollywood pictures, and we will all starve. Eight reels.—V. A. Peterson, Mission theatre, Seattle, Wash.—General patronage.

Hollywood, a James Cruze production.—This picture is a joke to be sold for a special. We paid special prices for it and got it in the neck at the box office. Lost at least $15.00 on it. Personally we liked it, but our patrons were divided. About 50-50 on those that liked it and those that did not. Don't play it for a special, and above all else, do not pay a special price for it. Eight reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—Some say this is the best picture he ever made. Thomas Meighan is a good drawing card for me. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

My American Wife, with Gloria Sawnson.—Played two nights at a loss, due to the extremely cold weather. This is the second week of our long cold spell. Pleased the hundred people who turned out to see it. Fairly good story with scenes laid in South America.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

A Gentleman of Leisure, with Jack Holt.—Jack Holt is well liked here. Just the type of story he is good in. Pleased all. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

A Gentleman of Leisure, with Jack Holt.

—Not up to Holt standard.—W. T. Henderson, Alvo theatre, Medford, Okla.—Neighborhood patronage.

Only 38, with Lois Wilson.—A pleasing picture for a certain class. Fair entertainment.—Chas. Prokop, Rex theatre, Wahoo, Neb.—Neighborhood patronage.

Only 38, with Lois Wilson.—Very good, dealing with an interesting subject, "Should a mother sacrifice her future happiness for her children?" Poor business on account of cold spell and a cheap ten-cent medicine show for competition.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

Only 38, with Lois Wilson.—A dandy good picture. Would have had good business on this, but rained me out. Pleased 100 per cent. Absolutely a clean picture. Some more need to be made like this one. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Cheat, with Pola Negri.—Same old story. One woman and two men, but Miss Negri does good work in this, and with Jack Holt to help it gets by. Will please the better class. Eight reels.—S. C. Andrews, Gem theatre, Olathe, Kan.—General patronage.

The Cheat, with Pola Negri.—We still claim that it takes more than a trade name, a supposedly big star and beautiful sets to create a super-feature such as this is supposed to be. If we are to judge by the business we did and the remarks of our patrons, this subject fell far short of being a special. Eight reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Homeward Bound, with Thomas Meighan.—Nice picture to fair business. Meighan is only real star on Paramount contract now, according to our patrons. Six reels.—Fleming & Byrum, Seneca theatre, Blakely, Ga.—Neighborhood patronage.

Homeward Bound, with Thomas Meighan.—Drew good business on New Year's day, which was extremely cold, and pleased everybody. A good sea story with very realistic scenes of a storm on sea. Thomas Meighan and Lila Lee make a wonderful team and pleople like to see these two stars play together.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

Homeward Bound, with Thomas Meighan.—Good, as Meighan always is.—W. T. Henderson, Alvo theatre, Medford, Okla.—Neighborhood patronage.

Homeward Bound, with Thomas Meighan.—Good picture. We got what we expected. This star always gets a little extra business. Seven reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Missing Millions, with Alice Brady.—Fair picture. Played on Sunday and did our regular Sunday business. However, our audience was divided on the entertainment value of this picture. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Drums of Fate, with Mary Miles Minter.—Nothing remarkably good or bad about this picture. Did not draw and we lost two nights.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—General patronage.

Drums of Fate, with Mary Miles Minter.—Just a program but well done. Pleased about 70 per cent. African stuff overdone and too good roads in the jungle to be convincing. Used Universal "Fortune's Wheel" with it. This helped put it over. Film in A1 shape.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

Drums of Fate, with Mary Miles Minter.—Just another picture, is the best we can say for this one. Neither good nor bad. Five reels.—S. H. Blair, Majestic theatre, Bellevue, Kan.—General patronage.

The Rustle of Silk, with Betty Compson.—A fine picture. Both stars splendid.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Nobody's Money, with Jack Holt.—A very ordinary program picture—not even fair—for which Paramount expects twice what you pay for program pictures twice as good. Holt has never meant anything here and he'd have to mean a lot more to be worth one-half the rentals asked for his "39" releases. He left, didn't he, Paramount?

Wants More Advertising Suggestions

I want to say, in all sincerity, that I think the "Herald" is the best movie magazine out. It's a boon to the small town exhibitor, because pictures that go over big in the large towns are not always suitable for the small town. Therefore, after reading the reports of other small town exhibitors and knowing (or should know) what is best suited to his town, an exhibitor can book pictures that the majority of his people want. Therefore I feel I could not do without the reports or the "Herald."

I don't want to miss a single copy of the "Herald" or the "Box Office Record."

Now the only way I can think of to make the "Herald" any better is for all the small town exhibitors to send in reports on pictures played, also suggestions on how to put them over to make money. I will tell you how I put over "Human Wreckage," a picture that every theatre should run for the good of humanity.

Mrs. C. C. ALGUIRE,
Coloma theatre,
Coloma, Mich.

NOTE: The remainder of Mrs. Alguire's letter, telling of her exploitation for "Human Wreckage," is published in "The Theatre" department.

Don't cry.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

Find the Woman, with Alma Rubens.—A very good picture. Seemed to please. Six reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

If You Believe It, It's So, with Thomas Meighan.—Another good Meighan picture. Theodore Roberts was also very good in this. Seven reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

If You Believe It, It's So, with Thomas Meighan.—This is a good picture but it is too long and moves too slowly. My patrons want more action.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

If You Believe It, It's So, with Thomas Meighan.—Good program picture but not a special. Too many pictures are called specials and charge too much for them. Pleased 90 per cent. Seven reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

North of the Rio Grande, with Jack Holt.—A fairly good Western. Nothing big, but went over pretty good for a Saturday night. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Kick In, with Bert Lytell.—Had read some adverse reports on this and was afraid of it. However, I liked it and had many stop and tell me it was an excellent picture. It is.—Edith R. Lawrence, Vogue theatre, Vernal, Utah.—Neighborhood patronage.

Over the Border, with Betty Compson.—A fair picture. Northwest Mounted Police, bootleggers and snow. Too long. Betty Compson good in this. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

Enchantment, with Marion Davies.—Very satisfactory box office report with pleased patrons makes us rate this as a good attraction. Six reels.—E. P. Selz, Queen theatre, Pilot Point, Tex.—General patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—Fair program picture of London society and African adventures.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

The Woman with Four Faces, with Betty Compson.—A very good crook picture. Lots of good action. Betty sure takes the part. It is one of the Paramount pictures that went over and was bought at a fairly good price. Far better than a so-called special.—V. A. Peterson, Mission theatre, Seattle, Wash.—General patronage.

Manslaughter, with Thomas Meighan.—It is a good one. Don't be afraid of it. Book and boost. Ten reels.—Crystal theatre, Pattonsburg, Mo.—General patronage.

Manslaughter, with Thomas Meighan.—A good picture but failed to draw for me. Pleased all who saw it. Like all Paramount pictures, paid too much for it. I can't make any money on Paramount pictures. Ten reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

Manslaughter, with Thomas Meighan.—A wonderful picture from every angle. Rental too high for us and it's too long, over nine reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

Adam's Rib, with a special cast.—Smells. Starved to death on it, and Paramount says it's a good one. Yes, good for nothing. Eight reels.—V. A. Peterson, Mission theatre, Seattle, Wash.—General patronage.

Mr. Billings Spends His Dime, with Walter Hiers.—Just an ordinary program picture. This was a substitute for "Young Diana." Print wonderful and was also clear. Six reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Exciters, with Bebe Daniels.—Very good picture to good audience.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—General patronage.

Singed Wings, with Bebe Daniels.—Can't say so much for this picture. Too much fairy stuff. Pleased a few and no more. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

The Snow Bride, with Alice Brady.—Only fair. Too many violent deaths to please a high-class audience. Ought to be a good bet for houses catering to less discriminating audiences.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies.—Another satisfied exhibitor. Twelve reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Dark Secrets, with Dorothy Dalton.—Good picture and pleased all. We find Paramount pictures A No. 1.—Legion theatre, Holyrood, Kan.

Nice People, with Wallace Reid.—Very pleasing picture and good drawing power. Good comments from many.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood and farmers' patronage.

What's Your Hurry? with Wallace Reid.—This is one of the good ones, as Reid's are all fine. Pleased very well a good crowd. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

While Satan Sleeps, with Jack Holt.—Very good. Will please 90 per cent. Story good. Good moral and would be all right for Sunday. I played it on a Saturday night. Film in very good condition. Seven reels.—H. J. Eagan, American theatre, Wantoma, Wis.—Small town patronage.

The Witching Hour, with a special cast.—It was a good picture. Not much crowd—it rained so hard. Film in good shape. Lost money on this one, but no fault of picture. It just rained and rained. Seven reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Forbidden Fruit, with a special cast.—This is not a new picture, but it's new if you haven't seen it. Gorgeous settings, costumes and effects. Beautiful scenes from Cinderella worked into it, as the musing of the leading lady. The scene in the solid glass reception hall is very fine. Play this one sure, if you haven't done so before they take it out of service. Price is reasonable, too, and film's in good condition. Eight reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

One Glorious Day, with Will Rogers

About nine people out of ten didn't like it, but some of them said they were glad to have seen it. Enjoyed it myself. It's so different. A variety is good if they don't kick too much.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

O'Malley of the Mounted, with William S. Hart.—Showed to full house. Picture well liked, but patrons thought the ending rather abrupt and not what they expected. Film in very good condition.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

O'Malley of the Mounted, with William S. Hart.—Who said Hart would never come back? Who said he wouldn't draw film rental? We can't afford to buy his new pictures so we went back and got three that have never been played here, and believe me we packed 'em in on "O'Malley" and, better still, it pleased 100 per cent. Admission ten and twenty-two cents and the print brand new. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Beyond the Rocks, with Gloria Swanson.—Fine program picture. Will please majority.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Small town patronage.

Beyond the Rocks, Moran of the Lady Letty, with Dorothy Dalton and Rodolph Valentino.—Both are excellent pictures, full of interest and well acted, although we've seen some reports to the contrary. Show them if you haven't done so. Films in good condition. Seven reels.—O. K. Stablein Star theatre, Alexandria, S. D.—General patronage.

Blood and Sand, with Rodolph Valentino.—Very severe cold weather (Jan. 1-2-3) and country roads closed by snow knocked business coo-coo, but made expenses. All very well pleased that were here.—W. F. Loibl, Chimes theatre, Cedarburg, Wis.—Neighborhood and farmers' patronage.

Blood and Sand, with Rodolph Valentino.—It is foolish for me to write in a report of this picture, but I might add that all that has been said in its favor is true and is a picture an exhibitor can make money with. Eight reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

The Great Moment, with Gloria Swanson.—Very good story and a satisfactory supporting cast. Not the big scenes, as her later productions, but a satisfactory box office attraction. Six reels.—E. P. Selz, Queen theatre, Pilot Point, Tex.—General patronage.

The Great Moment, with Gloria Swanson.—Had a big surprise on this one. Got a nice print, and, say, what a dandy it was! Could have raised my admission price had I known. It's big, it's wonderful, and pleased 100 per cent. Seven reels.—Meece & Hale, New Opera House, Dexter, Kan.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—A very fine entertainment. The five children will win over any audience and Meighan gets them in, so dig this out of the past and run it again. I am glad I used it the second run. Seven reels.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—Ran this on Saturday night—two shows. Patrons were eager to voice their appreciation of the performance of the five kiddies, as well as of Meighan. An honest-to-goodness hit.—I. J. Kendell, Victory theatre, Milledgeville, Ill.—Neighborhood patronage.

A Bachelor Daddy, with Thomas Meighan.—A little old, but very good. A picture for young and old. Seven reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

The World's Champion, with Wallace Reid.—A fine Reid picture that will please Wally's fans. Comedy-drama. Good print.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

The World's Champion, with Wallace Reid.—This film was substituted for "Across the Continent." Was afraid it would be silimar to the Dempsey-Gibbons we had as an extra (and patrons called it punk), but had a full house well pleased.—I. J. Kendell, Victory theatre, Milledgewille, Ill.—Neighborhood patronage.

A Prince There Was, with Thomas Meighan.—Whenever we advertise Meighan we get the crowds. A fine picture; pleased all. Print good. Six reels.—L. Johnson & K. Harwood, Beaver theatre, Spencer, Idaho.—Small town patronage.

A Prince There Was, with Thomas Meighan.—Good Meighan, but a trifle old. For some reason did not draw and we lost two nights.—Goodwin & Hilton, Morningside, Iowa.—Neighborhood patronage.

The Great Impersonation, with James Kirkwood.—A real picture. More favorable comments on this picture than any I have ever shown, with the exception of Thomas Meighan in "The Leading Citizen." People thought it the best picture in which they had ever seen Kirkwood. Held the interest and, with the large attendance we had, not one thought it too long. Seven reels. Film in excellent condition.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Kick In, with Bert Lytell.—One of those kind that you can look at all day and not get tired. Really the best crook story I have ever seen. Many favorable comments and helped the prestige of any house lots. Every person in the entire cast exactly fit his part, and lived it, so to speak. Business fair in spite of the fact that this was served me to save a missout after having advertised another extensively. Had a brand new print, which made the whole crew smile. Seven reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Speed Girl, with Bebe Daniels.—This was the last picture on an old contract and had been set out over a year ago. We were afraid to book it in again on account of its age and we came near passing up a good bet. A good comedy with plenty of action. Fine for small towns. Five reels.—Amsberry & Leuzinger, Carthage theatre, Carthage, S. D.—Small town patronage.

The Call of the North, with Jack Holt.—Just a fair program picture. Good comments.—Welty & Son, Mid-Way theatre, Hill City, Kan.—General patronage.

The Gilded Lily, with Mae Murray.—Picture well liked. Mae Murray a favorite here. Ending not what was expected but everyone pleased. Film in very good condition.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Speed Girl, with Bebe Daniels.—A fast moving comedy-drama. Bebe will please her fans in this. Fair print. Six reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

Fool's Paradise, with a special cast.—Here is another excellent picture which brought out a good Friday and Saturday crowd and everyone was satisfied. Some of the scenes were very pretty and unusual, such as the magic carpet floating through the air with the lovers posing on it, and many others, including scene in crocodile pit. Price reasonable. Films all right. Paramount films from Sioux Falls office always are. Nine reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

Travelin' On, with William S. Hart.—Surely Hart can find better story than this. Mostly bunk. About 500 feet too much storm scene. A preacher holds up the stage to get money to build a church. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

Our Leading Citizen, with Thomas Meighan.—Excellent picture. Showed this to Sunday crowd with Japanese catastrophe and comedy a big double program. Had afternoon and evening show and had good house for both shows. 100 per cent pleased. Meighan means money to us. Seven reels. Film in fine condition.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Civilian Clothes, with Thomas Meighan.—Had quite a few very favorable comments on this picture. Book it and boost it, even if it is an old one. For small towns it's a good bet.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

The Red Peacock, with Pola Negri.—Not

the picture for a small town. Might go all right where Negri is well liked and in a city where that class of picture can be put over, but in a small place they want something less realistic, as they have enough trouble of their own to think about, say nothing of the love affairs of an orphan. Seven reels. Film in good condition.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Across the Continent, with Wallace Reid.—This is a splendid audience picture, but showed to a small crowd.—Welty & Son, Mid-Way theatre, Hill City, Kan.—General patronage.

Her Gilded Cage, with Gloria Swanson.—Another one of Gloria's good ones. Book it. It will please. Six reels.—Crystal theatre, Pattonsburg, Mo.—General patronage.

The Good Provider, with Vera Gordon.—The picture was excellent. All of the patrons had a very favorable comment to make on the picture and were pleased very much. Some said the best picture they had seen since "Humoresque." Vera Gordon very well liked.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

To Have and to Hold, with Betty Compson.—This is a good picture, well staged and directed, but my patrons do not like English court scenes. Eight reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Go Getter, with T. Roy Barnes.—Fairly good picture but failed to draw. Lost money on it two days. Another program picture at special price, but you cannot run it for a special. Paramount has a lot of this same kind. Eight reels.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

Saturday Night, with a special cast.—This is a very good picture, well acted and with some very spectacular effects and a big fire scene. Also showing some big society scenes and elegant gowns. However, for some reason, the title partly and partly State Fair I think, we didn't take in film rental, and it was reasonable too. Films in good condition. Nine reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

The Frontier of the Stars, with Thomas Meighan.—A reissue of an old Paramount, but they sell 'em right and the picture pleased, even if it was old. Good print.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

Outcast, with Elsie Ferguson.—Had good business on this picture. Pleased about fifty-fifty. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

What Every Woman Knows, with a special cast.—This one I called a splendid one, while others are not so impressed. A medium crowd. Reels were in good shape. Seven reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Three Live Ghosts, with a special cast.—A dandy comedy-drama that cannot help but please. Six reels. Fair print.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

The Law and the Woman, with Betty Compson.—Seven interesting reels. Held the interest to the last inch of celluloid. Had small attendance, due to other attractions that night, but those that saw it certainly were pleased with the picture. Very good film.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Kentuckians, with Monte Blue.—An average program picture and a reissue at that, but have bought worse pictures at larger rentals.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

Ebb Tide, with Lila Lee.—This was a very good sea story with both James Kirkwood and Miss Lee doing some real good acting. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Pathe

The Call of the Wild, with Buck, the dog.—A wonderful dog picture, starring Buck, a big St. Bernard dog with human intelligence. Will please most everybody. Beautiful snow scenes. Played to only fair business on account of 20 below zero weather and a medicine show for competition.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

The Call of the Wild, with Buck, the dog.—Jack London's "dog story," transferred to the screen in a remarkably interesting way. Snow scenes are beautiful. Buy this right, advertise well, and it will make you money. Prices ten, twenty and twenty-five cents.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Safety Last, with Harold Lloyd.—Get it and watch them come. Seven reels.—Crystal theatre, Pattonsburg, Mo.—General patronage.

Safety Last, with Harold Lloyd.—Some picture. Just as good as they make them, but the exchange gets the money. After the bills are paid there's very little left for the exhibitor, excepting prestige, and they charged me still more for "Why Worry?" Seven reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

Dr. Jack, with Harold Lloyd.—This was a dandy good picture and pleased all, but I didn't think it as good as "Grandma's Boy." Harold Lloyd draws the crowd for me. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Dr. Jack, with Harold Lloyd.—How they get the price for Lloyd's I don't know. Anything over a two-reel comedy don't make me any money. This one didn't break the rule.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

The Power Within, with a special cast.—Good. Pleased our audience, and price is so you can keep open.—C. V. Anderson, Oak theatre, Oakdale, Neb.—Neighborhood patronage.

Playgoers

A Pauper Millionaire, with a special cast.—The amusing story of a New York multimillionaire who loses his identification while in London spying on his son's sweetheart. A dandy picture. Five reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

A Pauper Millionaire, with a special cast.—With Our Gang comedy, made a fine program at a reasonable rental. Six reels.—Geo. R. Johnson, Fountain theatre, Fountain, Colo.—Small town patronage.

Face to Face, with Marguerite Marsh.—A real good little drama that pleased the majority. Many comments on Marguerite and the likeness to her sister Mae. It is not a special and I did not buy it for such, so am pleased with fair business. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Lonesome Corners, with a special cast.—Fair program picture. Five reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Small town patronage.

Preferred

The Girl Who Came Back, with Miriam Cooper.—Sold as a special at a special price. Was only a very ordinary picture. If you buy it buy it at a program price, as it's only a program picture. Seven reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

The Hero, with a special cast.—Very good. Pleased about 80 per cent but did not register at box office. A good comedy saved the day.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Selznick

The Common Law, with Corinne Griffith.—A real honest-to-God special in every sense of the word, but patrons thought it was a reissue, having played Clara Kimball Young's version before.—Al Hamilton, Rialto theatre, So. Norwalk, Conn.—General patronage.

The Chicken in the Case, with Owen Moore.—This is old but is a real farce comedy. Pleased 100 per cent. Film in good condition. Five reels.—I. R. Adams, Rialto theatre, Stromsburg, Neb.—General patronage.

My Old Kentucky Home, with Monte Blue.—We found this an interesting drama with good comedy now and then. The race not just what it should be, but a good entertainment and we recommend it as a good program picture. Reasonable in price. Can use more like it. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Prince and the Pauper, with a special cast.—A dandy picture for a Sunday showing. Clean and interesting. Seven reels.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

The Super Sex, with Robert Gordon.—If you want a real honest-to-goodness picture of American family life, "The Super Sex" is it. Everybody pleased with it and asking for more like it. Never had this star before, but he's real. No hokum; no trick photography. Best of all, it's priced so you can show it without taking a trip to the poorhouse.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—General patronage.

Cardigan, with a special cast.—A good historical picture which pleased my patrons. Put on a matinee for children and had a full house that evening. A little old, but print in fair condition.—Vick Millward, Harris theatre, Bancroft, Idaho.—Neighborhood patronage.

Timothy's Quest, with a special cast.—Good picture. One that pleased our audience and should please wherever played. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Pawned, with Tom Moore.—Terrible. The poorest attempt at heavy melodrama we have seen. Five reels.—Geo. P. Weirick, Paramount-Orpheum theatre, Glenwood Springs, Colo.—Small town patronage.

The Belle of Alaska, with Jane Novak.—Title draws but did not please as well as expected. Film too dark. The fight in the mud near the end is all that saves this from being a complete flivver.—I. R. Adams, Rialto theatre, Stromsburg, Neb.—General patronage.

One Week of Love, with Elaine Hammerstein.—Don't be afraid of this one. Went over big. Second night had to put S. R. O. sign up. Pleased 95 per cent of patrons. Charged ten and thirty cents.—Palace theatre, Blackwell, Okla.—General patronage.

One Wook of Love, with Elaine Hammer

Will Book All Films By Herald

We have received about ten copies of "Exhibitors Herald" and any one of them is well worth the price of a year's subscription. They are full of useful information, and "What the Picture Did For Me" is wonderful. The "Herald" is of great value to the small town exhibitor.

If I had subscribed to the "Herald" one month earlier than I did, it would have kept me from booking ten pictures, which I should never have booked. I also booked several bad pictures (on salesmen's recommendations) earlier in the season. The "Herald" would have saved me many times its cost on this one deal, had I only known about it.

From this time on I shall book no pictures not recommended by the exhibitors in the "Herald." I certainly appreciate your efforts to kill the losing pictures at the first opportunity.

J. A. HOUSEY,
Calhoun theatre,
Calhoun, Mo.

stein—Did not go with me. Can't see how some exhibitors classed it as a big picture —Hobson S. Johnson, Grand theatre, Thomasville, Ga.—General patronage.

Quicksands, with Richard Dix.—A good picture with a splendid cast. Pleased 90 per cent. Buy it right and make some money.—Palace theatre, Blackwell, Okla.—General patronage.

The Isle of Conquest, with Norma Talmadge. Good picture for reissue. In fact it ranks with her later ones for small town. —T. W. Cannon, Majestic theatre, Greenfield, Tenn. -General patronage.

Reported Missing, with Owen Moore.—This went over big for us. Easy to exploit and should please 100 per cent. For comedy it is equal to "Grandma's Boy," almost. We would be pleased to book more like it. Prints badly used up. If you can get good print, buy it. Seven reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

The Barbarian, with Monroe Salisbury.—This is a very beautiful picture because of the unusual beauty of the scenery. The story is interesting, the actors take their parts well. A high class picture, but not new. Photography excellent. Film broke twice, otherwise in good condition. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

United Artists

The Tailor Made Man, with Charles Ray. —This was a good picture, but was too long. My patrons don't like Charles Ray, though. Nine reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Garrison's Finish, with Jack Pickford. -Another big race track story and, boy, the comments came thick and fast. They are still talking about it. Eight reels.—Crystal theatre, Pattonsburg, Mo.—General patronage.

Garrison's Finish, with Jack Pickford.—And it was a might finish. Had my audience roaring. This is a wonderful box office attraction. Pleased 100 per cent. Capacity business. Book this and advertise it big and make some real money. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage

Douglas Fairbanks in Robin Hood. This is a dandy picture and I found that people came to see it the second time. It is full of action and one of the few long pictures that is worth every foot of film used. Ten reels.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

Tess of the Storm Country, with Mary Pickford.—Boy, talk about your horseshoe magnets! This little old Mary Pickford picture sure gets them in and you wonder where they all have been hibernating so long. **Had to get out the old S. R. O. shingle in weather six to ten below zero. Now if that is not pulling power, J. C. Jenkins is a "Love Pirate." Book this now if you can buy it right and don't wait to see who wins the popular star contest.** Ten reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage

His Majesty the American, with Douglas Fairbanks.—Nothing much to this, yet they want as much for old pictures as others do for new. Draws no better than anyone else, yet they think he'd draw a crowd in a desert, from their prices.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

Down on the Farm, a Mack Sennett production.—Good little comedy. The kid is true and the animals carry out their parts admirably.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

Universal

Nobody's Darling, with Baby Peggy.—Good comedy. We had all the kids in the neighborhood on this and did some extra business and, best of all, we know everybody was pleased with this comedy. They will soon raise the price so we won't be able to buy them. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage

A Lady of Quality, with Virginia Valli.—Played to a good weekly attendance despite bad weather. All patrons who saw the picture liked it.—Lee Balsley, Liberty theatre, Kansas City, Mo.

A Lady of Quality, with Virginia Valli.—Here is an extra fine picture. Yes, it is a different kind of a picture. I had people come out and say, "There is the best picture you ever had. You should have charged $1.00, as it was worth it if others were worth twenty-five cents." I am more than pleased with the new star, Miss Valli. "Lady of Quality" is a good title. It is an extra fine picture and gets the money. I am only sorry that I did not raise the price.—F. N. Harris, Amuse theatre, Hart, Mich.—General patronage.

The Six-Fifty, with Renee Adoree.—This is a splendid human interest story with plenty of action and comedy. Bert Woodruff as Gramp is wonderful, but in the advertising is a picture where the husband tells the wife, "You're my wife no longer. Go!" and it does not appear on the screen at all. Every one was disappointed with the ending, as it seemed to quit before it was finished. Otherwise all liked it. Seven reels.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

A Chapter in Her Life, with a special cast.—Not a good box office attraction here. Would go better in Boston. Not a special but would get by as a program picture. In sections where there are Christian Scientists this picture will go well. There is practically no comedy relief and to many it may be draggy. The little girl is appealing and the direction good, but it is more of a preachment than entertainment. Certainly not in the special class for the price asked. Six reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

A Chapter in Her Life, with a special cast.—Another picture "unheralded and unsung." To our way of thinking, this is one of the sweetest stories ever filmed. If this is a sample of Lois Weber's direction, the industry needs more Lois Webers. For a school benefit this picture is unsurpassed. Every kid and every male and female grownup will remember this picture long after the title is forgotten. To you hard-boiled, rough, gruff exhibitors, look at this picture and your eyes will grow misty with tears, and an occasional tear won't hurt you either. It's a damned fine picture from every standpoint, and that's that. Five reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

The Untameable, with Gladys Walton.—Poor picture. Evidently they are trying to kill this star, but why take it out on us? We buy them thinking they are going to be good pictures. When they make one like this they ought to throw it in the junk pile. Oh, why are they allowed to ask money for such stuff? Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Wild Party, with Gladys Walton.—A sure fire program picture that rang the bell of satisfaction with our patrons. Five reels.—B. B. Long, Palace theatre, Mt. Carmel, Ill.—General patronage.

The Wild Party, with Gladys Walton.—A very good comedy drama. Have run nearly all of Walton's and found them all good. Pictures like this one bring them back. Poor business on account of cold weather, but no fault of picture. Five reels.—Albert Metzger, Fairy theatre, Knox, Ind.—General patronage.

The Wild Party, with Gladys Walton.—Well, here is another one of the good ones. These get the money, and that means the crowds. My people all like Carl Laemle's pictures, as he is trying to make good ones all the time. Each one he tries to get better and better than the rest. I think he needs another slogan, "Better and better than the rest," and it is a fact. I am only sorry that I cannot run every picture, but we must try to please all.—F. N. Harris, Amuse theatre, Hart, Mich.—General patronage.

PLAY A WINNER!
"Gambling Wives"
THE REAL SURE-FIRE
BOX OFFICE TIP FOR 1924

Thundering Dawn, with a special cast.—Full of illogical and impossible situations. Not a special.—G. E. Wingreene, Capitol theatre, Bismarck, N. D.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—If your patrons like Westerns they will eat this one up. Hoot is a bear when Universal gives him the stuff he is best fitted for. One of the best we ever had of Gibson. You can get behind this one. Six reels.—W. A. Clarke, Jr., Castle theatre, Havana, Ill.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—Here's a story that fits Hoot like a glove. It has plenty of speed, action and thrills, also lots of comedy, and should prove a pleasing and profitable subject in any theatre where this type of subject is appreciated. Excellent Saturday night attraction. Prices ten, twenty and twenty-five cents. Five reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Drifting, with Priscilla Dean.—Holds the interest fairly well. Did not have any box offive value.—G. E. Wingreene, Capitol theatre, Bismarck, N. D.—General patronage.

The Love Brand, with Roy Stewart.—Fair program picture. Paid too much for it. Cold and stormy night. Lost money.—C. V. Anderson, Oak theatre, Oakdale, Neb. —Neighborhood patronage.

The Love Brand, with Roy Stewart.—This picture did not take here. Too much love stuff for this star. Patrons came expecting to get a good Western, but were disappointed. Why don't they keep a star of this kind in the pictures he belongs in? You fellows in the sticks keep clean of this one if you can.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Dead Game, with Hoot Gibson.—A Gibson picture holds the attention from start to finish. If your patrons like Hoot, don't be afraid to book this one. Five reels. Print good. Many good comments.—I. J. Kendell, Victory Theatre, Milledgeville, Ill.—Neighborhood patronage.

Blinky, with Hoot Gibson.—No, this is not a big special, but a pleasing little picture at that. Stood 'em out on this one and I didn't have to hide. Never heard any kicks on it, although personally I think he has made better ones. Six reels.—B. B. Long, Palace theatre, Mt. Carmel, Ill.—Geenral patronage.

Blinky, with Hoot Gibson.—Well, as I have said before, this was a dandy and well acted. Keep Hoot in the Westerns for my people all want him in Westerns. Here is hoping that Mr. Laemle can keep Hoot in good clean Westerns with the pep in them. We all like Hoot. He is a crackerjack. If I lose a little money on another picture, I am sure of Hoot paying up the loss.—F. N. Harris, Amuse theatre, Hart, Mich.—Neighborhood patronage.

The Thrill Chaser, with Hoot Gibson.—Our patrons do not like Hoot in a picture of this sort. His "mug" is cut out for Westerns and the sooner Universal finds it out the better. Good draw card here in Westerns. Picture fair. Six reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

Merry Go Round, with a special cast.—Great stuff, boys. Buy it, boost it. Can be bought right. Pleased 100 per cent. Mary Philbin makes a big hit. Wonderful acting and photography.—W. J. Smith, Palm theatre, Lindsay, Neb.—Neighborhood patronage.

Merry Go Round, with a special cast.—Played up this attraction two weeks or more, but below zero weather resulted in drawing less than the normal business. That's the way it goes. Anyhow, the picture was O. K.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa. **Note:** This report is in amplification of Mr. Gauding's report on "Merry Go Round," printed in last week's issue.

Merry Go Round, with a special cast.—This is a dandy picture. Played it to a good-sized crowd and it pleased about 90 per cent. But ten reels is too long. It would be better cut to seven reels. Print fine.—L. Johnson & K. Harwood, Beaver theatre, Spencer, Idaho.—Small town patronage.

The Near Lady, with Gladys Walton.—I

consider this the best little picture Miss Walton has made to date. Plenty of comedy and Gladys is good to look at. Will please about 85 per cent and it is clean entertainment. Five reels.—S. C. Andrews, Gem theatre, Olathe, Kan.—General patronage.

Out of Luck, with Hoot Gibson.—The best Hoot Gibson ever made. A fine comedy-drama with good action. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Out of Luck, with Hoot Gibson.—Is there all right and pleased my crowd very much. Very poor business, however, but no fault of the picture. Six reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—General patronage.

Out of Luck, with Hoot Gibson.—Great Couldn't be beat. Comedy-drama with a good star. Ran this on Tuesday of Christmas week to a big crowd. Reels in good condition. Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—General patronage.

Where Is This West? with Jack Hoxie.—I found this pleased what saw it. It is very good, I think. Plenty of action and comedy. Business poor here as roads are rough, and cold weather, but as the old saying is, "If winter comes, summer will come again, smile and the world smiles with you." Five reels.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

The Flame of Life, with Priscilla Dean.—A good picture. Can be advertised as a special and will please your patrons.—W. J. Smith, Palm theatre, Lindsay, Neb.—Neighborhood patronage.

The Flame of Life, with Priscilla Dean.—Very good picture. Priscilla has quite a following here. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Fools and Riches, with Herbert Rawlinson.—Best Rawlinson for a long time. Rawlinson liked here, but has some very bad stories Five reels—Ira Stevens, Why-not theatre, Greenfield, Ind.—General patronage.

Trifing With Honor, with Rockliffe Fellowes.—This is a baseball story with a sex title, but it's good nevertheless. Buddy Messinger does good work. Rockliffe Fellowes well liked and heroine satisfactory. Pleased well and drew fairy well against "The Little Church Around the Corner." Eight reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Trifing With Honor, with Rockliffe Fellowes.—Everything that goes to make a good picture is found in this attraction. Eight reels.—Alex, Steel, Princess theatre, Farmington, Ill.—General patronage.

Trifing With Honor, with Rockliffe Fellowes.—A good picture with a good cast to good business.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

McGuire of the Mounted, with William Desmond.—William Desmond not so popular here. First appeaance since we had "Fighting Mad" over a year and a half ago. Cold weather keeps them home in a small town. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Neb.—General patronage.

What Wives Want, with a special cast.—Another all-star party similar to "What's Wrong With the Women." I don't know what the wives wanted in this picture but we wanted about ten dollars more to break even. I wonder how much they pay for such titles? Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Neb.—General patronage.

What Wives Want, with a special cast.—A good society drama well acted and pleased my patrons. Five reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

The Town Scandal, with Gladys Walton.—A very interesting picture. Gladys is certainly getting the old men going. Anyway, it's good. Book it. Film tore once. Five reels.—Fred Boeselager, Opera House Hilbert, Wis.—General patronage.

The Abysmal Brute, with Reginald Denny.—A picture my patrons enjoyed. They liked him in "The Leather Pushers," so of course was anxious to see him in "Abysmal Brute." Eight reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

Riding Wild, with Hoot Gibson.—Regular advertising brought fair house. No action up until fourth reel. Pleased Hoot followers; others not so much. Just a fair program feature with half of it gone. Baby Peggy comedy saved the night. Five very short reels. Film in bad condition.—John Cleva, Jr., Glenalum, W. Va.—General patronage.

Bavu, with a special cast.—Punk, rotten. Lay off this, tramp it into the dust. Universal ought to be ashamed of this production. The poorest for a long time.—W. J. Smith, Palm theatre, Lindsay, Nebr.—Neighborhood patronage.

Shooting for Love, with Hoot Gibson.—Hoot draws them in for me and pleases them when they get in. Had good business on this picture, as well as every other one of his pictures. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

A Million to Burn, with Herbert Rawlinson.—Well, this is a good one and full of pep. In fact, one that will get the money, as they all draw for me and my patrons like the Universals. They are good and prices right.—F. N. Harris, Amuse theatre, Hart, Mich.—Neighborhood patronage.

Legally Dead, with Milton Sills.—A fine picture, like all of Sills'. Picture drew well and everybody well pleased. Five reels.—L. Johnwon & K. Harwood, Beaver theatre, Spencer, Idaho.—Small town patronage.

The Flirt, with a special cast.—This is really a great picture. The kind that builds up business and new patrons. What more can we ask for? Run it, brother exhibitors, and boost it. Universal is sure turning out the pictures and will treat you square. Eight reels.—Neece & Hale, New Opera House, Dexter, Kans.—General patronage.

Kissed, with Marie Prevost.—Is a good picture, except diaper scene. We would rather have paid $10.00 and kept the scene off our screen. It is such scenes that create opposition to moving pictures and such scenes are not fit to run on a small town screen. Five reels.—P. E. Packwood, Packwood theatre, Wyaconda, Mo.—Small town patronage.

The Gentleman from America, with Hoot Gibson.—Not as good as "Out of Luck," but good anyway. Not many thrills but quite a bit of comedy. Louise Lorraine a good leading lady.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Another Man's Shoes, with Herbert Rawlinson. — Exceptionally well done crook drama and is sure to please. Five reels. Film fine shape.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Shock, with Lon Chaney.—Chaney is some actor, but Oh, those gruesome parts he plays. A good picture, but not the kind the small town wants to see. Seven reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Burning Words, with Roy Stewart.—Very good. Five reels.—Mr. & Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

The Red Warning, with Jack Hoxie.—I want to say this much: Jack is going to be just as good as some of the big ones. A little time is all he wants. It is a good show, full of pep, and will ge the money. He does not act as if he was a grand stand player, as Tom Mix does, he plays only in front of the camera.—F. N. Harris, Amuse theatre, Hart, Mich.—General patronage.

Gossip, with Gladys Walton.—A dandy little program picture with a good story and cast. This one will please. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Driven, with a special cast.—A typical Kentucky moonshine picture. A little draggy, otherwise pleased well.—W. J. Smith, Palm theatre, Lindsay, Nebr.—Neighborhood patronage.

A Self Made Wife, with a special cast.—Very good picture. Although story is commonplace, personally considered it very well done. Has likeable stars and a male lead who makes a second Eugene O'Brien. Pleased but should have done better business. Five reels.—F. Schlotterbeck, Elph theatre, Altamont, Ill.—Small town patronage.

Nobody's Bride, with Herbert Rawlinson.—Good program. Rawlinson does good work in this. Will please your patrons.—W. J. Smith, Palm theatre, Lindsay, Nebr.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—A true-to-life picture. If people would be the same abroad they pretend to be at home, such complications need not arise. Moral. Better picture for a large town.—I. J. Kendell, Victory theatre, Milledgeville, Ill.—Neighborhood patronage.

Human Hearts, with House Peters.—This is a very good picture. Pleased all, but paid to much for size town we have to draw from. Print good. Seven reels.—L. Johnson & K. Harwood, Beaver theatre, Spencer, Idaho.—General patronage.

The Delicious Little Devil, with Mae Murray.—Can't say very much for this picture. Six reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Vitagraph

On the Banks of the Wabash, with Mary Carr.—If you are in Dressler's home state, or along the banks of the Wabash, step on this one. It's a real, for sure story of home life in a little river town that will please if you are in the right locality. If it don't please, better lock up shop and throw key away, for you can't get anything

More About The Herald Xmas Issue

The Christmas edition was the biggest knockout in all my show experience.

Keep the good work up.

We are for you 100 per cent.

CHAS. PROKOP,

Rex theatre,
Wahoo, Neb.

Wants More Information In Reports

We get lots of good out of your magazine, as we buy the most of our pictures from the reports in "What the Picture Did For Me." We find that we get better satisfaction from pictures that we can get reports on than on those that are bought new, off hand, from salesmen.

"The Box Office Record" sure is a great help for quick reference on pictures.

We have not sent in as many reports on pictures as we should do, but it is more from lack of time than indifference.

The "Herald" is an excellent magazine in every way. Why not ask exhibitors to report on the kind of picture when reporting, as western, domestic life, crook, mystery, comedy, society, spectacular, etc.?

O. K. STABLEIN,

Opera House,
Alexandria, S. D.

that will please them. Seven reels.—B. B. Long, Palace theatre, Mt. Carmel, Ill.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Here is a real picture. It has everything, action, comedy, thrills and a good story.—E. E. Byrne, Columbia theatre, Athens, Ohio.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Brothers, here is a real one and a good bet for anyone, but don't let them hold you up on price. Held up for two days. When a picture comes back second day here, you know they like it. Wonderful flood scenes. Seven reels.—W. A. Clark, Jr., Castle theatre, Havanna, Ill.—General patronage.

Pioneer Trails, with Cullen Landis.—A real picture of the old West. Wonderful photography and good acting. Cullen Landis and Alice Calhoun are going to be sure bets for exhibitors. Picture pleased two days, to good business, 100 per cent. It's just one of those real honest-to-goodness stories that's bound to please any kind of audience. Seven reels.—B. B. Long, Palace theatre, Mt. Carmel, Ill.—General patronage.

Pioneer Trails, with Cullen Landis.—Fine Western picture. Some of my people say better than "Covered Wagon," having seen both. Book it and boost it. It will stand up for you. Seven reels.—Lyric theatre, Earlville, Ill.—General patronage.

Pioneer Trails, with Cullen Landis.—Very crudely done. Misrepresented. Window cards show Indians attacking stage coach, same is not in the picture. Not historically correct, as California did not have those kind of roads in 1849. Did not have modern saddles at that age. Too much like a serial. Universal's serial, "Buffalo Bill," much the better of the two.—R. C. Harper, Grand theatre, Enderlin, N. D.—General patronage.

Loyal Lives, with Mary Carr.—Not much for a special. Just a program number. Went over fair. Six reels.—Lyric theatre, Earlville, Ill.—General patronage.

Loyal Lives, with Mary Carr.—Well, this is just fair, but we paid too much money for it. No better than a program picture They claim special. Vitagraph has had some very good pictures but this one is a bum special. I lost money on it. Buy cheap or leave it. Not as good as any of the Universal program pictures.—F. N. Harris, Amuse theatre, Hart, Mich.—Neighborhood patronage.

The Midnight Alarm, with Alice Calhoun. —It's all hokum, but it satisfies.—Al. Hamilton, Rialto theatre, So. Norwalk, Conn.—General patronage.

The Midnight Alarm, with Alice Calhoun. —This is what I call a real picture. Pleased 100 per cent. Get it, boys, boost it to the sky. It is worth all the exploitation you can give it and then some.—W. J. Smith, Palm theatre, Lindsay, Nebr.—Neighborhood patronage.

The Midnight Alarm, with Alice Calhoun. —This is a dandy Go after it. Rental very fair. Vitagraph are not robbers on their programs. Seven reels.—Lyric theatre, Earlville, Ill.—General patronage.

The Midnight Alarm, with Alice Calhoun.—An extra good program picture sold at "special" price. Contains lots of thrills. Not much story and where they got the name is more than I can figure out. I guess to compete against "Third Alarm," but it is nothing like it. "Third Alarm" is a fireman's picture and nothing else, while "Midnight Alarm" might well be named "The Lost Heiress." Seven reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

The Midnight Alarm, with Alice Calhoun —Very good. Reasonable price and packed 'em in If only we had a few more who would give us a chance to make something not try to hog it all. Seven reels.—V. A. Peterson, Mission theatre, Seattle, Wash.—General patronage.

The Leavenworth Case, with Martha Mansfield.—A mystery story that is considerable better than the average program picture. Boosted my admission five cents without any complaints. Played to the best Wednesday night crowd in six months. Six reels.—I. R. Adams, Rialto theatre, Stromsburg, Nebr.—General patronage

The Leavenworth Case, with Martha Mansfield. A splendid mystery which follows the book closely. Much enjoyed by those who saw it, but the weather was to blame again and I lose. Six reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Save Us a Seat Near The Front

"Old Idaho Up Near the Sky Is Good Enough For Me"

Talk not to me of Follywood,
With its hot dog stands, for say—
Did you ever attend a "Barbycue"
In dear old Mackay in May?

Why the people come from miles around,
We just turn over the key to the town,
And at the picture show they sit down
To the best pictures that can be bought by Brown.

Now why would Phil to Follywood stray
When we have real pictures and barbecues over this way?
Now just remember, Boys, what I say,
For we celebrate with a barbecue here every May.

Old Phil is welcome to Follywood,
Where the "rich" exhibitors go,
I like the chilling breezes
That blow in Idaho.

GUS N. BROWN,
American theatre,
Mackay, Idaho.

Masters of Men, with Cullen Landis.—Vitagraph was a winner here and, although we didn't get rich, we didn't go broke on it. Cheaper than "Fury" and better in our opinion.—Goodwin & Hilton, Park theatre, Morningside, Sioux City, Iowa.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—100 per cent. The kind that shows the real American blood. It is a picture you don't have to be afraid of.—W. J. Smith, Palm theatre, Lindsay, Nebr.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—At one time this picture was par excellence, A. 1, but the print they sent me called forth some adverse criticism from my audience and a lot of bad language from me. The cast did remarkably well, although the girls didn't have so very much to do. Don't let Vitagraph soak you for this picture as they did me, just because I gave it a favorable write-up in the HERALD. If you can buy it right, play it; it's a good one.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—General patronage.

Masters of Men, with Cullen Landis.—One of the best pictures I ever ran. Has three different distinct atmospheres. Well liked by all my patrons If we had a few more like that at the price we would make a little for ourself. Seven reels.—V. A. Peterson, Mission theatre, Seattle, Wash.—General patronage.

The Man Next Door, with Alice Calhoun. —Here's a good one. Left all our patrons in high good humor and left us good profit. Everybody satisfied. Vitagraph always treats us mighty good. Seven reels. Prints new.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—General patronage.

The Man Next Door, with Alice Calhoun. —A real picture. Full of entertainment from start to finish. We didn't do much with it. No fault of the picture.—Mrs. W J. Carter, Maxine theatre, Croswell, Mich. —General patronage.

A Front Page Story, with a special cast. —One of the best we have played, to the poorest crowds in history.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

A Front Page Story, with a special cast. —No extra money but above average for the money paid out.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

When Danger Smiles, with William Duncan.—Poorest Duncan we have used. This was the last one and we are glad of it. Duncan fails to draw for us. Five reels. Prints good.—Martin and Stephensen, Patriot theatre, Patriot, Ind.—General patronage.

When Danger Smiles, with William Duncan.—Another Duncan feature that pleased a fair Saturday night crowd. Big blizzard swept the country, which kept most of the people at home. Taking a Saturday night away from a small town exhibitor is like taking milk away from a baby. Five reels. —Gunther & Mertzger, Palace theatre, Syracuse, Nebr.—General patronage.

Island Wives, with Corinne Griffith.—A fair production if bought right. Will please those who like pictures of South Sea Islands.—Vick Millward, Harris theatre, Bancroft, Idaho.—Neighborhood patronage.

Island Wives, with Corinne Griffith.—Good and seemed to please all. Ran this on Wednesday night of Christmas week to good business. Five reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Playing It Wild, with William Duncan. —Best Western in many moons. Plenty of action with just enough rough stuff.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

Playing It Wild, with William Duncan. —Good average Western. Will please Saturday crowd.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Playing It Wild, with William Duncan. —A dandy good picture that pleased. Ran this on Monday night of Christmas week to good business. Six reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

The Ninety and Nine, with Colleen Moore. —Excellent picture with wonderful forest fire Fair audience.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore. —This is good and you can get it right from your Vitragraph exchange. Not one kick on it and a lot of good comments. One man said it was as good as any fifty-cent picture he had ever seen. We run them all for twenty-five cents.—Vick Millward, Harris theatre, Bancroft, Idaho.—Neighborhood patronage.

My Wild Irish Rose, with a special cast. —Did not draw anything extra but pleased all who saw it. I call it a good one if you can get 'em in.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

My Wild Irish Rose, with a special cast. —Pleased nearly everyone. Ran this one Thursday night of Christmas week and did big business. Seven reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn —General patronage.

Where Men Are Men, with William Duncan.—Fellow exhibitors, these Bill Duncan features are life savers for us. Vitagraph puts them out at half the price other exchanges are asking. New prints on this one. Duncan is well liked here. He's a man's man in all of his pictures. When it comes to fighting he is there and over. I would advise Jack Dempsey to stay clear of Bill Duncan. This is the opinion our patrons have of Bill. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr —General patronage.

The Little Minister, with Alice Calhoun. —Pleasing costume picture, but costume pictures won't draw.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

The Silent Vow, with William Duncan. My patrons like Duncan and it drew well and pleased.—T W Cannon, Majestic theatre, Greenfield, Tenn.—General patronage

Divorce Coupons, with Corinne Griffith —

A good program picture. With Semon comedy, made a good program. Six reels —Thos. Crawford, Strand theatre, Griswold, Iowa.—General patronage.

Too Much Business, with a special cast —Better than program pictures but didn't draw any extra money.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

The Prodigal Judge, with a special cast. —Fine picture. Pleased 100 per cent and made some money on it. Eight reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Fighting Guide, with William Duncan.—A good Western picture with something to it. Not all hokum, like some. Draw from town 1,200 whites.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—General patronage.

Smashing Barriers, with William Duncan. —A serial cut down to a feature. If you want action, book this. The hero gets tied up, knocked in the head, shot at and a few other things, but what does that amount to in Bill's young life? Six reels.—I. R. Adams, Rialto theatre, Stromsburg, Nebr. —General patronage.

Warner Brothers

Lucretia Lombard, with Irene Rich — Have not had a flop yet with a Warner Bros. production. Went over O. K. for me and pleased practically every one. Juanita Smith, A-Muse-U theatre, Cordell, Okla.—Small town patronage.

Lucretia Lombard, with Irene Rich.—A dandy picture. Some of patrons said best picture ever shown here, but I can't say that. Think my wife was only person in town who did not like it. Maybe this was because I liked Miss Shearer so well. Boys, she's pretty and her acting equalled the star's. All our crowd liked her and told us so. She sure helped put the picture over. It hasn't much comedy, but a dandy story, good acting and many thrills. It should go well in any theatre. Seven reels.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

Lucretia Lombard, with Irene Rich.—One of the finest productions we ever ran, in every way. More word of mouth advertising than one would think possible. Irene Rich and Monte Blue sure do fine work in this, but at that I'll take off my hat to Norma Shearer, as she really steals the whole show.—Anderson Amusement Co., Grand theatre, Dell Rapids, S. D.—General patronage.

Tiger Rose, with Lenore Ulric.—This picture went over great for me. Played two days to excellent business. Heard only one knock.—Juanita Smith, A-Muse-U theatre, Cordell, Okla.—Small town patronage.

Tiger Rose, with Lenore Ulric.—Critics have not praised this picture very much and from other sources was led to believe it was just good but not extra good, but believe me it is extra good. I was sick, and you may be, of Northwestern pictures, but you'll like this one. It is entirely different. It has good acting, wonderful scenery, a dandy story and many tense moments when you'll hold you breath or your chair. Also has good comedy relief furnished by the star, Miss Ulric, whose acting is good. Wish I could have seen her on the stage. There was not a single kick from our crowd. Eight reels.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

The Printer's Devil, with Wesley Barry. —Harry Myers does some real good work in this picture. In fact, he should share the honors with Wesley Barry. Heard many good comments on this. Story is a little weak, but I think it will please the average Barry fan. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

The Country Kid, with Wesley Barry.—The best Saturday attraction I have ever played. Pleased 100 per cent.—Al. Hamilton, Rialto theatre, So. Norwalk, Conn.—General patronage.

The Gold Diggers, with Hope Hampton. —Classing this one good. Did two days fairly good business and had very few kicks on it. The picture got lots of laughs and good reports from my patrons. Had three ministers in the town to see the picture and they liked it fine. It was something different. Nine reels.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

Looks Like Classified Advertising

Put this where the exhibitors will get it.

For sale, will ship C. O. D., complete set of photos and one-sheets on "Oregon Trail" serial. In good shape. From episode 1 to 18. Photos, $0.25 set. Ones, $0.05 each. First come first served.

WM. THACHER,
Royal theatre,
Salina, Kans.

The Gold Diggers, with Hope Hampton. —A very good comedy-drama that moves along at a rapid pace. Louise Fazenda and Alec Francis do exceptionally good work. Pleased 100 per cent.—Al. Hamilton, Rialto theatre, So. Norwalk, Conn.—General patronage.

Where the North Begins, with Rin-Tin-Tin.—Very good attraction. Don't be afraid to go after it. Pleased 100 per cent. —Al. Hamilton, Rialto theatre, So. Norwalk, Conn.—General patronage.

Where the North Begins, with Rin-Tin-Tin.—Very good picture. The dog is almost human. I did a very good business on it and would recommend it to anyone who wants a good picture. Seven reels. —V. A. Peterson, Mission theatre, Seattle, Wash.—General patronage.

Where the North Begins, with Rin-Tin-Tin.—I consider this one of the best pictures I ever ran and it pleased 100 per cent.—E. E. Byrne, Columbia theatre, Athens, Ohio.—General patronage.

Heroes of the Street, with Wesley Barry. —Good little picture, but not to be compared with "Rags to Riches."—Bitter cold kept down audience.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

The Little Church Around the Corner, with a special cast.—Very good picture and drew good considering everything. Drew better second night than usual.—Majestic theatre, Mauston, Wis.

State Rights

Riders of the Law (Arrow), with Jack Hoxie.—Good little Western. Jack a good drawing card here. Five reels.—Howe & Frailey, Liberty theatre, Cowden, Ill.—General patronage.

The Unknown Purple (Truart), with Henry B. Walthall.—A mystery drama of the better kind, with Walthall in a role that fits him wonderfully. Did not do as well with the picture here as we did in our Long Beach house, as we have a different class of people to cater to. I do not mean that Long Beach is more "high brow," but they seem to appreciate these kind of pictures more then they do in San Pedro. Seven reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Spider and the Rose (Principal), with a special cast.—For a change this can't be beat. Print in fine shape, as are all prints from the St. Louis exchange.—Paul J. Durbin, Majestic theatre, Perry, Ill. —General patronage.

East Side, West Side (Principal), with Kenneth Harlan.—This is one of the very best auidence pictures. Well acted, clean and new. Enjoyed by a good crowd.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

Let's Go (Renown), with Richard Talmadge.—If your patrons like daredevil thrills and excitement, this will fill the bill. Eileen Percy and Tully Marshall in supporting cast. Good photography and clever subtitles. Talmadge is sure "The man who does not fear death." Ran it first run to a good business on a Saturday. Six reels.—Chas. H. Ryan, Milford theatre, Chicago, Ill.—Neighborhood patronage.

The Desert Rider (Sunset), with Jack Hoxie.—A dandy little Western. Always good business on Jack Hoxie. Pleased the Western fans. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Patsy (Renown), with Zasu Pitts.—A good comedy-drama. You can't go wrong on this one. It makes a dandy program picture. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Battlin' Bates (Arrow), with Edmund Cobb.—A rough and tumble Western that pleased all who like that type of picture. If your patrons like one good fight after another, give them this sure. Cobb is drawing better for me every time I show one of his pictures. Five reels.—Hugh Martin, American theatre, Columbus, Ga.—General patronage.

Temporary Marriage (Principal), with a special cast.—Good picture. Some did not like the drinking and smoking—it did remind me of Paramount's "Nice People." New print. Seven reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

The Daring Years (Equity), with Mildred Harris.—A very good picture. Not a special. Over done in places. Will go all right for one day. You can buy it right.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

Back to Yellow Jacket (Arrow), with a special cast.—Not worth digging out of the past. An ordinary Western that looked cheap when run with the third series "Leather Pushers." Five reels.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

Sun Dog Trails (Arrow), with William Fairbanks.—A fairly interesting Western. Will please, however, nothing to rave over. Print in good condition. Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Where Is My Wandering Boy (Equity), with a special cast.—Not much to it. Better lay off. Six reels.—Lyric theatre, Earlville, Ill.—General patronage.

You Are Guilty (Burr), with James Kirkwood.—This is a good picture, but you can easily pay too much for it. I did. Buy for program and you will be satisfied. Five reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

The Man from Hells River (W. P. E. C.), with a special cast.—Just a fair Western. These state right pictures do not come up to the so-called "trust pictures."—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Notoriety (Weber-North), with Maurine Powers.—A fair picture. Seemed to please our audience. Didn't make any money. Paid too much. Seven reels.—Welty & Son, Mid-Way theatre, Hill City, Kans.—General patronage.

A Western Adventure (W. P. E. C.), with William Fairbanks.—A fair Western. Lots of gun play and hard riding. Some rapid stuff and that was all. Just a Western film put out in this territory by State Rights Co. at Fargo and Minneapolis. Film was rotten. Broke three times in two reels. Five reels.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

The Lone Fighter (Sunset), with J. B. Warner.—Warner's first picture here, but, boys, it was a real Western. Weather was about twenty below zero. Fair crowd. —Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Dempsey-Firpo Fight. Booked it for one day and packed 'em in to best business in

many a day. Only sorry we didn't book it for three. Pleased 100 per cent. Don't turn it down. It's sure fire. Three reels. —Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

More to be Pitied than Scorned (C. B. C.), with a special cast.—Fine as you can find. Real picture in all respects. Good story and real acting. One of the best we have ever shown.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

Serials

The Steel Trail (Universal), with William Duncan.—This serial is not up to standard. On sixth episode. Does not hold even the kids. William Duncan used to make good serials, but he sure flopped on this one. Two reels.—S. C. Andrews, Gem theatre, Olathe, Kans.—General patronge.

Haunted Valley (Pathe), with Ruth Roland.—We can't say too much for Ruth Roland. We took in on the first episode at regular admission more than we have on any Monday (serial night) since "The Timber Queen" ended, almost a year ago. Our opening crowd on "Haunted Valley" sets a record for the house, being sixteen more than attended episode one of "The Timber Queen," with admission 3 cents and two toothpicks after a long advertising campaign.—Goodwin & Hilton, Park theatre, Morningside, Iowa.—Neighborhood patronage.

Haunted Valley (Pathe), with Ruth Roland.—We are on the seventh now. They have all been good so far. We play Leo Maloney with this now. He is liked very well. Two reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—Sixth chapter and business holding good. Ruth is favorite here. Two reels. —Ira Stevens, Whynot theatre, Greenfield, Ind. -General patronage.

Haunted Valley (Pathe), with Ruth Roland.—Here is a real serial that has plenty of mystery, action and thrills to hold them all. We just finished episode 9 and it is getting better every chapter. It will surely make you money.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Small town patronage.

Short Subjects

Aesops Fables (Pathe).—You can bet your last dime on these, as they come out and ask, "When is your next Fables on?" They get them from six to seventy years of age. Your best bet.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Burton Holmes Travelogues (Paramount). —They give a program tone and will please the Dad who comes to the movie to bring the kids.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

The Leather Pushers (Universal), with Reginald Denny.—Good. Our audience seems to enjoy these better than our comedies. Personally I think them great. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Leather Pushers (Universal), with Reinald Denny.—Third series. Better than the previous two series and a dandy two-reeler to shoot with a short society drama. I would classify them as ½ Western, ½ comedy.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

Lloyd Hamilton Comedies (Educational). —The past year's product of this star is not nearly so good as in the past, although they have the nerve to ask more money. I'll give him the air unless there is a decided change in quality of product and at a more reasonable rental.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

All Over Twist (Universal), with Buddy Messinger.—I found this very good comedy. Most all Century comedies are O. K. Two reels.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

Back Fire (Educational), with Lige Conley.—Pleasing and something different in each one. Contains laughs on top of laughs. Every exhibitor should play these comedies. They will sure please. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala. —General patronage.

Back Stage (Pathe), with Our Gang.—Made a great hit. The best two reel comedy we have.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

A Barnyard Calavier (Educational), a Christie comedy, with Bobby Vernon.—This failed to get even a smile, but at that it is up to the average Christie I have run. The brother exhibitor who said, "Buy this as a drama or leave it alone," said a mouthful. Two reels.—I. R. Adams, Rialto theatre, Stromsburg, Neb.—General patronage.

Before the Public (Pathe), with Snub Pollard.—Good comedy but have seen better ones of Pollard's. Kids sure took it in. Some stayed for second show; also some of the 40 class of kids too.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Big Show (Pathe), with Our Gang.—Good comedy. The title certainly applies to this one. This is truly one big show. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Blizzard (Vitagraph), with Jimmy Aubrey.—About the best Aubrey comedy we have had. We also had a blizzard which left us in the cold. Two reels.—Gunther & Metzger, Palace theatre, Syracuse, Neb.—General patronage.

By Lantern Light (Educational), a Bruce scenic.—A good reel to use as a filler. This pleased our audience immensely. One reel. —Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Casey Jones, Jr. (Educational), with Lige Conley.—Good slapstick. Lots of people say they do not like slapstick but they come to see it and laugh as if they enjoyed it. I think they do. Two reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

The Champeen (Pathe), with Our Gang.—One of the best comedies that I have ever seen. Had more comments on this than any comedy that has ever been shown on my screen. They sure pull the kids, and they bring the older ones. Two reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Columbus (Pathe), with a special cast.—Don't fail to tell the Catholics that this picture is fine Catholic propaganda. We would advise the exhibitor who runs the "Chronicles of America" to tie up with the schools if he wants to get by. We did not use our regular night for this picture, but put in an extra date. Gave the school the entire proceeds to get the ball a-rolling. They put on a dandy little prologue that used about forty kids and, of course, the relatives had to come to see the kids, so they made a little money, but not much. Second night, without the kids' prologue, took in $0.90. And we had a Snub Pollard comedy and Review! Everyone pronounced the picture splendid, but it is educational and not entertainment—not this first one. Hope the Indian fights in the next will prove a better drawing card. The High School pupils will put on a play with each Chronicle and we split 50-50 with the proceeds. If we break even we will consider it well worth while, for we want our youngsters to have the best there is.—Dinsmore & Son, Majestic theatre, Weiner, Ark.

Columbus (Pathe), with a special cast. —Well, we're here because we're here. Of course, Pathe had to pull one of their basswood boners, and start us off on the wrong foot by missing us out on the Will Rogers comedy, upon which we had depended to get them out. This was the main cause of our failure. Evidently the producers had no small town exhibitors on their advisory staff, as they would have insisted on Chris being compressed to two reels if he was to be used for theatrical purposes. Teacher and student patronage about ¼ normal, indicating these people were fed up and deliberately cut "shop" out of shop hours. We could not get the churches and schools (which were told to "tie up with") interested. Attendance poor at beginning—much worse at end. But God hates a coward and we will tackle "Jimtown" before instituting cancellation proceedings.—Fahrney & Elson, Electric theatre, Curtis, Neb.—Small town patronage.

The Covered Schooner (Federated), with Monty Banks.—One of the best two-reel comedies I have run in a long time. Monty Banks always pleases here.—Kenney Lloyd, Spad theatre, Dierks, Ark.—General patronage.

The Cyclist (Fox), with Clyde Cook.—Pretty fair comedy. Two reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Derby Day (Pathe), with Our Gang.—Absolutely a riot. Saved the show from being a failure. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Don't Play Hookey (C. B. C.), with Sid Smith.—They did not like this one much. It is weak and most of the gags have been used until they are stale. Two reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Double Trouble (Fox), with Jane and Katherine Lee.—It must have been a good comedy when it was made, but the print we got was patched up so bad that I would class this as jumping pictures, not motion pictures. They should get new prints before they ship this to anyone else. Two reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Fire Fighters (Pathe), with Our Gang.—Our Gang comedies are fine. Hal Roach certainly deserves credit for those comedies. They do not draw for me, but do please those who happen around.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Fruits of Faith (Pathe), with Will Rogers.—This was shipped to us as a comedy. If you can call this a comedy you have got it on us. It ends up more like a tragedy. Three reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Small town patronage.

A Good Scout (Educational), a Mermaid comedy.—Not as good as most Mermaids. Some laughs in it, but too much of a mixture. No connection in the story, just a bunch of foolishness. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

The Handy Man (Metro), with Stan Laurel.—Very good comedy. Two reels.—I. R. Adams, Rialto theatre, Stromsburg, Neb. —General patronage.

High Flyers (C. B. C.), with Hall Room Boys.—For thrills this can't be beat. First reel gets some laughs but the second reel is a riot. As other exhibitors have said, it is a fair rival to "Safety Last." Two reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Hook, Line and Sinker (Pathe), with Snub Pollard.—Old Snub goes good here, as I have been playing the Lloyd reissues and Pollard plays in all of them. This comedy is good. Heard many laughs. Two reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Horseshoes (Vitagraph), with Larry Semon.—Another one of those rapid fire Semon comedies that hits the ball straight through without a lagging moment. Semon is going to be missed when he departs from this class of offerings to the so-called big pictures. Two reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Hot Sparks (Educational), a Cameo comedy.—This is the weakest Cameo that I ever used. Did not hear a hearty laugh all day. Sure hope that they are not relying on the former good ones to carry a few weak ones along. One reel.—Hugh Martin, American theatre, Columbus, Ga.—General patronage.

Hustin' Hank (Pathe), with Will Rogers. —Just a comedy. Not nearly as good as Will can do. Here's hopin' the rest of his new ones are funnier than this one. Two reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Small town patronage.

Jail Birds (Pathe), with Snub Pollard.—Just a comedy, that's all. One reel.—Dinsmore & Son, Majestic theatre, Weiner, Ark. —General patronage.

Jungle Pals (Fox), a Sunshine comedy. —An extra good one on the missing link. Thought they would tear the house down a-laughing. All Fox comedies very good this year. Feature this one, boys, as it is a big show in itself.—F. Schlotterbeck, Elph theatre, Altamont, Ill.—Small town patronage.

Kick Out (Educational), with Lige Con-

ley.—Boys, this is the candy! I got so interested I let the screen run white at the end. Get it, as it is one of the best yet. Two reels. Film excellent.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Lazy Bones (Fox), with Clyde Cook.—Very funny indeed. The children ate it up. Cook is a good comedian. Two reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Life of Reilly (C. C. Burr), with Charles Murray.—This was a good comedy, as is the most of his comedies. Have played them all. Two reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

Lightning Love (Vitagraph), with Larry Semon.—The last three or four of these comedies have been about average stuff and we were disgusted with Larry. Then along comes this one and knocks everybody for a row of pins or something. There ain't no better comedies than this made, bar none. Two reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Miss Hollywood (Universal), with Baby Peggy.—It's a shame to give this talented child such weak vehicles. Quite a number of her two-reelers are almost painful. Her earlier two-reelers were much better as a rule.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.

The Mummy (Fox).—Poor comedy. Did not think this much of a comedy. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

No Noise (Pathe), with Our Gang.—This is one of the best, if not the best, two-reel cemedy we have ever played. This comedy will certainly get the laughs. Two reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

No Noise (Pathe), with Our Gang.—This is a scream. Most of the action takes place in a hospital, so you can draw your own conclusions. You get a good X-ray view of little Farina's stomach after a hearty meal of pins, nails, etc., that gets the laughs. Two reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Small town patronage.

Ocean Swells (Educational), a Christie comedy, with Neal Burns.—Fair comedy. Had a lot better. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

One Cylinder Love (Pathe).—Very good Some new laughs. Two reels—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Our Gang (Pathe), with Our Gang.—One of the best of the "Our Gangs." These are great comedies, although a little high priced. Two reels.—Welty & Son, Mid-Way theatre, Hill City, Kan.—General patronage.

Over the Fence (Educational), a Juvenile comedy.—Good, clean entertainment for all classes. Two reels.—A. L. Cox, Reynolds theatre, Union City, Tenn.—Small town patronage.

Paging Love (F. B. O.), with Monty Banks.—Our first of these and they are sure fire. Contain plenty of laughs. More Two reels.—Roy L. Dawling, Ozark theatre, Ozark, Ala.—General patronage.

Passing the Buck (Vitagraph), with Larry Semon.—Print so dark could not tell very much about it. Those who stayed through the eclipse enjoyed the balance of the show. —Juanita Smith, A-Muse-U theatre, Cordell, Okla.—Small town patronage.

The Rainstorm (Fox).—A very good comedy. Played on Saturday with "Kentucky Days" to a good bunch. Two reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

A Regular Boy (Universal), with Buddy Messinger.—The best Messinger comedy to date. Pleased them all and made some of them laugh real loud. Two reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Rides and Slides (Fox).—I didn't see it myself, but from the way they laughed they must have liked it. Print in good condition. Two reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

A Ringer for Dad (F. B. O.), with the De Havens.—A dandy comedy. This is the first of these I have had and if they are all as good as this I am satisfied. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Neb. —General patronage.

Roughest Africa (Pathe), with Stan Laurel.—Seemed to please better than any of his so far. One or two good laughs in this one. The ending is unusuallly clever; also the way the professor is introduced, as the fiftieth one from the end. Two reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

Running Wild (Educational).—A dandy comedy, full of thrills and laughs. Will please any audience. Two reels.—P. S. Stallings, Majestic theatre, Bowie, Tex.—Small town patronage.

The Salesman (Fox), with Al St John.—The best St. John comedy I have had. Play this one, "All Wet" and "The Author" and you will have comedies that cannot be beat. Two reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

The Skipper's Flirtation (First National) —These Toonerville Trolleys are surely fine for comedy. Have played nearly all of them. Two reels.—Welty & Son, Mid-Way theatre, Hill City, Kan.—General patronage.

Stage Fright (Pathe), with Our Gang.—A sure fire for my theatre and especially for Saturdays. Don't pass up Our Gang comedies. They're the proper stuff. Not a bad one yet. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Stage Fright (Pathe), with Our Gang.—Just like all Our Gangs, a pippin. This one has a lot of new gags that make 'em holler. You are cheating yourself if you don't play these comedies. Two reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Small town patronage.

The Tailor (Fox), with Al St. John.—Must have been pretty good, but half of it was gone. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Their First Vacation (F. B. O.), with the De Havens.—This is surely a good comedy, at the right kind of price. Two reels.—Welty & Sons, Mid-Way theatre, Hill City, Kan.—General patronage.

Three Strikes (Educational), with Lige Conley.—Not up to his standard, but it's no piece of cheese by any means. Guess my crowd all had the blues or lockjaw. The comedy was there. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Three Strikes (Educational) with Lige Conley.—A good one. Has some real clever stuff that brings down the house. The ball game is exceptionally good. Two reels. —H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Tire Trouble (Pathe), with Our Gang.—Say, these Our Gangs are sure the snake's hips. Have run them all to date, and as fast as they come out. Two reels.—Anderson Amusement Co., Grand theatre, Dell Rapids, S. D.—General patronage.

The Tourist (Vitagraph), with Jimmy Aubrey.—This is a very good comedy. We have had several of his and they are all very good. Two reels.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

Two Wagons—Both Covered (Pathe), with Will Rogers.—Several patrons said this was as good as a feature. It's vastly different from the usual comedy and is not of the slapstick variety. It's a welcome relief and, being a recent release, we got a print in perfect condition. Two reels.—C. E. Johnson, Paramount theatre, Gibbon, Neb.—Small town patronage.

Uneasy Feet (Educational), with Lloyd Hamilton.—Not Lloyd's best but still better than the average two-reeler. Some of the stuff is repeated too often.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

An Unreal News Reel (Fox).—A pretty fair and different kind of a two-reel comedy.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Vagrant (Educational), with Lloyd Hamilton.—This is a first-class comedy from start to finish. Print in good shape. Pleased everybody. Town of 1,000.—G. A. DeHoet, Monroe theatre, Monroe, Iowa.—General patronage.

Where Is My Wandering Boy This Evening? (F. N.), with Ben Turpin.—Just fair in our estimation. They ask too much for this brand. Poor crowd. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—General patronage.

Where There's a Will (Fox), a Sunshine comedy.—Best Sunshine comedy in some time. Two reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

Wise Birds (Fox), with Katherine and Jane Lee.—A reissue. My audiences do not care for any child actor except "Our Gang" comedies, but they are crazy about them. Two reels.—C. S. Malone, Casino theatre, Eldorado, Ill.—General patronage.

His Social Error (C. C. B.), with Charles Murray.—Not one of this star's best but our audience laughed just the same. Some of the ladies thought he was going to lose his pants and every time they would drop they would yell out loud, so I guess it pleased. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y. Neighborhood patronage.

Horseshows (Vitagraph), with Larry Semon. A dandy laugh getter with lots

New Poet Writes to Phil Rand

"Greetings, Philip"

I read of a man named Philip Rand
In the leading movie papers;
Philip thought it best that he go West
To cut his childish capers.

So he cranked his car and says, "By Gar,
We're off for Hollywood,"
So when he gets there he pats his hair
And calls it, instead, Follywood.

Best wishes, Rand, with poets grand,
Out there in Follywood,
I wish it was so I, too, had the dough,
To go out to Follywood.

Now I know, Rand, it must be grand,
Out there in Follywood,
With all the swells, and would-bes as well,
Out there in Follywood.

Now, Rand, you should know, when you go to a show,
Out there in Follywood,
That you shouldn't rare and pull your hair,
Out there in Follywood.

I cannot see why old J. C.
Can't go to Follywood;
He, too, would have a time, with all his show dimes,
Out there in Follywood.

Now Philip, Old Dear, keep up good cheer,
Out there in Follywood,
Till you come home, no more to roam,
To dear old Hollywood.

PAUL E. GOSSETT,
Pike theatre,
Coldwater, Kan.

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Title .....

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Name of Theatre.....

Transient or Neighborhood Patronage .....

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of new stunts and a whirlwind of action. —Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Italian Love (Joan), with Billie West.—Billie West comedies are among the few good comedies we are able to get today. Distributed by R. C. in this city.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

The Kid from Madrid, Michigan. (Universal), with Billy Sullivan.—New Leather Pushers. Finest short feature on the market today. Billy Sullivan is better than Reginald Denny ever was or ever would be. Sullivan is a whirlwind. They're certainly a money getter. Book them and boost them big. Two reels.—Peck's theatre, La Salle, Ill.—General patronage.

The Love Nest (First National), with Buster Keaton.—This is the poorest comedy in which this funmaker has appeared in a long time, and maybe ever. In connection with this there are a few questions which occur to me that I would like to have some one answer if possible. Why is it that just before an actor's contract expires with any company, his last two or three pictures are weak? Is it the actor's or the producing company's fault? In either case, it is bad practice. Another question is: Why do they put out photos of this comedy with not a single scene that appears in the film? -Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Mamma's Baby Boy (C. B. C.), with Sid Smith.—Poor comedy. One of the poorest we played in a long time. Hope this is the last one. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

My Hero (Fox), with Lupino Lane.—A good comedy, but no better than the Sunshine comedies. A few laughs.—M. Oppenheimer, Lafayette theatre, New Orleans, La. —General patronage.

Once Over (Educational), with Cliff Bowes.—Good single. We have not had a poor Cameo yet.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

One Terrible Day (Pathe), with Our Gang.—Enjoyed by majority but not so good as most of the others. Film old and one reel in poor condition, but not much of it gone. Two reels. -I. R. Gavin, Hammond theatre, Hammond, Wis.—General patronage.

Out West (Pathe). — Absolutely the cleverest acting of monkeys I ever saw. Kids eat this up. One reel. -M. P. Foster, Orphéum theatre, Harrisburg, Ill.—General patronage.

A Pair of Kings (Vitagraph), with Larry Semon.—Lots of action in this one but not such a lot of laugh making comedy. Two reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town patronage.

A Pair of Kings (Vitagraph), with Larry Semon.—A good comedy that will please most any audience. Print fair. Two reels. —P. G. Held, Sterling theatre, Fairmont, Nebr.—General patronage.

The Panics On (F. B. O.), with the De Havens.—Clean Sunday comedy. Two reels. —Gem theatre, Waterville, Minn.—General patronage.

Pardon Me (Arrow), with Gertrude Selby. —A dandy little comedy. Two reels.—L. Deyo, Miers theatre, Schoharie N. Y.—General patronage.

Pop Tuttle's Movie Queen (F. B. O.), with Dan Mason.—Personally did not like this, but seemed to go over very well. Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Pop Tuttle's One Horse Play (F. B. O.), with Dan Mason.—One of the best Plumb Centers that we have used. Dan is enjoyed by all. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Roaring Lions on a Steamship (Fox), a Sunshine comedy.—Very good comedy. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Rolling Stones (Educational), with Lloyd Hamilton.—A good comedy that made them laugh and pleased immensely. Two reels. —A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Round Figures (Universal). — Nothing much to this one. Worse ones have been made, but this is a waste of time. Two reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

A Sailor Made Man (A. E.), with Harold Lloyd.—Say, Lloyd, that's enough. As soon as I played this I went and booked "Grandma's Boy."—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

A Sailor Made Man (A. E.), with Harold Lloyd.—A sure fire hit. It seemed to please all. Used it with "Impossible Mrs. Bellew," Christmas and did good business. A little old, but book it if you can buy it right.—A. L. Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

The Salesman (Fox), with Al St. John. —Fairly good comedy, but not up to Al's usual stuff. Two reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Skylarking (Pathe).—One of the new Sennetts. Second reel better than first. Everybody liked Jackie Lucas. Print excellent. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Speedville (Educational), a Hodge-Podge. —If you are not using these singles, you are passing a good one. My patrons all speak well of the Hodge-Podge. Try them, as they will fit on any program. One reel. —Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Sweet and Pretty (Universal).—This is the bunk. Was lucky to have a good feature, also an Aesop Fable cartoon. They are always good. Two reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Take Your Choice (Educational), a Christie comedy.—A very good society comedy with some lively action, featuring Bobby Vernon. Two reels.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Taking Orders (Universal), with Baby Peggy.—The "Darling of Kids" sure scored a hit in this one as usual. The kids just have to see her and that brings out the elders. Two reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

That Son of a Sheik (Educational), a Christie comedy with Neal Burns.—A good comedy that got the usual number of laughs. Print good. One of best from Des Moines branch in a long time. Two reels. —W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

A Tropical Romeo (Fox), with Al St. John.—They forgot to put the comedy in this one. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Two Johns (Fox).—A very good Imperial comedy. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

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EQUIPMENT FOR SALE

FOR SALE: Two 6¼ E. F. Gundlach Manhattan Optical Company projecting lenses and jackets. Good as new. Bargain. Also one 5¼ E. F. Baush & Laumb Company projecting lense with Nicholas Powers jacket. Crescent Theatre, Terre Haute, Ind.

MIDDLE WEST EVENTS

KANSAS THEATRE OWNERS BOOSTING 1924 CONVENTION

"Stickers" Used to Advertise Annual M. P. T. O. K. Meeting

(Special to Exhibitors Herald)

KANSAS CITY, Mo., Jan. 29.—Every letter that goes out of M.P.T.O. Kansas headquarters, every film that leaves Kansas City exchanges and every motor car driven by a Kansas City exhibitor is bearing a "sticker" advertising the sixth annual convention of the organization, to be held in Emporia, Kas., April 1-2.

A resolution adopted at a recent meeting, pertaining to unsystematic cutting of films by the censor board, will be one of the chief topics of discussion at the convention. The M.P.T.O.K., in its resolution, favored throwing out a film entirely, rather than having it cut until the continuity is ruined.

* * *

The following remodeling and opening of new theatres in the Kansas City territory have been announced: Liberty theatre, Russellville, Mo., opened by C. T. Karr and son, house seating 200, showing three times a week; Crystal theatre, Hoisington, Kas., purchased by E. E. Lucy and W. S. Wilkinson, the house to be dismantled; Princess theatre, Kansas City, Kas., to be closed in May for remodeling, stage to be enlarged.

* * *

The Circle theatre, a suburban house of Kansas City, was threatened by fire this week when a blaze partly destroyed the Circle Pharmacy next door. Virtually no damage was done to the theatre, firemen extinguishing the blaze, which started early in the morning.

* * *

What matters the admission price of a preview as long as the picture gets the desired publicity? asks Lee Balsley, manager of the Liberty theatre, Kansas City. For a preview reservation for "The Hunchback of Notre Dame," prices were quoted at from 50 cents to $10 for loge seats in a story in newspapers. But there is reason to believe that there was enough "paper" out to comfortably fill the house. Special musical features for the preview were staged. R. W. Case of New York, assistant general manager of theatres for Universal, is in Kansas City to superintend the preview.

* * *

The Pantages theatre, a combination motion picture and vaudeville house of Kansas City, is creating no small amount of interest this week with the announcement that "The Kansas City Follies," with a cast entirely of amateurs more than 16 years old, will be the feature of the program next week.

* * *

The three Peter B. Kyne productions, "Back to Yellow Jacket," "One Eighth Apache" and "The Santa Fe Trail," have been obtained for Kansas and Western Missouri by the A. H. Blank Enterprise, with headquarters in Kansas City.

* * *

M. A. Levy, Kansas City Fox branch manager, is in New York this week attending a special sales conference.

* * *

A comedy of "cross-ups" occurred in Kansas City last week. A number of exchange managers betook themselves to the territory to visit the exhibitors. The self-same exhibitors, on the other hand, promptly and simultaneously, came to Kansas City to see the exchange men. Cecil Vaughan, Pathe manager, and Sam Miller, Educational manager, had a few pointed expressions to make on the affair.

* * *

No small amount of humorous comment was provoked by Kansas City exhibitors last week when "Black Oxen," dealing with an elderly woman who regains her youth, played to a larger opening day attendance than did "Flaming Youth," just the reverse of the former picture.

* * *

G. C. Craddock, First National salesman out of Kansas City, left last week for Regina, Saskatchewan, Canada, to attend the fiftieth wedding anniversary of his parents. He has planned to make a 10-day trip out of it.

* * *

Another prize has been won by George Hinton, the Hodkinson "ace" of Kansas City. This time it is for the greatest volume of business in the Southern division during December.

Publicity Man Resigns

Walter L. Hill

Walter L. Hill, publicity manager of Universal exchange, Chicago, resigned, effective January 19. Mr. Hill is one of the best known publicity men in the motion picture business, having served with Paramount, First National and Universal for the past eight years. Previous to that he ran a theatre in Tampa, Fla., and also conducted theatres in Fort Wayne, Ind., and Canton, Ohio. He also served as managing director for six theatres in Cleveland, belonging to the Mandelbaum chain. He joined Famous Players in Pittsburgh, Pa., and was transferred to Chicago from that point.

He leaves Universal with the best wishes of Manager L. W. Alexander and the Universal force, and his many friends in the theatre field wish him success in his new venture.

GETZLER, KNOWN IN TRADE MANY YEARS, IS DEAD

Former Manager for Hodkinson Succumbs to Operation

(Special to Exhibitors Herald)

OMAHA, NEB., Jan. 29.—Leo. A. Getzler, a prominent figure in the motion picture industry for over fifteen years, died at a hospital here, recently, following an operation for appendicitis. Gangrene had set in and he died a few hours after the operation, leaving a wife and one son, Leo Jr., aged fifteen.

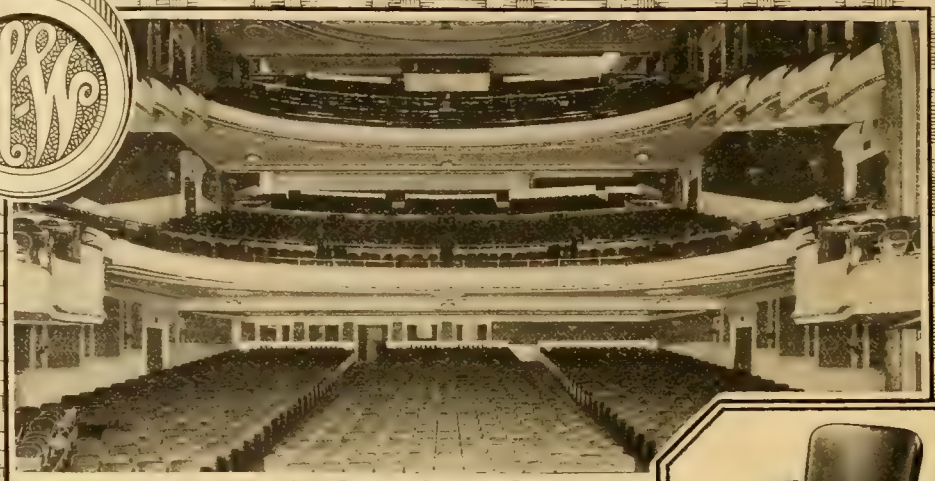
In 1908 he entered the film business in New York City with the Greater New York Film Co. He later went with the Mutual and became its branch manager at Chicago. The Mutual then transferred him to Omaha. Some time after coming here he became manager of the Omaha office for Vitagraph. Then he became Omaha branch manager for W. W. Hodkinson. This position he held until a few months ago when he resigned and became representative for the LaSalle Extension University.

* * *

The World Realty Co., Omaha, celebrated "World Realty Week," last week here at its five Omaha picture houses, the World, Sun, Moon, Muse, and Empress. This is the largest single group of theatrical operators in Omaha, and one of the largest in the west. The houses owned by this company in Omaha are all large ones, the World, the largest, having a seating capacity of 2,500. The World Realty Co. is a strictly local institution.

* * *

The Rialto and Plaza theatres at Waterloo, Ia., celebrated anniversary week last week. Both are owned by Alexander Frank, who staged an anniversary week that attracted such attention that a Waterloo Sunday paper devoted four pages to it.



The new E. F. Albee (Keith) Theatre in Providence, R. I., equipped with this H-W Chair

O. C. 329

H-W Expert Seating Service

BIG exhibitors know that seat comfort increases theatre patronage. Your patrons come to you for relaxation. They sit in one chair for two or three hours. If they go away tired and cramped, they don't come back.

Seating comfort is not entirely a matter of upholstery. It is more in the curve and pitch of back and seat — items which long experience alone can determine. Heywood-Wakefield has specialized in seating for 98 years. All H-W theatre chairs are built for comfort.

The service of H-W theatre-seating experts is free to you. Avail yourself of it.

HEYWOOD-WAKEFIELD WAREHOUSES

BALTIMORE, MD., 113 West Conway St.
BOSTON 45, MASS. Winter Hill
BUFFALO, N. Y. Wells and Carroll Sts.
CHICAGO, ILL. 2653 Arthington St.
KANSAS CITY, MO. 1310 W. Eighth St.
LOS ANGELES, CAL. 215 East 6th St.
NEW YORK, N. Y. 516 W. 34th St.
PHILADELPHIA, PA. 244 So. 5th St.
PORTLAND, ORE. 148 No. Tenth St.
SAN FRANCISCO, CAL., 737 Howard St.
ST. LOUIS, MO., Sixth and O'Fallon Sts.

O. C. 5 Special

O. C. 338

O. C. 3 Special

O. C 500

Heywood-Wakefield
REG. U.S. PAT. OFF.

THEATRE CONSTRUCTION AND EQUIPMENT

National Carbon Co. Starts Ad Campaign In Electrical Field

An advertising campaign, which is one of the largest ever undertaken in the electrical field, began in January publications for the National Carbon Company, of New York. Leading magazines, including the *Saturday Evening Post, American Magazine, Everybody's* and *Munsey's* are carrying full pages on a schedule which will continue throughout the year. In addition, special fields are cultivated with page and half-page copy in women's publications, technical papers, outdoor and automobile periodicals, boys' magazines and many farm papers. In each field the advertising of the National Carbon Company will be in space so large as to be an outstanding feature of the advertising pages.

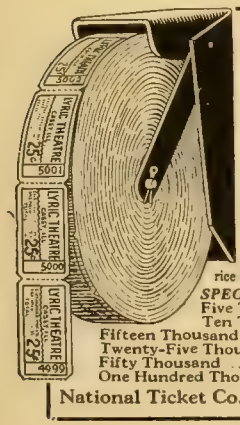
Four different products of the company, the Ever-ready flashlight, Ever-ready Radio Batteries, Columbia Dry Cells and carbons will be advertised.

Wurlitzer Instruments Are Installed at Three New Playhouses in Ohio

Three important installations of Wurlitzer instruments in as many Ohio cities have recently been made by the Rudolph Wurlitzer Company. A large Wurlitzer-Hope Jones unit orchestra costing $40,000 made its bow to patrons of the new Grand theatre, Columbus, O., when that house was opened by the Ohio State Theatres Company of which W. M. James is president. This instrument is said to be the largest in the state of Ohio.

Mount Vernon, O., also boasts a fine Wurlitzer instrument costing $20,000 at the Vine theatre which is owned and operated by Smoots and Harris.

A duplicate of the Mt. Vernon organ has been placed in the Strand theatre, Delaware, O., which is owned by Henry Biberson.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated All tickets must conform to Government regation and bear established rice uof admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand.....$3.00
Ten Thousand..... 5.00
Fifteen Thousand 6.50
Twenty-Five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand 18.00

National Ticket Co. *Shamokin, Pa.*

Reciprocal Insurance Plan Explained by C. C. Perrin

IN a recent statement the M. P. T. O. A. announced that it had endorsed the reciprocal insurance plan for its members, operated by the Theatre Inter Insurance Exchange of Philadelphia. In the following article Charles C. Perrin, managing underwriter of the company explains the details of the reciprocal insurance system.

By CHARLES C. PERRIN

All insurance underwriters may be divided generally into four classes, viz: stock, mutual, Lloyds and reciprocal. Reciprocal or inter-insurance, the names having the same meaning, is the reciprocal exchange of indemnity contracts between corporations, firms or individuals by which they are able to protect themselves from loss by fire or other casualty at actual cost. These corporations, firms and individuals, who constitute the real parties in interest, are commonly called "subscribers." They select a common attorney-in-fact or manager, who establishes an office to effect this exchange of contracts. This manager, under the direction of an "advisory board" made up of subscribers, keeps the books and records, passes upon and classifies risks, makes frequent inspections, adjusts and pays losses and does everything necessary to the exchange of indemnity provided for.

The office operated by the subscribers through their manager, at and through which the subscribers exchange these contracts for their own protection, is commonly designated as the "Exchange," with some descriptive name added to show the class of business in which contracts are so exchanged.

* * *

The subscribers make an annual deposit with their manager, the amount of this deposit being usually determined by the rate which is paid for stock company insurance on the same class of risks, or else by an elaborate system of inspection which is possible to an Exchange insuring one class of risks, whereby they are in position to establish their own rates. This deposit remains to the credit of each subscriber, his pro rata share of losses being charged off on his accounts as they occur. A fixed percentage of the subscribers' deposit is set aside to cover expense of management including manager's compensation.

All subscribers' funds are handled severally and not pointly. At all times these funds remain the property of the subscribers respectively. At the end of the policy period, all sums that remain after the payment of losses and fixed expenses revert to the subscriber and are returned to him as savings, except that in the discretion of the advisory board and manager and within limits provided in the written appointment of the attorney certain portions thereof may be retained as a surplus to provide against the contingency of unusual losses. Upon the retirement of a subscriber and the consequent cancellation of his policy, all funds remaining in his account, whether accumulated for surplus or otherwise, are returned to him, less his proportion of any losses which have been incurred to the date of his retirement. In this particular, reciprocal insurance differs from the usual form of mutual insurance in that the accumulated surplus of a mutual company belongs to the company and upon the retirement of a member or policyholder his proportionate part of such surplus is lost in him. The subscribers at an exchange constitute no company or association and there is no profit contemplated or made, protection at absolute cost being the end sought to be obtained

* * *

The theatre owner or lessor, insuring in a reciprocal or inter-insurance exchange specializing in the class in which he is interested, has the satisfaction of knowing 1. That his insurance is placed with an organization that is not insuring risks in a class or classes with any greater hazard than his own. 2. That the expense of management is fixed so that there will always remain to his credit a certain amount for the payment of losses. 3. That he will receive an inspection service and assistance that will assist him in making his theatre a better risk, thereby securing lower rates. 4. That he will get back, from the cash deposited by him the amount that remains after the losses and fixed expense have been paid, and if the loss ratio in this industry in which he is interested continues to be low, as it has been in the past, his saving in insurance cost each year will continue to be a large per cent.

The development of this scheme of protection has expanded through the organization of exchanges, until at this time almost every important trade and industry in the United States is receiving the benefits of the reciprocal method. The subscribers feel and realize a pride of ownership and through their respective attorneys are constantly and successfully striving for betterment in underwriting conditions. While they contemplate and expect no profit, yet an enormous saving in insurance cost has resulted, speaking broadly of the results of all the operations of reciprocal insurance, since its beginning, it may safely be asserted that a saving of at least 40 per cent has resulted in comparison with stock company insurance.

CHICAGO PERSONALITIES

By J. R. M.

HAROLD LLOYD and wife (Mildred Davis) and party passed through Chicago on Thursday, en route to New York city to take in the new Broadway attractions. In Mr. Lloyd's party were: Joe Reddy, publicity man; Frederic Sullivan, director; Gaylord Lloyd, his brother, Production manager Grey and attorney Frazer. Carter DeHaven also accompanied the party East.

* * *

STEVE MONTGOMERY is now handling "The Hunchback of Notre Dame" sales in the local Universal office.

* * *

I. L. LESERMAN, who is now managing the Circle theatre, Forest Park, left last week for Miami, Fla., to visit his daughter.

* * *

CECIL MABERRY, local manager of Hodkinson exchange, returned from a business trip to New York on Monday.

* * *

JOE WADE is the new owner of the Star theatre, Griggsville, Ill.

* * *

E. A. ALPERSON, former Omaha manager of First National exchange, has been appointed branch manager of Universal exchange, St. Louis, succeeding Barney Rosenthal, resigned.

* * *

The sudden cold wave has stimulated business in the Illinois coal fields somewhat, Harry Weiss, First National manager St. Louis advises, although several theatres in the Missouri district have closed. Speaking of Harry, I note he is to deliver a series of eight lectures before the Soldan High School, on the subject of "Salesmanship". Well, Harry ought to know his subject.

* * *

HARRY BIRCH has resigned as Fox News cameraman in this territory.

* * *

WESLEY BARRY, the freckled face screen star, was the guest of honor at a farewell party staged at the Montmartre cafe, last Thursday night. Through the efforts of Preston Langley Hickey, F. B. O.'s live-wire press agent, and the management of the cafe, a large evening was had. "Wes" was presented with two gold mementoes of his personal appearance tour of the city.

* * *

Our old friend "Bill" Danziger, former exploitation expert connected with the local Paramount exchange, writes from Los Angeles that he is handling publicity for "The Dawn of a Tomorrow," a George Melford production and "Bluff" Sam Wood's feature, at the Lasky studios.

* * *

A. J. OBRESHK, owner of the Capitol, Star and Princess theatres, Whiting, Indiana, feels that an injustice was done him through the printed report of the "ejection" of Mrs. Bennett from the Princess theatre. Mr. Obreshk explained that he came into possession of the lease of the Princess last May through negotiations with Rothschild & Hirsch of Hammond, Indiana, and Mrs. Bennett, he says, was notified at that time that he would expect possession on January 1 of this year. When the first of the year came, he explains, Mrs. Bennett failed to vacate. He allowed her an additional week at the end of which he was forced to resort to legal action.

* * *

WILLIAM PEARSON is the new managing director of the Capitol theatre, at Lawrence and Kedzie ave.

* * *

MAX LEVY left last week for a business trip to New York. He recently added Fred Rosenthal to his Chicago sales staff as well as salesman Theo. Rodgers, and H. Kyler as office manager.

* * *

Spring must be on its way. The Fox exchange is all dolled up once more.

* * *

MAX LEVY, of the Exclusive Film Service, has a series of "Tense Moments from Operas" in motion pictures, which he is distributing in this territory. They are single reel pictures. Max also has secured a new series of Lester Cuneo pictures, Eddie Polo features and some new Prizma films, made by Frank A. Naukwell for Lee Bradford. Exclusive released seven pictures in Nov. and five in Dec.

* * *

Five men, impersonating officers, hauled CHARLES BRANDON, janitor of Oakland Square theatre, 3947 Drevel blvd., out of his bed and drove him to the theatre, where they forced him to open the door and then blew the safe, securing $180. The Hyde Park police are looking for the bandits.

* * *

FRANK CAREY and John R. Alexander, Chicago men who the Colonial and Olympic theatres in Lebanon, Ind., of Miss Lelia Hollin, assumed possession recently and both men expect to bring their families to Lebanon permanently within a short time.

* * *

WATTERSON R. ROTHACKER is expected back in Chicago Feb. 1 after several weeks on the West Coast

FRANK M. DeLORENZO is the high powered branch manager of the Selznick Distributing Corporation office at Milwaukee. Cartoonist Bob Gary, in the above sketch, shows DeLorenzo in action. It takes more than a stone wall to stop him.

U. S. FILMS LEAD, CLAIMS SCHWARTZ BACK FROM TOUR

Well Known Exhibitor Says Little Progress Abroad

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Jan. 26.—After a nine months' tour of European countries, Joseph Schwartz, widely-known exhibitor, is back in Milwaukee, his old stamping ground, firmly convinced that America ranks first in the motion picture industry.

"Europe is years behind America in the matter of motion pictures," he declared at a banquet of the Motion Picture Theatre Owners of Milwaukee at which he was a guest. "Exhibitors there still use crude equipment similar to that which marked the beginning of the industry in America.

"Holland and England, of all the countries I visited, alone showed progress in the motion picture business. These two nations had the nearest thing to the American film that I could find, but even there they could not compare with our best."

Mr. Schwartz told of having viewed a showing of "The Merry Go Round," at the finest theatre in Amsterdam which has a seating capacity of 2,500. Prices of admission ranged from the equivalent of fifty cents to $2.

Film rentals, Mr. Schwartz said, are ridiculously low, $100 a week being the average charge for a film.

Mr. Schwartz, who sold his holdings in the Liberty, Rivieria and Kosciousko theatres in Milwaukee before he left on the European tour, is going soon to Los Angeles where he may re-enter the business as an exhibitor.

* * *

Milwaukee theatre men have turned to action, instead of words, in their fight against amusement taxes.

In an open statement to the public in the form of large advertisements carried for a week in the city's press, the Theatre Managers' Association, consisting of the heads of Milwaukee's downtown motion picture, vaudeville and legitimate houses, has appealed to citizens to wire or write direct to their congressmen urging repeal of the tax.

The Federated Trades Council of Milwaukee has passed a resolution demanding repeal of "this nuisance tax."

Many of the theatres have circulated petitions which will be forwarded to Washington.

* * *

Wisconsin, where Carl Laemmle made his start, is making elaborate plans for the observance of Mr. Laemmle's fortieth anniversary in this country.

"We're out to show up the rest of the country in the matter of business during Laemmle month," declared George Levine, head of the Milwaukee office of Universal.

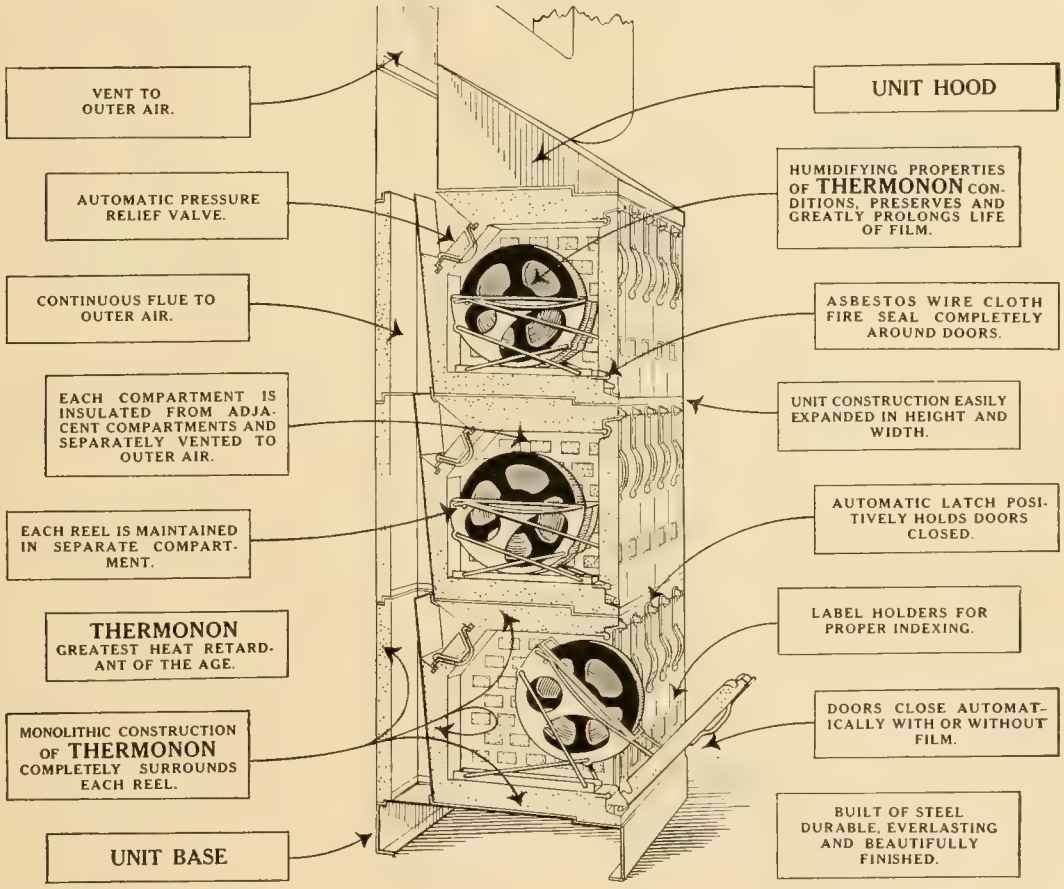
"Exhibitors are offering excellent cooperation in our plans to honor Mr. Laemmle, many of them already having signed to show nothing but Universal products throughout the month."

Wisconsin claims Mr. Laemmle as its own because it was at Oshkosh, Wis., that the present head of Universal saved up enough from a little clothing business to return to Chicago and enter the new field of motion pictures.

FILM-SAFE

SYNONYMOUS WITH

PROTECTION-PERFECTION



THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION

BALTIMORE, MARYLAND, U. S. A.

The Way of a Man

By EMERSON HOUGH

(Author of "The Covered Wagon," "North of 36," etc., etc.)

"The Way of a Man" points the way to the box-office.

Exhibitors who have never played a serial have booked the serial.

Exhibitors who play only the best features have booked the feature.

They recognize its bigness, its outstanding merit.

Two Versions

Pathépicture

TRADE MARK

and

Pathéserial

Produced by

C. W. PATTON

Directed by

GEORGE B. SEITZ

Introducing "Foreign Market," A Department

EXHIBITORS HERALD

The Independent Film Trade Paper

Happiness In Every Box-Office

25 First-run theatres announce unanimous success this week with

NAME The MAN!

Goldwyn-Cosmopolitan

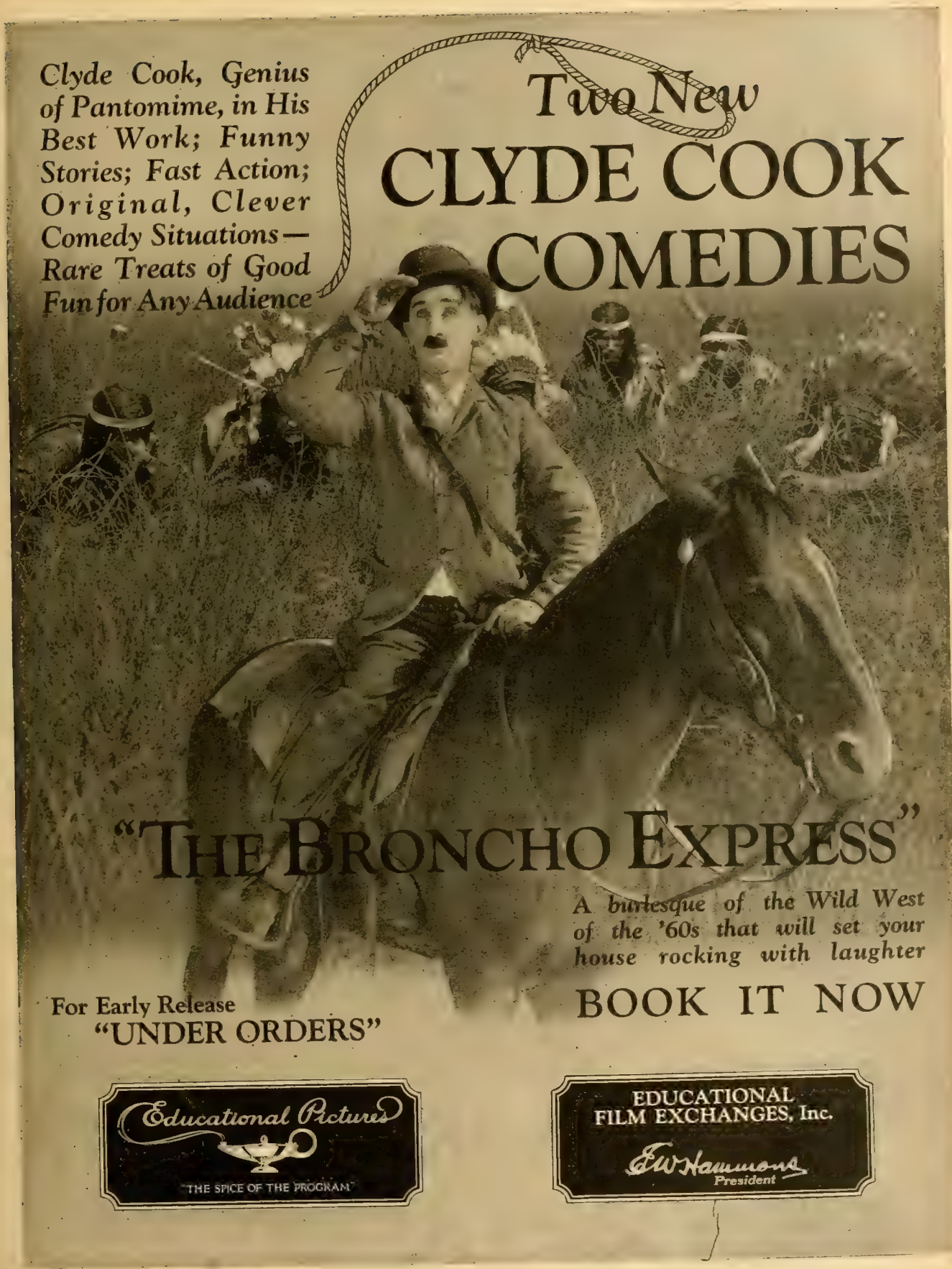
A Barrel of Real Fun!

—and a barrel of real money for every showman who plays them consistently! Century not only offers the best the market affords in stories, but the leading comedians—Buddy Messinger, Jack Earle, Harry McCoy, the Century Follies Girls, Pal the Dog, and many others—are the cleverest in the field, and the most popular with your patrons. Centuries give you long laughs, short laughs, chuckles and the giggles—and that's all any comedy is made for! Reason enough for booking them today!

The real value of Century Comedies at your box-office is reflected in a wire from the Victory Theatre, Union City, Ind.: "Have run every other kind and consider Centuries the best of the bunch!"

Century

Consistently Good **Comedies** Released thru Universal


Clyde Cook, Genius of Pantomime, in His Best Work; Funny Stories; Fast Action; Original, Clever Comedy Situations—Rare Treats of Good Fun for Any Audience
Two New
CLYDE COOK COMEDIES
"THE BRONCHO EXPRESS"
A burlesque of the Wild West of the '60s that will set your house rocking with laughter
BOOK IT NOW
For Early Release
"UNDER ORDERS"
Educational Pictures
"THE SPICE OF THE PROGRAM"
EDUCATIONAL FILM EXCHANGES, Inc.
E W Hammons
President

Some of the Theatr

HUNCHBACK OF

IN JANUARY A

American Theatre, Butte, Mont.
Stone Opera House, Binghamton, N.Y.
Park Theatre, Youngstown, O.
American Theatre, Denver, Colo.
Columbia Theatre, Phoenix, Ariz.
Rex Theatre, Sheboygan, Wisc.
Garrick Theatre, St. Paul, Minn.
His Majesty's Thea., Sherbrook, Que.
Imperial Theatre, Three Rivers, Que.
Poli Theatre, Waterbury, Conn.
Gem Theatre, Naugatuck, Conn.
Dawe Theatre, Bridgeport, Conn.
Strand Theatre, Far Rockaway, N. Y.
Cohen's Theatre, Newburgh, N. Y.
Music Hall Theatre, Tarrytown, N. Y.
Rivoli Theatre, New Brunswick, N. J.
Patchogue Theatre, Patchogue, L. I.
Park Theatre, Rockaway Park, L. I.
Broadway Theatre, Astoria, L. I.
Brandeis Theatre, Omaha, Nebr.
Arcadia Theatre, Philadelphia, Pa.
Grand Theatre, Huntington, Pa.
Hollywood Theatre, Pottsville, Pa.
Victoria Theatre, Altoona, Pa.
Elks Theatre, Du Bois, Pa.
Nemo Theatre, Johnstown, Pa.
Strand Theatre, Ridgeway, Pa.
Capitol Theatre, Washington, Pa.
Roland Theatre, Phillipsburg, Pa.
Opera House, Houtzdale, Pa.
Grand Theatre, Oregon City, Ore.
Columbia Theatre, Erie, Pa.
Heilig Theatre, Seattle, Wash.
Wigwam Theatre, Reno, Nev.
Victory Theatre, San Jose, Cal.
Liberty Theatre, Spokane, Wash.
Pershing Theatre, St. Louis, Mo.

Some of the Theatr

HUNCHBACK OF

IN FEBRUARY A

Lotis Theatre, Sheridan, Wyo.
Majestic Theatre, Utica, N. Y.
Rialto Theatre, Glen Falls, N. Y.
Family Theatre, Batavia, N. Y.
Strand Theatre, Ithaca, N. Y.
North Park Theatre, Buffalo, N. Y.
Palace Theatre, Moline, Ill.
Virginian Theatre, Charleston, W. Va.
Hartman Theatre, Columbus, O.
Stillman Theatre, Cleveland, O.
Palace Theatre, Wichita Falls, Tex.
Monarch Theatre, Georgetown, Tex.
Royal Theatre, Laredo, Tex.
Rex Theatre, Greeley, Colo.
Empress Theatre, Laramie, Wyo.
Empress Theatre, Ft. Collins, Colo.
Dubuque Theatre, Dubuque, Ia.
Adams Theatre, Detroit, Mich.
Wysor Grand Thea., Indianapolis, Ind.
Art Theatre, Kansas City, Kan.
Rivoli Theatre, Portland, Ore.
National Theatre, Jersey City, N. J.
Hempstead Theatre, Hempstead, L. I.
Frederick Theatre, E. Pittsburgh, Pa.
Ritz Theatre, Indiana, Pa.
Majestic Theatre, Butler, Pa.
Pascoe Theatre, Berlin, Pa.
Court Theatre, Wheeling, W. Va.
Heilig Theatre, Eugene, Ore.
White Theatre, Fresno, Cal.
Westwood Theatre, Westwood, Cal.
Zelda Theatre, Duluth, Minn.
Colonial Theatre, Pittsfield, Mass.
Palace Theatre, New Britain, Conn.
Middlesex Theatre, Middletown, Conn.
Strand Theatre, Portchester, N. Y.
Montauk Theatre, Passaic, N. J.
Regent Theatre, Elizabeth, N. J.
Ridgewood Opera House, Ridgewood, N. J.
Garden Theatre, Princeton, N. J.
Capitol Theatre, St. Louis, Mo.
West End Lyric Thea., St. Louis, Mo.
Shaw Theatre, St. Louis, Mo.
Floressant Theatre, St. Louis, Mo.
Manchester Theatre, St. Louis, Mo.
Lafayette Theatre, St. Louis, Mo.
Maffitt Theatre, St. Louis, Mo.
Montgomery Theatre, St. Louis, Mo.
Welster Theatre, St. Louis, Mo.
Tivoli Theatre, St. Louis, Mo.
Imperial Theatre, Sarnia, Ont.

ASK THE MAN

A UNIVERSAL PRODUCTION

hat Played The

NOTRE DAME

DVANCED PRICES

Tivoli Theatre, Toronto, Can.
Winter Garden Thea., Jamestown, N.Y.
Oliver Theatre, South Bend, Ind.
Weller Theatre, Zanesville, O.
Liberty Theatre, Kansas City, Mo.
Alhambra Theatre, Milwaukee, Wisc.
Vogue Theatre, Kenosha, Wisc.
Palace Theatre, Montreal, Can.
Victoria Theatre, Quebec, Can.
Lyric Theatre, Bridgeport, Conn.
Regent Theatre, Norwalk, Conn.
Majestic Theatre, Hartford, Conn.
Suffolk Theatre, Holyoke, Mass.
Keith's Lynn Thea., White Plains, N.Y.
Rialto Theatre, Poughkeepsie, N. Y.
Strand Theatre, Lakewood, N. J.
Savoy Theatre, Asbury Park, N. J.
Palace Theatre, Huntington, L. I.
Liberty Thea., Oklahoma City, Okla.
Kurtz Theatre, Bethlehem, Pa.
Temple Theatre, Lewistown, Pa.
Criterion Theatre, Brigeton, Pa.
Opera House, Bellefonte, Pa.
New Theatre, Homestead, Pa.
Jefferson Theatre, Punxsutawney, Pa.
Pastime Theatre, State College, Pa.
Capitol Theatre, McKeesport, Pa.
Driggs Theatre, Clearfield, Pa.
Majestic Theatre, Cornwallis, Wash.
Majestic Theatre, Corvallis, Ore.
Grand Theatre, McDonald, Pa.
Berkeley Theatre, Berkeley, Cal.
State Theatre, Sacramento, Cal.
Grand Theatre, Bellingham, Wash.
Rex Theatre, Lewistown, Idaho
Star Theatre, Hannibal, Mo.
Regent Theatre, Ottawa, Can.

hat Will Play The

NOTRE DAME

DVANCED PRICES

Metropolitan Thea., Washington, D. C.
Strand Theatre, Syracuse, N. Y.
Eastman Theatre, Rochester, N. Y.
Bellevue Theatre, Niagara Falls, N. Y.
Havens Theatre, Olean, N. Y.
Shea's Hippodrome, Buffalo, N. Y.
Ft. Armstrong Thea., Rock Island, Ill.
Crocker Theatre, Elgin, Ill.
State Theatre, Huntington, W. Va.
Mozart Theatre, Canton, O.
Capitol Theatre, Dallas, Tex.
Hancock Opera House, Austin, Tex.
Palace Theatre, San Antonio, Tex.
Majestic Thea., Grand Junction, Colo.
American Theatre, Colo. Springs, Colo.
Auditorium Theatre, Pueblo, N. M.
Grand Theatre, Dubuque, Ia.
Plaza Rialto Theatre, Waterloo, Ia.
Circle Theatre, Indianapolis, Ind.
Grand Theatre, Terre Haute, Ind.
Isis Theatre, Kansas City, Mo.
Academy Theatre, Northampton, Mass.
Opera House, Westfield, Mass.
Community Theatre, Meriden, Conn.
New Theatre, Port Jervis, N. Y.
Clairidge Theatre, Montclair, N. J.
Regent Theatre, Passaic, N. J.
Colonial Theatre, Pompton Lake, N. J.
Rialto Theatre, Newark, N. J.
Liberty Theatre, Kelso, Wash.
Rialto Theatre, Tacoma, Wash.
Glen Theatre, Glen Cove, L. I.
Academy of Music, Lebanon, Pa.
Academy Theatre, Meadville, Pa.
Strand Theatre, Uniontown, Pa.
Pascoe Theatre, Somerset, Pa.
Grand Theatre, Bradford, Pa.
Colonial Theatre, Beaver Falls, Pa.
Salt Lake City Thea., Salt Lake, Utah
Orpheum Theatre, Everett, Wash.
Liberty Theatre, Susanville, Cal.
New Grand Theatre, St. Louis, Mo.
Arsenal Theatre, St. Louis, Mo.
Grand Theatre, St. Louis, Mo.
Lindell Theatre, St. Louis, Mo.
Gravois Theatre, St. Louis, Mo.
Variety Theatre, St. Louis, Mo.
Pageant Theatre, St. Louis, Mo.
Virginia Theatre, St. Louis, Mo.
Shenandoah Theatre, St. Louis, Mo.
Queens Theatre, Niagara Falls, Ont.
Allen Theatre, Windsor, Ont.

VHO PLAYED IT!

RESENTED BY CARL LAEMMLE

Results

POSTAL TELEGRAPH — COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT.

TELEGRAM

DELIVERY NO.

160bl—18067

RECEIVED AT
20 WEST 45TH ST., N. Y. C.
TELEPHONE VANDERBILT 4752

This is a fast Telegram unless otherwise indicated by signal after the number of words:—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram)

STANDARD TIME INDICATED ON THIS MESSAGE.

RC21 SF CV 23 NL 3X 225AM

SPOKANE WASH JANY 24 1924

J S WOOD

ASSD EXHIBITORS INC 35 WEST 45 ST NEWYORK

AFTER A SOLID WEEKS RUN OUR OPINION OF EXTRA GIRL
IS ONE HUNDRED PERCENT PLUS A MULTITUDE OF SATISFIED PATRONS

CLEMMER THEATRE
CLEMMER AND LAMBACH

Tell

In days to come when you discuss the GREAT pictures, you'll add:

Then, of course, there's "The Stranger"

GREAT because the story, by England's finest writer, holds audiences gripped and silent, then sends them away talking about it.

GREAT because Joseph Henabery has given the mighty story a perfect production.

GREAT because Betty Compson, as the bad-good girl *at last* equals her famous performance in "The Miracle Man," and the other members of the cast are as people inspired.

GREAT because it will get crowds and money.

Adolph Zukor and Jesse L. Lasky present

A Joseph Henabery Production

"THE STRANGER"

With Betty Compson, Richard Dix Lewis Stone and Tully Marshall

A Paramount Picture

From "The First and the Last"
By John Galsworthy
Adapted by Edfrid Bingham
Produced by

BAR NONE

– the biggest in the

The crowds and the business prove it ~

GLORIA

"The

in

PRESENTED BY
ADOLPH ZUKOR AND
JESSE L. LASKY

A **SIDNEY OLCOTT**
PRODUCTION

FROM THE PLAY BY MAUDE FULTON
ADAPTED BY FORREST HALSEY

box-office success past 6 months!

YOU'VE heard. You must have. Of the way "The Humming Bird" has been mopping up! Smashing house records right and left. It's the talk of the film world! The greatest money-maker in the past six months—that's the unamimous verdict. Just look at these figures (everywhere it's played so far):

RIVOLI, NEW YORK
Over $30,000 in a week, and never an inch of empty standing room.

McVICKERS, CHICAGO
$11,000 in three days. Absolutely sure to break record.

COLUMBIA, WASHINGTON
Did biggest business of any picture or legitimate show in the city.

POLI'S, NEW HAVEN
Smashed all records, with zero weather and 60-mile gales as opposition.

LOEW'S STATE, BOSTON
Broke the record, and the crowds nearly broke up the theatre.

EMPIRE, SAN ANTONIO
Topped all records despite rain and strongest possible opposition.

Better grab it while it's hot!

SWANSON
Humming Bird"

A Paramount Picture

It's Got what it takes to make a smashing first run picture

Title

Story

Cast

Regal Pictures, Inc.
Presents

Love's Whirlpool

with

James Kirkwood, Lila Lee and Madge Bellamy

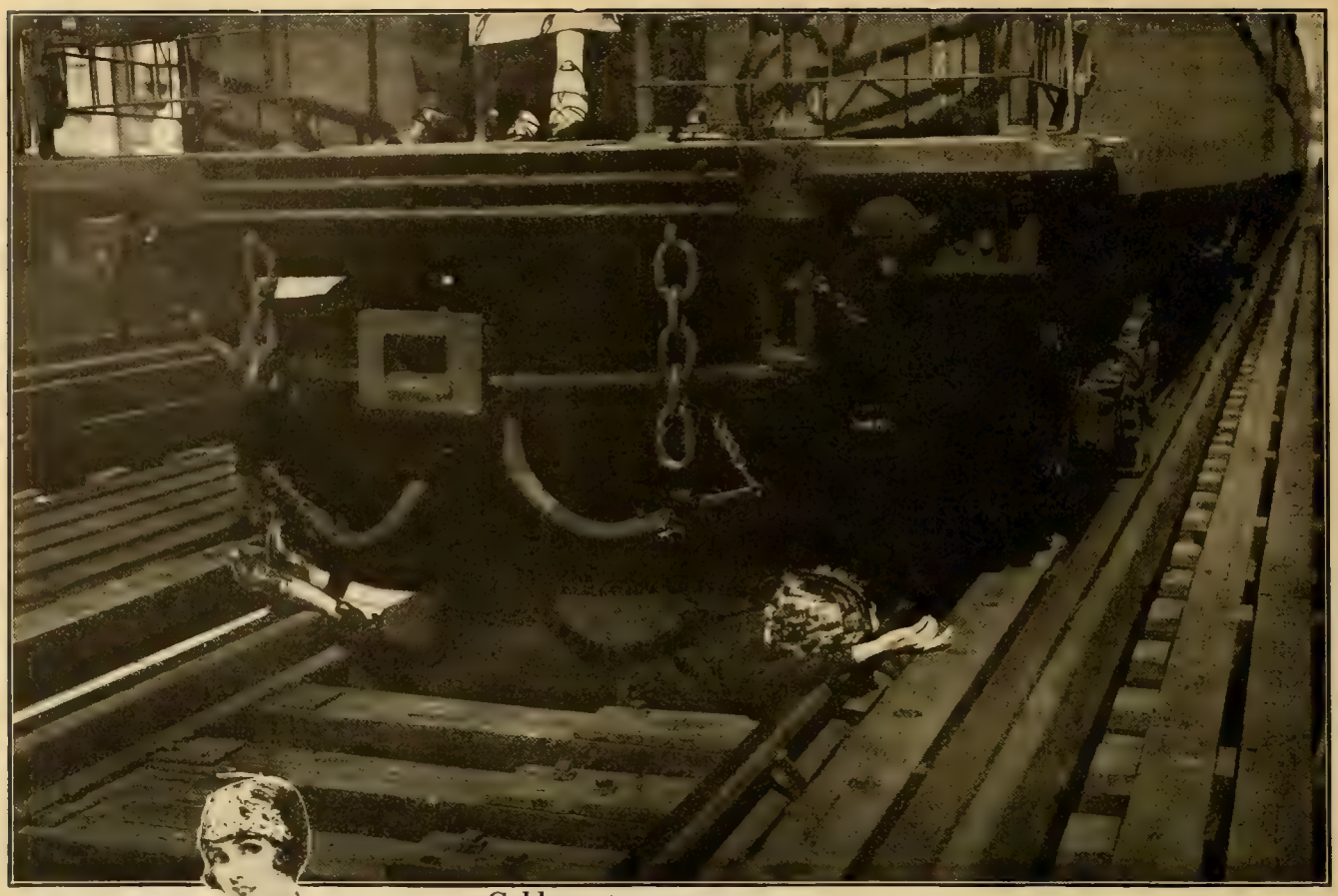
Adapted by
Elliott Clawson
and
Bruce Mitchell

Story by
Martha Lord
Directed by
Bruce Mitchell

Destined to set new records for your box office

Distributed by HODKINSON

ALBERT E. SMITH
PRESENTS
"Let Not Man Put Asunder"
BASIL KING
WITH
PAULINE FREDERICK
AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH



Goldwyn presents
EMMETT FLYNN'S *Production*

THE GORGEOUS MELODRAMA OF 1000 THRILLS

Nellie

THE BEAUTIFUL CLOAK MODEL

By Owen Davis.

Scenario by Carey Wilson.

Directed by EMMETT FLYNN

Featuring Claire Windsor, Edmund Lowe, Raymond Griffith, Mae Busch, Lew Cody, Hobart Bosworth.

Adapted by H. H. Van Loan.

JUNE MATHIS, *Editorial Director.*

A Goldwyn Picture

Goldwyn-Cosmopolitan

HAPPINESS *in every box-office!*

These are clean-up days! "Name the Man!" is the biggest success of all. Not talk—but fact. And by fact, we mean figures. Any exhibitor on the list to the right will admit that this Goldwyn Picture leads them all when it comes to "counting up."

Name your date *for*

NAME The MAN!

Victor Seastrom, *the Director*
Sir Hall Caine, *the Author*

Featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale.

Screen Adaptation by Paul Bern June Mathis, *Editorial Director*

Look Who's Here!
now playing at

BLUE MOUSE — Portland, Ore.
BLUE MOUSE — Seattle, Wash.
NEW GRAND CENTRAL — St. Louis, Mo.
RIALTO — Omaha, Nebr.
RIALTO — Washington, D. C.
EMPRESS — Oklahoma City, Okla.
CAPITOL — Dallas, Texas
METROPOLITAN — Atlanta, Ga.
CALIFORNIA — Los Angeles, Cal.
CAPITOL — New York City
IMPERIAL — San Francisco, Cal.
CHICAGO — Chicago, Ill.
BROADWAY STRAND — Detroit, Mich.
MERRILL — Milwaukee, Wisc.
ROYAL — Kansas City, Mo.
COLORADO — Denver, Colo.
ALLEN — Cleveland, Ohio
CENTURY — Baltimore, Md.
STATE — Pittsburgh, Pa.
BLUE MOUSE — Tacoma, Wash.
THE NEW GRAND CENTRAL — St. Louis, Mo.

Be an early bird!

Goldwyn-Cosmopolitan

Raises the Moral Tone and Also Entertains!

"The White Rose" Wins Pastor's Praise

"I want to express the very great pleasure afforded the people of our city in having such a picture as D. W. Griffith's

'The White Rose'

presented at a time when we are making every effort to raise the moral tone of our whole community," wrote the Rev. George D. Clarke, of Bridgeton, N. J., to Louis Linker, proprietor of the Criterion theatre, that city.

" 'The White Rose' commends itself to the most exacting critics of the country . . . the lesson that no man is immune from the allurements of the world."

A Picture That Helps Everybody in Every Way!

D. W. Griffith's

"THE WHITE ROSE"

NOW BOOKING

United Artists Corporation

Mary Pickford
Charlie Chaplin
Douglas Fairbanks
D. W. Griffith

Hiram Abrams, President

Associated Authors
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper
An Elmer Harris Production
Direction by Lloyd Ingraham

" 'No More Women!' a Winner; Everybody will like this film."

"Every exhibitor knows the value of a light comedy farce, and 'No More Women!' is a good farce," says The Trade Review.

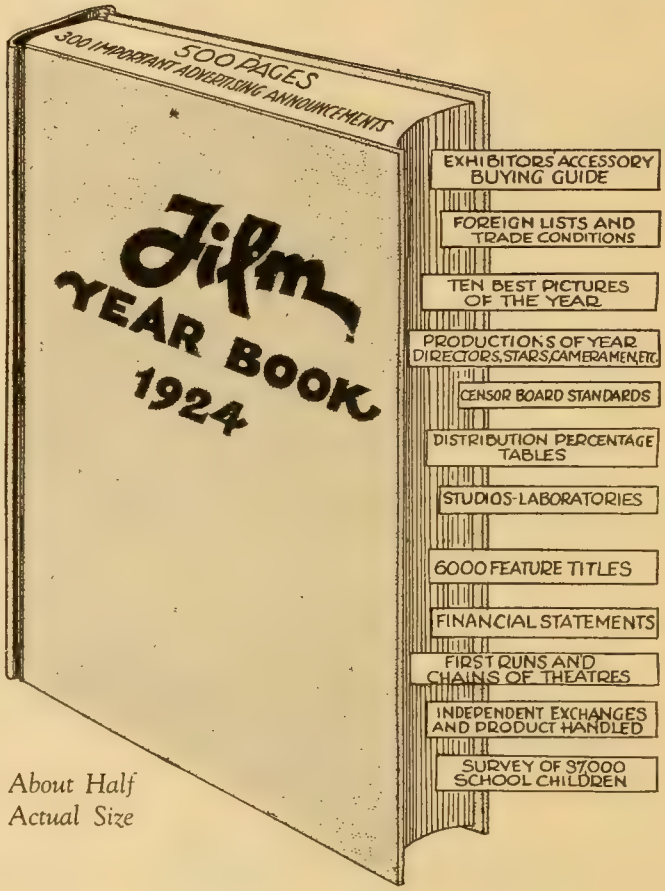
"It's a winner! It will be welcome in any house, large or small.

"It doesn't matter whether it is a city or small town, matinee or evening show, whether the audience is composed of men or women, chilren or teachers, church people or flappers, they all will like this picture."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York
Hiram Abrams, President

A Branch Office located in every United Artists Exchange

Here It Is—Jus



About Half Actual Size

Every exhibitor who takes his work seriously should read THE FILM DAILY every day. It is his duty to keep in touch with the important events of daily occurrence in HIS industry. The successful man is the wide awake, informed man. The informed man reads THE FILM DAILY. Seven years of reader confidence, and still the fastest growing and most widely quoted publication in the film industry is the record of THE FILM DAILY. You'll find a yearly subscription the best business investment you ever made. Do it to-day--NOW.

Off the Press

The Most Complete Reference Book Ever Published in Filmdom

Should be on the desk of Every Live Wire Exhibitor

KNOW YOUR BUSINESS —
THE FILM YEAR BOOK GIVES FACTS

Over Thirty Thousand Year Books Now in Circulation
(Years of 1918-1919-1920-1921-1922-1923)

As Part of The Film Daily — The Broadstreet of Filmdom — The Recognized Authority **Regular Service**

IT IS GIVEN
FREE TO SUBSCRIBERS

Price to others $2.50 -- Prepaid Anywhere

Date

THE FILM DAILY
71-73 West 44th Street,
New York City.

Herewith my check for $10 covering one year's subscription to THE FILM DAILY. This to include:

THE FILM DAILY	every day (except Saturday)
THE SUNDAY EDITION	16 to 24 pages, including reviews all features and short subjects.
SHORT SUBJECT NUMBERS	quarterly.
DIRECTORS' NUMBER	every Spring.

Name Theater

Street City State

The Test of Time

—has proven the *Pictorial Section* of Exhibitors Herald to be the one department of its kind in the motion picture trade field, for which there was and is a *genuine reader demand.*

The 276 pages devoted to this department during 1923 in book form would make up a vivid and complete history of the year in the motion picture industry.

Pictures for it were gathered from 1,000 sources and *from all parts of the world.* For years the industry has said: "If it is news, you will find it in the HERALD."

And now it has added:

"If it's news that can be told in pictures, you will find it in the Pictorial Section of the HERALD."

Harold Bell Wright's "WHEN A MAN'S A MAN"

Presented by
Sol Lesser

HAROLD BELL WRIGHT

Tucson Arizona
January 6 1924

Dear Mr Lesser

Permit me to say how grateful I am to you for the picture, "When a Man's a Man". It is so right----so true----so satisfying in every way.

I have never seen a book-picture that followed more closely the story as it was told in print. Surely no one who enjoyed the novel can fail to enjoy the picture---for the picture is the novel----not rewritten for the screen, but visualized on the screen exactly as I wrote it.

With all my heart I thank you.

Sincerely

Harold Bell Wright

HBW X

Mr Sol Lesser
Principal Pictures Corporation
7250 Santa Monica Blvd
Los Angeles California

so faithfully reproduced- Mr. Wright praises picture to the skies

That means 50,000,000 people are going to be pleased!

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER.....PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY.....EDWARD F. CLINE

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Your 5 months product 20

February

- 4th -

"WHEN A MAN'S A MAN"

Harold Bell Wright's famous novel of which more than 1,400,000 copies have been sold. Presented by Sol Lesser. Directed by Edward Cline with John Bowers and Marguerite de la Motte.

- 11th -

"THE LOVE MASTER"

with Strongheart, the screen's greatest dog. A Laurence Trimble-Jane Murfin production directed by Laurence Trimble.

- 18th -

"FLOWING GOLD"

Richard Walton Tully's wonderful picturization of Rex Beach's virile story of the oil fields. A great successor to "The Spoilers." Directed by Joseph de Grasse. With Milton Sills and Anna Q. Nilsson.

- 25th -

"GALLOPING FISH"

Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be a greater comedy than "The Hottentot." From the story, "Friend Wife," by Frank R. Adams. With Sydney Chaplin, Louise Fazenda, William Conklin and Ford Sterling and the greatest tame seal ever filmed.

March

- 3rd -

NORMA TALMADGE in "SECRETS"

A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

- 10th -

"TORMENT"

Maurice Tourneur's powerful dramatic picturization of William Dudley Pelley's thrilling story with Owen Moore and Bessie Love.

- 17th -

Richard Barthelmess in "THE ENCHANTED COTTAGE"

From the stage play by Sir Arthur Wing Pinero. A John S. Robertson production. May McAvoy in leading feminine role.

- 24th -

"LILIES of the FIELD"

Featuring CORINNE GRIFFITH and CONWAY TEARLE. One of the Biggest Pictures of 1924. Directed by John Dillon, the man who made "Flaming Youth." A Corinne Griffith Production, Inc., presentation.

- 31st -

"SON OF THE SAHARA"

Edwin Carewe's vivid adaptation of Louise Gerad's bloodtingling story of Paris and the Great Sahara. With Bert Lytell, Claire Windsor and a great supporting cast.

April

- 7th -

"AGAINST THE RULES"

Thos. H. Ince's romantic drama from the story by Frank R. Adams, directed by John Griffith Wray, the man who made "Anna Christie," with Percy Marmont, Leatrice Joy and Adolph Menjou.

- 14th -

Constance Talmadge in "THE GOLDFISH"

Adapted from the stage success by Gladys Unger. Directed by Jerome Storm.

- 21st -

"THE WOMAN ON THE JURY"

As a play this was one of the sensations of Broadway. It is being picturized by Harry O. Hoyt with Sylvia Breamer, Lew Cody, Frank Mayo, Hobart Bosworth, Mary Carr and Bessie Love in the cast.

- 28th -

George Fitzmaurice's "CYTHEREA"

from the sensational novel by Joseph Hergesheimer. With Lewis Stone, Alma Rubens, presented by

SAMUEL GOLDWYN
(Not Now Connected with Goldwyn Pictures)

Book First National

pictures 20 release dates

May

—5th—

THOSE WHO DANCE"

hos. H. Ince's stirring picture from eorge Kibbe Turner's story with lanche Sweet and big cast.

—12th—

"SUNDOWN"

he greatest picture of the Old West the reen has ever seen. More than a quar- r of a million head of cattle used in is picture in order to faithfully repro- ice the atmosphere of the story, which as written by Earl J. Hudson. Directed Laurence Trimble.

—19th—

THE WHITE MOTH"

Maurice Tourneur production featuring arbara La Marr and Conway Tearle. A ciety drama from the story by Izola orrester. This marks Miss La Marr's but as a First National star.

—26th—

CORINNE GRIFFITH in "FOR SALE"

his great star of "Black Oxen" and Lilies of the Field," her third for First ational, should be a tremendous money aker. A Corinne Griffith Production, c., presentation.

June

—3rd—

"THE RAGGED MESSENGER"

Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

—10th—

COLLEEN MOORE

the "Flaming Youth Girl"
in
"THE PERFECT FLAPPER"

Another great hit for Miss Moore.

—17th—

"FLAMING WIVES"

A First National special.

Make the backbone of your program a

FIRST NATIONAL PICTURE

20 Big Pictures for 20 Big Weeks!

First National's superiority in the past has been due to the phenomenal big money consistency of their product.

First National's superiority in the future will be because of the continuance of such calibre of product, therefore, it is fitting that First National, because of proper planning and common sense business-like administration should be able to announce for the booking convenience of exhibitors —20 pictures for future release that will permit exhibitors to plan definite, well rounded programs for the next FIVE MONTHS.

HOLD DATES FOR THESE

Solid ~ ~ ~

FIRST NATIONAL PICTURES

—hats off to Colleen again—

—The New York Sun ond Globe said:

" 'Painted People' is something to see because Colleen Moore is the leading spirit. In case you don't know much about Colleen, we advise your getting acquainted with her immediately. Her acting in 'Painted People' is as much an advent in screen circles as the acting of Pola Negri in her first German films. She proves that she isn't a 'screen star,' but an actress. 'Painted People' gives her the opportunities of a life time."

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

A First National Picture

EXHIBITORS HERALD

"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

Published every Wednesday by Exhibitors Herald Co.
Editorial and Executive Offices: 407 S. Dearborn St., Chicago, U. S. A. (Tel. Harrison 9248-9249)
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Los Angeles Office — 5528 Santa Monica Blvd. (Hollywood 8520) — Harry Hammond Beall, Manager
All Editorial and Business Correspondence Should Be Addressed to Chicago Office
Edwin S. Clifford, Managing Editor — George Clifford, Business Manager — William R. Weaver, Exhibitor Editor
Jay M. Shreck, News Editor — J. Ray Murray, Review Editor — John S. Spargo, New York Editor
Other Publications: "The Box Office Record," published semi-annually, and "Better Theatres," published monthly as a supplement to Exhibitors Herald
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Vol. XVIII — February 16, 1924 — No. 8

Pros and Cons About National Advertising

In a recent issue the Herald printed an interesting letter from Mr. Charles Lee Hyde of the Grand theatre, Pierre, South Dakota, on the subject of national advertising.

Mr. Hyde contends that national advertising does more harm than good to the exhibitors' interests because it "dates" pictures, causing patrons to regard them as old subjects before they are played locally. He also expresses the opinion that the exhibitor pays the cost of this advertising and that, therefore, he is a materially interested party and the producer should give heed to his viewpoint.

Mr. Hyde urges us to give editorial notice to his communication on the ground that the readers of this publication are vitally interested in the subject.

* * *

We agree with Mr. Hyde that national advertising of motion pictures is, in fact, a subject of major interest to exhibitors generally and also to the industry at large and we are, therefore, pleased to discuss in detail Mr. Hyde's communication which originally appeared on page 65 of the February 2 issue.

We have always contended that a motion picture is new from a booking standpoint until it has been played locally. The motion picture companies which are using national advertising agree with this and they further contend that national advertising does not change this situation.

On this point we agree with Mr. Hyde and not with the motion picture companies. We see no escape from the obvious fact that national advertising of motion pictures, conducted alongside the present distributing system, does actually create considerable difficulty and hardship for all except first-run exhibitors.

Under the existing system the vast majority of exhibitors are not permitted to run a picture that is advertised nationally until from a month to a year following the appearance of advertisements on the picture. And when a picture comes to their local theatre a month to a year after they have read the national advertising, patrons are bound mentally to classify the picture as an old subject.

In immediate connection there is another important aspect of this matter: The effort that an exhibitor puts in in promoting his current program is to a certain extent offset by the effect of national advertising because it serves to distract the public's attention from the pictures the exhibitor is able to offer and to set them thinking about pictures that will be a long time in coming to the local theatre.

This creates one of the most difficult problems that is to be encountered in the entire field of advertising. Some of the best brains of the advertising world have studied this problem but up to date they have been able to offer no solution, except one based on an entire change in the distributing system under which pictures would be available to all theatres of the country from one to four months following the date of general publication.

We know of no parallel, no instance in which good advertising, properly directed, does not create only benefits to all concerned.

* * *

Because of the intricacies of this question of national advertising on motion pictures it may not be possible to demonstrate for Mr. Hyde just who pays the cost but he is reminded that it is an advertising axiom, accepted by the modern world of business, that good advertising, properly directed, is not a burden but an advantage to the consumer, who, in a motion picture trade sense, is the exhibitor.

Advertising is a thoroughly sound and economic force for the widening of distribution. Without this powerful aid to selling, distribution would be materially limited, production and distribution costs would have to be absorbed by a smaller number of customers and prices would be substantially higher.

Exhibitors should not assume a thumbs-down attitude on national advertising. It is true that under the existing system of distribution, which spreads out the playing life of the average picture over a year and a half or two years, the advantages are mingled with certain disadvantages but this industry, like every other industry, whether it be gum or railroads, needs selling direct to the public. It requires the good that inevitably results from regular and constant broadcasting of information and propaganda to the general public.

No one holds that the present exchange system is going to be the permanent plan of distribution. Radical changes will be made and they may come soon. When they do come they doubtless will make way for a more efficient use of national advertising.

In the meantime, Paramount national advertising, which Mr. Hyde refers to, may be looked upon by the whole industry as a valuable function because for several years it has steadfastly spread the gospel of better pictures, and it has invited the attention of millions of the public who were not being reached through the theatres.

by Martin J. Quigley

In This Issue

OF SPECIAL INTEREST

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WRITTEN BY EXHIBITORS

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Presenting 589 exhibitor-written reports on current pictures including "The Call of the Canyon," "The Cruise of the Speejacks," "Half-a-Dollar Bill," "The Humming Bird," "The Love Pirate," "Marriage Morals," "The Song of Love," "A Wife's Romance" and other new productions.
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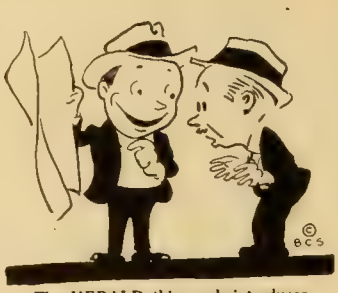


The HERALD this week introduces to the trade a new service department, "Foreign Market," which is published on page 37. In inaugurating this department (an exclusive feature in the HERALD) it is hoped to establish a point of closer contact between the domestic and foreign trade. This feature will be published every four weeks.

Ace of 'Em All And Published In Mid-West

"As I am getting back into the exhibitors' end of the industry, I am going to have to have the old standby, EXHIBITORS HERALD. You haven't heard from me since 1920, when I was managing the Liberty theatre at Fort Scott, Kan. But, from now on, you will hear from me regularly.

"I like the exhibitors' reports on 'What the Picture Did for Me' and also the general make-up of your paper.

"I consider it one of the best mediums for general information in the field today.

"Another thing, it is a Mid-Western paper, and the success of the HERALD proves that we don't have to go to New York City for everything.

"Enclosed find check for the ACE of trade papers. I am,

"Yours very truly,
"FRED McCOY,
"Jefferson and Princess theatres,
"Springfield, Mo."

Re-Takes

WELL, the big news of the week in film circles is the announcement that John T. King will be starred in a super de luxe feature called "The Invisible Man." Bill Anderson, superintendent of N. Y. anti-saloon league will direct it.

* * *

We have it on good authority there's to be no "bull" in the publicity campaign on "Sir Lion of T-Bone Ranch" which the department of Agriculture is putting out, depicting cattle ranch life.

* * *

"Greed" Is Right

I see Von Stroheim has used up 42,000 feet of film making "Greed" a new eight reeler for Goldwyn. The raw stock people probably think that "greedy" of Erich.

* * *

Any More Nominations?

It has been suggested that an American Academy of Motion Picture Art be started, and Robt. Sherwood has selected a slogan already. It is "20,000 members by Christmas."

* * *

The first immortals suggested for niches in the proposed Hall of Fame are:

The exhibitor who advertised Ibsen's "A Doll's House" with "Come, and bring the children."

The mental giant who conceived the subtitle"And Then Dawn Came."

The financial genius who found that "Passion" had a box office lure.

The press agent who discovered "super de luxe" in the dictionary.

The exploitation man who had a man fall from a ten-story building to advertise "Safety Last."

The exhibitor who complained that there was "no pavement" in "Where the Pavement Ends."

* * *

Via Radio

Special number sung by Harry Sinclair, the oil magnate, "I'll Be Away for a Long, Long Time."

* * *

Quite Natural

Last winter there was a play called "Rain" that met with success. Its to be followed I hear by "Rust."

* * *

Weekly Report

Well, Mary Miles Minter was reported engaged again last week. There's a busy boy, that M. M. M. press agent.

* * *

Admits the Goods

"We grow monotonous" admits the writer of an editorial page of the Empey World, in the Feb. 9th issue.

* * *

Or Oil Cans

Skeletons in closets can take the form of Tea Pots, it seems.

* * *

Maybe the Fillums

In Chicago, where the censors permit no violence to be shown on the screen, a gang shot up a dance hall, killing one man and wounding a dozen others. What in the world can they blame that on?

* * *

The Poor Extras

William Wrigley gave up making gum for one day and worked as an extra in Frank Lloyd's picture "The Sea Hawk." That's what makes it so hard for the extras. These gum kings ought to stick to their own graft.

* * *

Hurrah, here's the end. —J. R. M

John M. Quinn Dies Suddenly

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 5.—John M. Quinn, general manager of Vitagraph for the past five years, died suddenly here last night from heart trouble.

Mr. Quinn arrived here on a business trip a week ago and apparently was in good health.

He was 38 years old. His widow and two children survive him. Recently, he has been making his home in Brooklyn, N. Y., convenient to the Vitagraph studio.

Triangle Is Sold To New York Man For Cash Figure

(Special to Exhibitors Herald)

NEW YORK, Feb. 5.—Triangle Film Corporation, one of the oldest in the film industry and at one time one of the biggest, passed out of existence last week when the assets of the corporation were purchased by Frank W. Severn of 1476 Broadway for $55,000 cash. In order to affect the sale, the necessary order was secured from the referee in bankruptcy, Triangle Film having been in financial difficulties for several years past.

The assets of the corporation are composed of a 98 per cent interest in the New York M. P. Corp., Reliance M. P. Corp. and Keystone M. P. Corp; the ownership of about 1,500 negatives and rights to a large number of stories.

No statement could be secured from Mr. Severn as to what disposition he plans of the property secured. Mr. Severn is not in the motion picture business.

Theatres Must Display S. R. O. Signs Says City

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 5.—In all cases where the theatres in Troy, N. Y., have been filled to their capacity, it will be necessary hereafter for the owner or manager to display a sign at the ticket office reading: "All seats sold out. No standing room. Next performance."

This is in accordance with a letter sent to the theatres by John F. Knaupp, fire marshal, and follows complaints received in regard to overcrowded theatres.

Producer Finds Middle West Conditions Good

(Special to Exhibitors Herald)

NEW YORK, Feb. 5.—Dr. W. E. Shallenberger, president of Arrow Film Corporation, who has returned from his tour of the middle west, states that conditions generally are good and excellent as they affect the motion picture industry.

Film Salesmen Organize

ALBANY, N. Y.—The twenty-five or more film salesmen in Albany, representing a dozen exchanges located in that city, are planning to effect an organization in the near future. A meeting for the purpose of organization has been called for next week. The Albany unit will later on be affiliated with similar units in other parts of the state.

Arbitration Under Uniform Contract Upheld by Court

New York Justice Rules That Theatre Owners Must Submit Disputed Accounts to Joint Board: Decision Pleases Exhibitor Chiefs

(Special to Exhibitors Herald)

NEW YORK, February 5.—Officials of the Theatre Owners Chamber of Commerce and F. I. L. M. Club are jubilant over the action of the supreme court in compelling the exhibitor to submit a disputed account to the joint board of arbitration under the standard form of contract.

The action was in the case of Charles W. Jackson, of the Jackson theatre, Hempstead Bay, L. I., who was summarily directed by Justice Platzek, sitting in special term supreme court, to submit to the rulings of the arbitration board.

Court Officially Recognizes Arbitration Board

This action, which is taken under the New York arbitration law, gives the official recognition to the joint board of arbitration, which has been in operation since December, 1921, and gives the board almost judicial powers over exhibitors and the exchange men who sign the standard contract containing the arbitration clause.

The original complaint was filed with the joint board of arbitration by Samuel Zierler, president of Commonwealth Film Corporation, who stated that Jackson had contracted for a number of pictures and then showed no disposition to play them or pay for them. It is understood that Jackson ignored a summons in accordance with the arbitration clause of the contract and Zierler commenced court action to compel him to live up to the arbitration clause.

The court's order reads: "Ordered that in default of his appearance (Jackson's) before the joint board of arbitration, said board shall make its findings upon the proof submitted herein."

Attached to the motion for the order is an affidavit by Sam Zierler reciting, so he alleges, the facts in the case.

This court order is the first of its kind and creates a precedent that is expected to make the work of the joint board of arbitration even of much greater benefit than it has been in the past.

Jackson's case is but one of nearly 1,400 heard by the joint board of arbitration during the past year and is the only one that has been taken into court by either side.

Reviews Work of Board

Following is a table submitted to the board of directors of the Theatre Owners Chamber of Commerce by Secretary S. A. Moross, showing the work done by the joint board of arbitration during the calendar year ending December 31, 1923:

Total cases heard at the Joint Arbitration Board from Jan. 1, 1923, to Jan. 1, 1924	1,394
Total amount involved in all cases heard and disposed of	$136,513.13
Awards granted in favor of the Exchange	24,407.12
Awards granted in favor of the exhibitors	14,694.37
Awards granted to the exchange by inquest for non-appearance of exhibitor defendants	92,827.34
Cases resulting in tie vote award made in favor of exchange	2,639.30
Cases resulting in tie vote award made in favor of exhibitor	1,945.00

In discussing the work of the arbitration board, Secretary Moross said:

"The decrease in the number of cases from 3,246 in 1922 to 1,394 in 1923 shows a favorable improvement in the administration of the joint board of arbitration. It shows further that the exhibitors as well as the exchange men are taking the arbitration work much more seriously than they did in former years.

"During 1922 and in the early part of 1923 the joint arbitration board held two sessions a week on Wednesdays and Fridays, the sessions lasting from 1 o'clock until 6 or 7 p. m. The dockets were clogged with cases which was greatly relieved towards the middle of the year 1923. Both the exhibitors and the exchange men are more cautious in the presentation of their cases and only cases which are meritorious come before the board for adjudication. It is a solitary symtom that more cases have been settled between disputants now than ever before. The average calendar contains no less than between fifty and sixty cases. When the calendar is called the board finds that between fifteen and twenty-five cases out of that number are settled before they reach trial.

"The present arbitration board has two parts: Part I—we will term 'trial' as this is devoted exclusively to trying cases where the issue has been joined and both sides are ready for trial.

"Part II—which we will call 'ex parte' is that part of the arbitration board where undefended cases are heard by inquest. This latter part must not be misunderstood. The mere fact that the case is undefended does not mean that the exchange man by presenting his claim obtains his award as claimed by him. The exchange men must be fully prepared to prove their cases even though it is not defended, before the award is made.

Arbitration a Success

"The men appointed to serve as arbitrators on these boards are selected with the greatest care by the chairman of our organization for their qualifications to serve as such and they represent the highest type of exhibitors in the community. Just for the sake of illustration, what effect the joint arbitration board has upon exhibitors at large and particularly those whose business ethics are of a questionable nature that during the year of 1922 and in previous years the so-called black list which is no black list at all but simply a list of exhibitors who failed to live up to their contractual obligations and in instances where the awards made by the arbitration board were not lived up to by the exhibitor were as many as forty and fifty each week, today you find a maximum number not in excess of ten and that is a marvellous showing for a great metropolitan district like New York.

"Arbitration has proven without a doubt a very essential part of the industry and without a question of a doubt a phenomenal success."

JOINT BOARD OF ARBITRATION of New York City in its first executive session on December 14, 1921. The success of this board is reviewed in a story on page 25. Left to right: Miss Merber, stenographer; Samuel A. Moross, I. E. Chadwick, president F. I. L. M. Club; J. Alton Bradbury, Charles Haring, John Hammill, chairman of board; William Brandt, who originated arbitration board; Charles Rosenzweig, Charles Hoy, Arthur Lyons and Murry Beyer.

Says Suit Against Hays Is Move To Create Convention Issue

Prominent Exhibitor Declares Motive Behind Case Is Largely Political

(Special to Exhibitors Herald)

NEW YORK, February 5.—The suit brought against Will H. Hays and the individual members of the Motion Picture Producers and Distributors Association for damages to the extent of $450,000 by Sidney E. Samuelson, owner of a theatre at Newton, N. J., was the subject of much discussion during the week in exhibitor circles.

IN some quarters the impression prevails that the motive behind the suit is largely political and that the powers behind the action are those opposed to the Hays organization, which simmered down means simply those high in the councils of the Motion Picture Theatre Owners of America.

* * *

It was asserted by one prominent exhibitor that Sydney S. Cohen and his advisors are hard put to find an issue which will give them a platform to fight on sufficiently to justify their assertions that the national organization is a real functioning body of exhibitors. Preparations are being made for the national convention and every national convention must have an issue, this exhibitor said.

In the complaint filed by Samuelson in the United States district court, and which is similar to one filed in the state court one year ago, it is asserted that Hays inaugurated the plan of joint arbitration for the purpose of dictating to the exhibitor and in that way forming a trust of the industry. This portion of the complaint caused smiles along Film Row, and it was poitned out that joint arbitration was successfully in effect before Mr. Hays came into the industry.

* * *

Joint arbitration for the settlement of disagreements between distributors and exhibitors was conceived by William Brandt, when he was president of the Theatre Owners Chamber of Commerce in 1921. After the better part of a year's work the T. O. C. C. and the F. I. L. M. Club of New York had formed a working agreement and the first executive session of the joint arbitration board was held on December 14, 1921. Mr. Hays came into the industry the following March.

From the first session of the joint arbitration board in New York the attention of exhibitor leaders and film clubs all over the country were interested in the idea and several other similar boards were functioning before the advent of Mr. Hays.

M. R. Blair Supervises Redecorated Regent, Iowa Theatres House

(Special from M. R. B.)

CEDAR FALLS, IA., Feb. 5.—The Regent theatre here, taken over by Iowa Theatres Company, Mason City, has undergone many changes. The new canopy, interior decoration, stage drops and settings make the house one of the most up-to-the-minute theatres in Northeastern Iowa.

Under the new management and policy the house has taken on a new lease on life and is now accepted as one of the best houses in this section. The Regent is operated under the personal supervision of M. R. Blair, formerly with Universal at Des Moines.

Midway Is Closed

ELGIN, ILL.—The Midway theatre, Elgin, was closed by foreclosure proceedings recently. The Midway was formerly the Orpheum theatre and one of the oldest playhouses in northern Illinois. Closing of the Midway reduces the number of theatres in Elgin to four.

Shapiro Resigns From Pathe to Become Aid Of Samuel Goldwyn

(Special to Exhibitors Herald)

NEW YORK, February 5.—Victor Shapiro, one of the best known and most popular of the film industry's publicity men, has resigned as director of publicity of Pathe to take charge of publicity and exploitation for Samuel Goldwyn. He succeeds Harry Reichenbach who sails for Europe February 16 on a pleasure trip and upon his return will join Famous Players to take charge of publicity and exploitation of the Valentino pictures.

Shapiro has been with Pathe for four and a half years, joining that organization immediately after his discharge from service in the army during the World War in which he served with valor and distinction.

Mr. Shapiro is now president of the Associated Motion Picture Advertisers and during his regime in this office has done much to make that organization a considerable factor in many affairs affecting the welfare of the motion picture industry. No announcement has yet been made as to who will succeed Mr. Shapiro at Pathe.

Chicago Showing of "Birth of a Nation" Starts Court Fight

Efforts of the United Artists to show "The Birth of a Nation" in Chicago has precipitated a court fight, which may test the present censorship system in Chicago and the validity of a half dozen legal processes which have been resorted to in the past either to make the showing of films possible or to prevent their presentation.

"The Birth of a Nation" opened at the Auditorium for an indefinite run Sunday, February 3. At the conclusion of the first performance, the operators of the machines were arrested charged with showing a picture the censors had not approved. The showing was attempted again Monday on the strength of an injunction obtained in 1917. Police again stopped the performance. "Way Down East" then was substituted, and the matter left for the courts to decide.

City authorities take the position that the film was never approved by the censors and in addition violates a state law. They declare its showing would tend to incite race riots. United Artists insists that the 1917 injunction makes interference by the police unlawful.

Meighan Gives Ball for Crippled Children Fund

(Special to Exhibitors Herald)

JACKSONVILLE, FLA., Feb. 5.—Thomas Meighan added another to his list of charities when at the leading hotel in Jacksonville, Fla., he gave a ball for the residents and the Winter colony for the benefit of the crippled children of Jacksonville.

Meighan underwrote the expense of the ball himself and all of the receipts, which were expected to be more than $3,000, were turned over to the charity. Meighan with his company is in Florida to film exterior scenes for his next Paramount picture, "The Confidence Man."

Begin Construction of Chicago's Largest Film Palace on North Side

Work has actually commenced on the new motion picture theatre being erected by Balaban & Katz at Broadway and Lawrence. It will be the largest theatre in Chicago having approximately 100 more seats than the Chicago theatre, owned by the same concern.

It is planned to provide this house with a number of striking features among which will be a lobby that runs through the block from Lawrence to Magnolia, a stage which it is said will be larger than that of the Auditorium, spacious promenades, "cosmetic rooms" with all the femenine paraphernalia for achieving sombre noses and brilliant cheeks, "the world's largest pipe organ," and a children's playroom with trained nurses, toys and books. The orchestra will be seated on a huge elevator so that when the overture is over they will quietly sink out of sight to give everyone a clear view of the picture or stage.

No name has as yet been decided upon, nor any definite opening date given out, though it is hoped to have the premier of the theatre on or about April 1, 1925.

Finkelstein and Ruben Twin City Theatre Men Lose Heavily in Holdup

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Feb. 5—Three heavily armed employes of Finkelstein and Ruben were held up and robbed of $10,000 by six bandits in a daylight holdup in St. Paul.

The holdup occurred within fifty feet of the company office at 441 Cedar St., as Roy Blair, manager of the Shubert theatre, Frank Otto, doorman of the New Aster theatre and Jack Ferlund, driver started to the bank with the week-end receipts. After the bandits had forced the car to the curb they fired two shots to terrorize the theatrical men and two of the bandits siezed the grip containing the money while two others covered the employes with guns. The bandits then drove away in a high-powered car.

The grip contained the Saturday and Sunday receipts of the New Aster and Capital theatres, with the exception of $7,000 in four small checks which the bandits missed. This is said to be the largest loss Finkelstein and Ruben have ever suffered in a robbery.

Latest Court Decision Causes Flurry in Films

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 5.—The state Industrial Accident Commission of this state has awarded an extra employed by Goldwyn, the sum of $63.50 for disability caused by "Kleig eyes." The award caused some considerable stir in film circles, meaning as it did, that sufferers from the much dreaded malady will be able to collect compensation for the pain and inconvenience caused by contracting the disease.

Johnson, the extra man in question, told the court that he had worked just one day for Goldwyn and that as a result he had been unable to see for three weeks. The court stated that a compensation of $18.52 weekly should be paid him.

Exhibitor Reports Valuable To Producer, Says Hearst

Places Them Above Press Reviews Which He States Are Only Theoretical—Declares Newspapers Should Aid in Censorship Fight

(Special to Exhibitors Herald)

NEW YORK, February 5.—William Randolph Hearst, guest of honor at the Theatre Owners Chamber of Commerce luncheon last week, paid high tribute to the value of the "What the Picture Did For Me" department of EXHIBITORS HERALD. This popular department, which was conceived and inaugurated by this publication, and which has since been copied in some form or other by the other trade papers, was declared by Mr. Hearst to be of great value to producers in enabling them to judge what the public desires in the way of pictures.

Exhibitor Knows Public Demands, He Says

In speaking of these exhibitor reports the great publisher said:

"I am a regular and careful reader of the exhibitors reports which are published in the trade weeklies. No one is so well able to say what the public wants and what are popular successes as the exhibitor who comes in direct contact with the people. I am greatly interested in the criticisms published in the weekly publications on what the exhibitors have to say on the pictures.

"The value and interest of the criticisms published in the daily papers are largely theoretical. They are well written, entertaining and delightful and meant to be enjoyed, but they are based largely on theory, while the exhibitors' criticisms are based on actual returns. I, therefore, consider them the most valuable comments and guides published on pictures. I believe exhibitors and producers ought to come together oftener because the exhibitors can be of great help to the producers."

William Randolph Hearst

Mr. Hearst also spoke on the dangers of censorship and said that the newspapers should aid the motion picture men in fighting this evil. He said:

"I know that this is an exhibitors' luncheon pure and simple, but I see members of the press here and I would like to say just a word on this matter of censorship. It is far wider in its significance, I think, and I imagine you do, too, than merely an attempt to interfere with the fundamental rights of this particular motion picture industry.

Unconstitutional In Principle

"If it should be successful in this instance, if it should extend to other states, if it should become a recognized interference and an established evil, there is no reason at all why it should not be extended.

"It is unconstitutional in principle as it is applied to the motion picture industry as it would be to the press.

"There is no real reason why the constitutional guarantee that is now extended to the press should be respected if the thing once establishes itself throughout the Union as to its policy and principle.

"I think that you newspapermen are just as much interested in this situation as are these gentlemen in the moving picture business and that the newspapers ought to give whole-hearted support to these gentlemen in their fight against this obnoxious idea.

"I think that you should do this not only because of the justice of such action. You ought to give it for selfish reasons in addition, on account of the possible effect of the growth of this interference upon the expansion of the free press of the United States."

The occasion of Mr. Hearst's remarks was his first appearance at a meeting of a body of exhibitors, he having been invited to the regular weekly luncheon of the Theatre Owners Chamber of Commerce at the Hotel Astor. Among the other invited guests, several of whom spoke briefly were I. E. Chadwick, president of the Independent Motion Picture Producers and Distributors; Courtland Smith representing the Hays organization; Saul Rogers of the Fox organization and Harry Mackler representing the motion picture operators.

Mr. Hearst was presented to the gathering by President Charles L. O'Reilly, who in making the introduction, reversed the usual order of things and instead of introducing the guests to the assemblage, introduced the exhibitors to Mr. Hearst. In acknowledging the introduction Mr. Hearst said:

Can Learn From Exhibitor

"There is nothing I can tell you except how good I am as a producer and that you know already." After the laughter subsided Mr. Hearst continued: "I came here to listen and to learn, not to speak. There are a great many things I can learn from you. I take great pleasure in meeting you personally and I expect to derive much benefit in listening to what you have to say. I try to make my pictures for the public and no one is so near the public and so well able to say what the public likes and wants as the exhibitor. I don't believe in merely artistic success. I define the artistic success as something I like and no one else likes. What I want and what producers generally want are pictures that appeal to the public. We ought to come more often to the exhibitors and let them, because of their contact with the public, tell us just what that public wants."

William Brandt, president of the Motion Picture Theatre Owners of New York, paid a glowing tribute to Mr. Hearst for the consistent aid the Hearst newspapers had given the motion picture exhibitors dating from the time of the old store shows.

Motion Picture Rates as Eighth of Great Industries

Former Banker Says Screen Is Not a "Hobby Which Will Soon Pass Away"

THE motion picture is a great industry. But how great?

Undoubtedly every person in the business has sought at some time or other to inform the public of its greatness. And, it's an even wager that in doing so the public was advised that the motion picture rates as fifth, fourth or even third of the large business enterprises of the country.

BUT that is a misconception, due perhaps, to the lack of actual figures for the purpose of comparison.

Where then does the industry rate?

Insofar as invested capital is concerned the motion picture represents the eighth large industry.

That statement is made by Richard W. Saunders, comptroller of Famous Players-Lasky Corporation and formerly cashier of the National Bank of Commerce of New York. Mr. Saunders conveys that information in an article, "Motion Pictures and the Banker," published in the current issue of *The Bankers' Magazine*.

The purpose of Mr. Saunders' article is to give financial interests a knowledge of the industry necessary in the extension of credit. To accomplish this he discusses three phases: Is the industry here to stay? How substantial is it as a basis of credit? and what accounting methods have been established to show the true condition of any specific company?

* * *

In answering the first question, Mr. Saunders writes:

"With all these facts it is hard to find any justification for the fear which a few bankers have expressed, that motion pictures are merely an ephemeral amusement, a hobby which will soon pass away. The conclusion of those who study the industry is that on the contrary the motion picture industry has hardly begun to show what it can do.

"If 'money talks,' the steady stream of nickles, dimes, quarters and dollars flowing in the box office can readily answer the question of whether the picture industry is here to stay or not."

Considering the exhibitor in his discussion of credits, Mr. Saunders says:

"Any request for loans will be largely based upon personal credit and the problems are easy to face as they are almost entirely summed up in whether the exhibitor can get the pictures he wants to play and can attract the public at a price that will bring him a profit on his investment."

Financing of producing companies, however, is totally different, says the Paramount official, declaring that "the entire theatrical field is largely based upon the doctrine of averages which means that in striving for the public taste it is practically impossible to show a complete list of successes.

* * *

Formerly, he says, if one out of five pictures was a success the producer could make money. Now the average is one out of three.

Because of this law of averages, Mr. Saunders declares that the smaller companies are operating at a disadvantage for "the element of hazard in a smaller company is greater than in a larger one."

Companies which produce one successful picture and use the profits as a nucleus of a producing unit have small chance of success, he says, and "are of very doubtful credit value."

High star salaries are justified, he declares, because "the law of supply and demand is in effect in this business as well as in any other."

In explaining the operation of distribution, Mr. Saunders deals briefly with the question of deposits, declaring that the business is "on a cash basis."

"A very few large exhibitors," he says, "are allowed a week's credit, but never more than that."

In figuring profits, he states, "the attempt is made to depreciate the negative in the same ratio as the cash returns."

He continues: "Within three months, for example, 50 per cent of the cash return expected should be received and therefore the negative cost is depreciated 50 per cent.

"In one year the automatic depreciation equals 88 per cent and in two years 100 per cent. There are many pictures that bring in rentals after two years but even so they are carried on the books at one dollar. This 'concealed asset' amounts to a very respectable figure. Positives are written off monthly to aggregate 100 per cent per year."

Hiers First Man Named In "Herald Only" Club Favorite Star Contest

Walter Hiers, rotund Paramounteer, is the first member of the sterner sex nominated in the "Herald Only" Club Favorite Star Contest, F. C. Hinds adding his name to the lengthening ballot this week. Colleen Moore, Marie Prevost and Alice Terry are other candidates nominated in this issue.

Viola Dana's specially posed photograph, promised in response to J. C. Jenkins' telegraphed request, has been received and will be published in the Pictorial Section next week, as will a studio photograph showing Louise Fazenda discovering the news of her nomination.

Full developments to date are chronicled in "What the Picture Did For Me," page 63.

Canadian M.P.T.O. to Have Monthly Luncheon

(Special to Exhibitors Herald)

OTTAWA, ONTARIO, Feb. 5.—The Quebec Provincial branch of the M. P. T. O. has decided upon a plan of monthly luncheons in the magnificent new Mount Royal Hotel, arrangements being in the hands of Maurice West of Montreal, Canadian secretary of the M. P. T. O.

Mr. West announced a few days ago that 75 per cent of the exhibitors in the Province of Quebec are members of the Canadian M. P. T. O. and that the percentage membership is practically the same in Montreal as in the outside centres.

Production Staff for Peacock Pictures Has Been Chosen by Gallo

A. Raymond Gallo, president and director general of Peacock Pictures Corporation, the new independent producing organization recently formed in Chicago, has chosen the following men for his official staff.

Major V. C. Sweinhart, production manager; H. John Ross, director of education, in charge of all educational productions; Mr. Ross will also act as the company's local casting director; Bernhard O. Wirth, art supervisor, in charge of the scenic department; Mr. Wirth will also act as location manager; M. James Gallo, studio manager, in charge of the technical staff, and Irwin S. Censky, as efficiency manager has entire charge of the business management of the company; Lowell Ames Norris, well-known author and newspaper man of New York and Boston, has been appointed scenario editor; Carl H. Schultz, famous art director, formely with Fox, Cosmopolitan, Nick Carter and other productions, lately scenic designer for Chas. E. Whitehurst, stage producer. Recently Mr. Schultz was connected with Famous Players-Lasky Corporation; he has been selected as technical and art director; Grace Inglis, of Los Angeles, has been selected for casting director.

The company has at the present time two high class stories ready for screening and negotiations are going on with the Palmer Photoplay Corporation of Hollywood for a number of original stories. No plans have as yet been made for distribution.

William Beecroft Dies From Fractured Skull

(Special to Exhibitors Herald)

NEW YORK, Feb. 5.—William Beecroft, a brother of James Beecroft, of EXHIBITORS HERALD, Fred Beecroft of the Motion Picture News and Chester Beecroft, studio manager of Cosmopolitan Pictures, died last Friday from a fractured skull sustained in an automobile accident which occurred the night before. The accident occurred near his home in Vineland, N. J.

Mr. Beecroft was well known as a writer and was for a number of years editor of *Forest and Stream*, *Outing* and a number of other magazines. He was married and the father of six children, the oldest being sixteen.

New Advertising Stunt For "After the Ball"

(Special to Exhibitors Herald)

NEW YORK, Feb. 5.—A big auto truck, to be known as the "After the Ball Minstrel Car" and fitted up with living accommodations for a band of merry minstrels and all their paraphernalia, left the Capitol theatre here a few days ago en route for Los Angeles and return.

The "After the Ball Minstrel Car" will sing and play its way to the coast via the F. B. O. exchange centers, reporting to each exchange manager and stopping in each town along the way long enough to give a rendition of the song and distribute advertising matter. It is intended to have the truck on the road until the latter part of next September.

Alleged Fake Producer Apprehended On Coast

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 5.—Evidently preferring death to capture, William Graham, charged with passing fictitious checks, jumped from a speeding cab and was seriously injured in an endeavor to escape the police.

Graham, who is accused of backing a fictitious film company, called the "Wheeler-Terry Productions," is the third alleged fake producer to be caught in the last twelve months here.

Charles E. Whitehurst, Prominent in Picture Circles, Dies Suddenly

(Special to Exhibitors Herald)

BALTIMORE, MD., Feb. 5.—Charles E. Whitehurst, a member of the board of directors of the M. P. T. O. A., a founder of that organization, and a prominent theatre owner, died suddenly of double pneumonia.

C. E. Whitehurst

The funeral was held the latter part of the week with a number of prominent film men in attendance.

Sydney S. Cohen, president of the M. P. T. O. A., in speaking of Mr. Whitehurst's death said:

"Mr. Whitehurst was one of the nation's leading theatre owners and a business man of integrity and probity. He made many substantial advances in the business and was among the first of the theatre owners to make the public service work of the motion picture theatre a pronounced medium in our relations to the government and the public. . . . . and was a powerful factor in advancing the work of repealing the admission and seat tax in congress. . . . ."

Hooper and Gourfain Form Firm Specializing In Presentation Acts

A new firm which will furnish motion picture theatres with high-class presentation acts, has been formed in Chicago by Hooper and Gourfain. These young men have had wide experience in theatrical circles, both Lewis Hooper and Harry Gourfain having been connected with the Balaban & Katz circuit, Chicago, for a number of years and have made a close study of picture theatre needs. They have laid out their acts to fit this need.

One act which is receiving a great deal of personal exploitation and which was a pronounced hit at the Central Park theatre, Chicago, the Circle theatre, Indianapolis, and at Louisville, Ky., where it appeared this week, is the Axel Christensen novelty piano offering known as "Synco-Symphonics at the piano." It has been extensively booked through the East, the Rowland & Clark circuit, Pittsburgh, playing it next week. On account of the possibilities of unique tieups with piano and music houses wherever the act is booked the exhibitor gets the benefit of much valuable advertising. This exploitation is handled by Mr. Gourfain, who accompanies the Christensen act.

Theatrical Producer Buys Blythe Picture

(Special to Exhibitors Herald)

NEW YORK, Feb. 5.—According to a cable received today, Al. H. Woods, theatrical producer, has purchased the American rights to "Southern Love," made by Graham Wilcox Productions in England with Betty Blythe in the stellar role. The purchase price is said to have been $250,000.

Miss Blythe has been signed by William Christy Cabanne for "Plaster Saints," which he is making for Associated Exhibitors distribution. Robert Warwick will return to the screen in this offering.

Effort to Merge Leagues Creates Issue in Missouri

Business Manager Will Be Employed to Canvass the Territory and Conduct Reorganization Drive; Committee Will Consider Combine

(Special to Exhibitors Herald)

KANSAS CITY, MO., February 5.—The consolidation of the M. P. T. O. Western Missouri and the Kansas City division of the M. P. T. O. A., believed to have been favored by all exhibitors concerned, promises to be a real issue. The question may be settled at a meeting this week at the Hotel Baltimore, of a committee drafted to select a business manager to promote a reorganization campaign.

Fear Domination by Kansas City Organization

At the convention of the Western Missouri body in Kansas City last week opposition to the merger was expressed, many exhibitors fearing that a feeling would be created that the Kansas City association, with more members, would dominate the organization. Members of the city body are hoping that, with the reorganization of the Western Missouri unit on a strong basis, the merger can be effected.

Speaking before the convention, A. M. Eisner, president of the Kansas City league, said:

"Our organization has a monthly income of $300. The Western Missouri exhibitors are privileged to use our headquarters until reorganization is effected. Since our organization we successfully have combated encroachment on the part of unions, music tax interests and other unjust forms of taxation. We are willing to merge with Western Missouri and pay our share of revenue to support the organization. It is up to you."

Fund Is Subscribed

At the meeting last week $1,500 was subscribed to defray the expenses of employing a business manager who will canvass the territory and conduct a reorganization campaign.

Members of the committee appointed to meet this week for the purpose of selecting a business manager are Charles Sears, Nevada; A. M. Eisner, Kansas City; T. C. Goodnight, Warrensburg; A. F. Baker, Kansas City and Jay Means, Kansas City.

Kansas Exhibitor Censures Senator

(Special to Exhibitors Herald)

KANSAS CITY, KAN., Feb. 5.—S. A. Davidson, Cherryvale, Kan., exhibitor, sent a "hot shot" to Senator Charles Curtis of Kansas at Washington last week, pertaining to Senator Curtis' proposed amendment to the Mellon bill, providing for the retaining of the 10 per cent admission tax in order that the soldier bonus might be paid. An excerpt of the letter:

". . . . . Senator, are you seeking retirement after this term? If so, you are on the right road and it is hard surfaced and down hill most of the way. The going will be easy. Senator, it has been my good fortune to hear you at several occasions at the old soldiers' reunion at Cherryvale, tell the people of this district how well you liked to serve them and all the nice things that go to make up a political speech for such an occasion.

"And let me say that these same people today, without a single exception, are interested in tax revision and with a few exceptions are not interested in the bonus. Kansas has taken care of its ex-service men and feels that when other states do the same it then will be time for you or others who feel inclined to do so to take up the national bonus question.

"I might also say that the Motion Picture Theatre Owners of Kansas are watching the movements of our representatives in Washington very closely. I might mention the fact that they own and control some 300 screens in the best cities and towns of the state. **Just what influence these screens might have is a problem I will leave to your own solution.**"

Respectfully yours,
(Signed) S. A. DAVIDSON,
Representing motion picture theatre owners of the Third Congressional District of Kansas.

Eliminates Cash Deposits

Sydney S. Cohen, president of T. O. D. C. in a letter to exhibitors all over the country, has outlined the new Theatre Owners Distributing Corporation contract by means of which they hope to eliminate a great deal of friction in the industry and which they feel sure will provide an equitable means of governing the business relations of the producer, distributor and exhibitor. The salient features of the contract are that it:

Eliminates cash deposits by the exhibitor.

Does not compel exhibitor to name producer or distributor in his paid newspaper advertising.

Gives exhibitor ownership of advertising and accessory materials.

Arranges a more satisfactory method of arbitration, eliminating cash penalty requirements as in other contracts.

Permits exhibitor to cut out advertising or propaganda.

This contract is now being issued for the T. O. D. C. feature production "After the Ball" and copies are being sent to all producers and distributors of motion pictures in the hope that they may adopt a similar form.

Rothacker Has Formed New Title Department

Some months ago Watterson B. Rothacker asked his technicians to get busy on a new title department and further told them to take plenty of time in working it out so that when finished it would be years ahead of any other. The new department is now finished and it is claimed that it is far superior to any department of its kind in the country.

In planning and making the equipment, blue-prints were used exclusively to insure accuracy and for one phase of the work university scientists were called in. It is said that in the titles, vibration has been eliminated 312 percent more than is necessary to insure screen steadiness.

Many Important Changes in the Personnel of Studios

John Jasper New General Manager of Principal; Harry Kerr Now With Metro

By HARRY HAMMOND BEALL

HOLLYWOOD, February 5.—The personnel of studio executives this week took on a decided change on the map of Hollywood. John Jasper became general manager of the Principal Pictures studio. Harry Kerr is the new assistant general manager of Metro. Edward de B. Newman is now in full swing as Tom Ince's right bower at the Culver City production plant of T. H. I.

The latest appointment announced was that of Jasper's new role with Principal. Sol Lesser has just given it out. Jasper was originally Charlie Chaplin's manager, and it was Jasper who promoted and organized the Hollywood studios, one of the film colonies largest leasing plants. He recently sold out to Tompkins and Nickalaus of the Standard Film Laboratories, who installed William Sistrum as general manager. Lesser and Rosenberg are being congratulated on the recent addition to their official family, for Jasper is regarded as a pioneer in the game.

KERR has been casting director at Metro for some time. Before that he was a big man in the Universal organization. His new duties will be as chief aide to Joseph Engle, senior vice-president of Metro, and studio general manager. He is one of the most popular men in Hollywood.

Newman succeeds Clark Thomas at Ince. Thomas resigned to become the active head of the Cinema Mercantile company, after being second in command to "Thomas H." for several years. Before entering pictures he was an executive with the Packard Motor Car company in Detroit, hailing originally from Port Huron, the little hamlet, made famous in California through the erudite Guy Price, dramatic and motion picture editor of the *Los Angeles Evening Herald.* Newman came west first to be associated with John Emmett McCormick in the coast management of Associated First National productions. Although a comparative newcomer he has made a legion of friends in film circles here.

* * *

GEORGE KREER, former manager of Grauman's Hollywood theatre, has taken over the active management of the Green Mill, one of the more famed night life cafes on Washington boulevard near Culver City, where he is now playing host to the many followers he already had in the motion picture industry.

* * *

The "independents" are having their innings in the production field now. Several new companies have actually started "shooting" hereabouts and it surely looks like a big independent year. Among the various independent features that will be released this year and which emanated from this city are "Superstition," a drama of the high seas, filmed by Creative Productions; "Listen, Lester," an adaptation of the famous farce comedy of the speaking stage, now being produced by Sacramento Pictures Corporation, and scores of other equally attractive pictures.

* * *

At least twelve all-star special productions will be turned out by Phil Goldstone for the season 1924-'25. Each picture will be a real "special," says Phil, and there is a probability that he may do 52 program productions in addition for a well-known distributor. "It looks like the biggest year ever," says Goldstone, who, until recently, was not what you might term a member of the optimists' club.

"What shall we do with the dough?" is the burning question that confronts the members of the Wampas nowadays. With 20,000 simoleons in their kick, the press agents are torn between a desire to invest their Frolic earnings in real estate or to put it into a sinking fund for future use. With the annual election of the Western Motion Picture Advertisers due next month several of the candidates for office are incorporating wise suggestions pertaining to the ultimate disposal of the funds in their platform speeches.

* * *

And now PETE SMITH is the hero of the hour. It was he who handled all disagreeable financial details of the ball, and made himself a persona non grata with certain members by his tight hold on the purse strings. But at this writing, due to the tremendous profits, Peter Gridley is being hailed on all sides as the fiscal Napoleon, and it is possible he may be sent to New York to become the "Will Hays of Wall street." And so it goes.

* * *

Incidentally, PETE and MARK LARKIN have both resigned from the race for president of the W. M. P. A. in favor of HARRY WILSON. Harry, chief horn tooter for Sol Lesser, has the reputation of being the hardest working P. A. in Hollywood, and yet, despite all his activities for Principal Pictures, he manages to find time for "Wampas" duties whenever called to the front for special service. It was Harry who put on all the entertainment features at the Wampas frolic.

* * *

GARRETT GRAHAM and ROY MILLER are in the race for vice prexy. It is a battle of Culver City vs. the downtown interests. Roy is part owner and press director for the California and Miller theatres, while Graham is Hal Roach's able "tell the world" boy.

* * *

RAY DAVIDSON is the self-nominated candidate for secretary, and considers himself as good as elected, despite the fact that Thomas Englar, who writes funny paragraphs about "Ham" Hamilton and Jack White and Arthur Hagerman, the boy wonder of Universal, are "agin" him. The last two were nominees of the nominating committee.

* * *

Because of ADAM HULL SHIRK's ability to put one five dollar bill in a plug hat and draw out two, he was chosen as candidate for treasurer to run against Ray Coffin, Tully's official broadcaster. With $20,000 in the till the post of treasurer is to be no small responsibility. Shirk is publicity director and scenario editor for Grand-Asher, and one of Hollywood's leading parlor prestidigitators.

* * *

"LES" THEUERKAUF, general manager of the Universal exchange in L. A., is boasting of the fact that "The Hunchback of Notre Dame" was the first picture ever to run a second week in Phoenix. Quite a compliment for Wallace Worsley, its director, n'cest pas?

* * *

GARTON D. KEYSTON, assistant United States district attorney in San Francisco, held a confab this week with Lambert Hillyer at Ince on "Those Who Dance," starring Blanche Sweet, a picture which shows how unwise it is to pick a bootlegger without a pedigree. Keyston is in charge of abatement cases under the Volstead act in S. F., and he and Hillyer held quite an informative chat. It was Keyston's first visit to a studio, and gave the young barrister quite a "kick."

* * *

The past week in Los Angeles witnessed great rivalry among the various picture houses where some of the best screen attractions produced during the past year were being offered in competition. At Loew's State, "Black Oxen" was the headliner, while "Scaramouche" is running at the Criterion theatre. "The Ten Commandments" is, of course, still at Grauman's Hollywood Egyptian and "The Eternal City" is the stellar attraction at Grauman's Million Dollar theatre. And Ernst Lubitsch's "The Marriage Circle" is beckoning the crowds to the Rialto.

* * *

DOROTHY PHILLIPS, who has been visiting relatives in Baltimore since the death of her husband, Allen Holubar, famed director, a few months ago, will return to Hollywood this month and will probably resume her career in the picture world. The star's last appearance on the screen was in "Slander the Woman," an adaptation of the novel "The White Frontier," filmed by her late husband for First National release.

Independents to Have All Lowell Productions, Says Head of Company

(Special to Exhibitors Herald)

NEW YORK, Feb. 5.—Word comes from the offices of Lowell Productions, Inc., through their president, John Lowell, that their latest production, "Floodgates," will be distributed on the Independent market by their own force.

John Lowell

Mr. Lowell said that after considering many offers from national and independent distributing organizations, he has come to the conclusion that by marketing his own products direct to the independent exchanges, he will be better able to serve the exchanges and through them the exhibitors.

He further stated that this step had been taken only after mature consideration and that it must not in any way be considered as a reflection on any of the distributing firms, as his business relations with them had always been very satisfactory.

Film News in Pictures

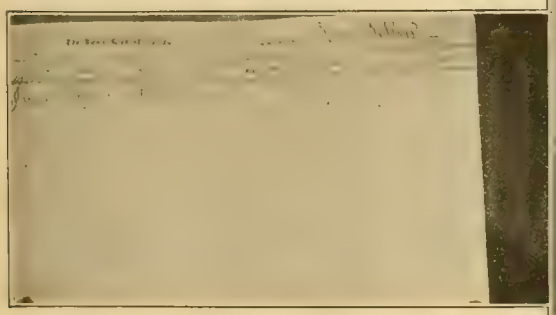
PICTORIAL SECTION *of* Exhibitors Herald

Issue of February 16

Stories Told by the Camera

One hundred children of the Jewish Orphans Home, Los Angeles, were treated to entertainment and luncheon at the Fine Arts studio when the various Educational comedy companies working there were hosts. Virginia Vance is serving eats.

Madeline Hurlock, beautiful, alluring vampire in Mack Sennett pictures, always sends her friends a Valentine. This year she has taken a pair of her short "vamp" shoes, placed to form a heart with her picture in the center. We would consider it mighty acceptable.



Some people are lucky. Jean Tolley, featured player in the Ralph Ince production for Metro, "The Uninvited Guest", dove to the bottom of Nassau harbor in one of her scenes and there found a Spanish treasure chest containing about $50,000. Above is her bankbook.

Viola Dana is getting up in the world. The Metro star of "The Heart Bandit" is a nominee in the "Herald Only" Favorite Star contest.

Willard Mack and Jackie Coogan, whose ability so impressed the author that he has written a play especially for him. This is the first boy's story Mack has written.

Lloyd Hamilton, the handsome brunette, in a typical scene from "His Darker Self," a five reel comedy which he is making for Hodkinson distribution.

Arthur Rankin, famous young member of the Barrymore family. Rankin has an important role in the new C. B. C. production "Discontented Husbands." The talent certainly runs in the family.

Ted Bonnell, the Ragtime Kid of Service's poem, "The Shooting of Dan McGrew," tells Lew Cody, who plays title role in new Sawyer-Lubin production for Metro, that his hat is all wrong and proves it.

Jack R. Keegan, special exploitation representative for the W. W. Hodkinson production, "The Old Fool," paid the "Herald" office a visit a few days ago and we liked him. Come again, Jack.

Conceives Plan for Crediting Players and Staff

Dr. Hugo Riesenfeld, in his presentation of "Ten Commandments" at the George M. Cohan theatre, has worked out an ingenious method of introducing a picture. This great Cecil B. DeMille production necessarily carries with it an unusually large number of credits to the various persons associated with him in its production. A number of minutes would have been required to flash these on the screen so Dr. Riesenfeld conceived the idea of stencilling these credits on two pillars at the sides of the stage where the audience might read them at leisure. When the picture is to start, the pillars and candelabra shown in the illustration are withdrawn and the two tablets in the center open, revealing the screen behind them.

Leatrice Joy, whose stellar work in "Ten Commandments" has promoted her to stardom, will be formally introduced as a Paramount star in an adaptation of Sophie Kerr's novel "Worldly Goods". This promotion to stardom by Paramount is in the nature of a formal recognition and confirmation of the verdict rendered in her case by the public some time ago.

Betty Compson's first starring vehicle under Alan Crosland will be "Miami." The famous winter resort of that name will be used as the background of the picture, to be released by Hodkinson.

In deference to the wishes of her friends, Edith Allen has retained her own name in place of the pseudonym "Hedda Lind." She has the leading role in Whitman Bennett's "Virtuous Liars."

Thelma Hill is the name of this Mack Sennett water nymph. She hails from Emporia, Kan., and is proud of it. Thelma will be in "Picking Peaches", distributed by Pathe.

This little lady is rapidly becoming one of the really big stars of the film firmament. Colleen Moore's work in "Flaming Youth" and more recently, in "Painted People" has been of an uniformly excellent quality.

Lillian Gish in a still from the Inspiration picture "The White Sister", distributed by Metro. This striking picture of a great love has created a great deal of comment in all parts of the country. An actual photo of the eruption of Mt. Vesuvius is included in the feature.

Ernst Lubitsch using a scaffold for directing Florence Vidor in one of the important scenes from the Warner Borthers production, "The Marriage Market." Lubitsch, who created such a sensation with his work as director of "Passion", is under contract with Warner Brothers to produce three specials during the current year.

Here is a man looking for a leading lady. Having elevated Edna Purviance to stardom in "A Woman of Paris" Charlie Chaplin has been on a hunt for the past six months looking for a suitable type to play the girl with him in his next comedy.

Buster Keaton is seen here in a scene from his next feature length comedy for Metro release, "Sherlock Junior." Buster says Mary Pickford is his favorite actress—after Norma and Constance Talmadge and his wife Natalie.

Adolph Zukor and Rodolph Valentino signing the contract by which Valentino returns to making Paramount pictures. Valentino returned recently on the Belgenland from Europe to start work on Booth Tarkington's "Monsieur Beaucaire" at the company's Long Island studio under the direction of Sidney Olcott.

Here's the old fashioned stereoscope that used to grace every parlor in the country and it's now in motion pictures. Director Tod Browning of the Goldwyn studios, has one in his office with which to examine pictures of location brought to him by his assistant.

Clara Bow, who has scored a personal triumph as the flapper in "Black Oxen" will next be seen as a Preferred star in "Maytime" under the banner of B. P. Schulberg, with whom she is under contract. She is at present working on "Poisoned Paradise" which is in production under the direction of Gasnier.

Two Critics Help A.M.P.A. Boys Celebrate "Critics' Day"

Newspaper Writers Too Frightened Or Busy to Attend—Will Nigh Making One-Reelers

By JOHN S. SPARGO

NEW YORK, February 5.—The first "Newspaper Critics' Day" in the history of the Associated Motion Picture Advertisers was staged at the Cafe Boulevard last Thursday, and, contrary to the fears that had been entertained by all, no blood was shed. As a get-together, all agreed that it was a signal success in spite of the fact that but two critics were brave enough to appear, although all on the New York morning and evening dailies had been invited.

THE brave honored guests and speakers of the day were Louella Parsons, motion picture editor of the *American*, and F. W. Mordaunt Hall, screen critic of the *Times*. Joseph Hanley of the *Morning Telegraph* was present but, with some heat, denied he was a critic. The other invited New York newspaper critics were either too frightened or busy to attend. A telegram was read from Robert Sherwood of the *Herald*, frankly stating that it was only the fear of an outbreak that kept him away.

Hence peace, wisdom and harmony prevailed, with A. M. Botsford acting as the witty barker of the day, introducing, cajoling, tantalizing and complimenting the guests.

Mr. Botsford told the newspaper reviewers what was the matter with them. He spoke about highbrow and lowbrow movies and concentrated on highbrow reviews. He maintained, contrary to many newspaper critics, that there was nothing wrong with the movies, that they were made to gratify the entertainment likes of the public. If there was anything wrong anywhere, he said, the trouble lay with the public. The barker pointed out that it would be a pretty hard job to remake the world and expressed the opinion that he didn't think it could be done. "The best we can do," he said, "is to modify it."

Fred Hall, of the *Times*, was the first speaker introduced and made a straightforward talk which convinced all of the hard-boiled press agents present of his sincerity and his earnestness to do what was right by the movies. Louella Parsons made a warm little address, showing just where she stood in the matter of reviews, which, to all the publicity purveyors present, looked like a pretty good place to stand.

Vivian Moses started an argument pro and con on the question of whether or not critics should review a production "cold" in a projection room prior to release. Vivian was for incorporating the atmosphere of the theatre and the feeling of the audience in the reviews, while Mr. Hall and Miss Parsons gave their reasons why they could better review the picture "cold."

Nat Rothstein did his best to convince the assembled critics that hokum was just as essential in the movies as bread and water to humanity, but whether or not he succeeded is an open question.

In the belief of President Shapiro and other members of the organization, Thursday's meeting has "broken the ice" between the publicity men and newspaper folk and it was announced that "Newspaper Critics' Day" will henceforth be a regular institution at the Cafe Boulevard. When the other scribes learn that no bones were broken or blood spilt, it is believed they will come out from their lairs in larger numbers in the future, and that the whole effect will tend to create the better understanding which the motion picture industry seeks with them.

* * *

The mysterious John T. King and the equally mysterious Henry Mann, whose names figured so largely as philanthropists in the Anderson trial, and who have been so modest about appearing in public these hectic days, are going to come out from under cover. These benevolent though retiring gentlemen will make their first public appearances on the night of March 29, according to the startling announcement of A. M. Botsford, chairman of the entertainment committee of the A. M. P. A.

The occasion will very fittingly be the annual Naked Truth dinner, to take place this year at the Hotel Astor. Just what the team of King & Mann will do is being withheld as a surprise. But according to a well founded rumor they will give the truth, the whole truth and nothing but the truth.

This brilliant first personal appearance of John T. King and Henry Mann will only be one of the many exceptional events on the program.

For the first time in the history of "Naked Truth" dinners feminine guests will be present and dancing is on the program.

All indications point to the most successful Naked Truth dinner in the A. M. P. A.'s history. The tickets are limited to 1,000. Ticket distribution is being superintended by S. Charles Einfeld at Associated First National Pictures, 383 Madison avenue.

* * *

Nighsmith Pictures, Inc., has started production of "Her Memory," the second of its series of Will Nigh's Miniatures, at the Whitman Bennett Studios, Yonkers.

This one reel dramatic feature is based upon a story which was selected from among thirty thousand manuscripts in a short story contest conducted by *Life* and was awarded third prize. It is a modern American romance containing a startling surprise.

The first of the series, "Among the Missing," which recently played a successful run at the Rialto, New Yok, will be released by Pathe at an early date.

* * *

GEORGE B. VAN CLEVE, vice-president of the International Film Service Corporation and Cosmopolitan Productions, has moved his office headquarters from the Cosmopolitan Studios to 119 West 40th street, the main offices of the Hearst Corporation. The promotion, publicity and advertising departments will also be located at the same place.

Mr. Van Cleve says that the two new Hearst studios now being built will have four stages and will be ready for "shooting" within four or five months. Meanwhile, Cosmopolitan has under lease and working under the supervision of Daniel Carson Goodman, production manager of Cosmopolitan, the Jackson Studio, Pathe Studio and the 44th Street Studio.

Answering Your Question

What the Box Office Record is!

It is a six months' summary of actual, signed reports, voluntarily sent in every week to Exhibitors Herald on the pictures the exhibitors show.

These reports give all the necessary details and the contributing causes of either the success or the failure of each picture, from the Box office angle.

Write now for advertising rates and complete information.

EXHIBITORS HERALD

407 South Dearborn Street
Chicago, Ill.

FOREIGN MARKET

Vast Profit in World Trade

E. BRUCE JOHNSON, foreign manager of First National, who, in an interesting article on a following page, tells of the manner in which American film companies have neglected the world market. Among other things, Mr. Johnson says:

"Proper returns cannot be expected from the foreign field with prints made from inferior negative."

Read his article on the second page following.

In the Opinion of English Reviewers

Subjoined are excerpts from English trade paper reviews of current American and English productions and the product of other countries. The paper from which each excerpt is taken is indicated as follows: (K. W.) for Kinematograph Weekly; (B.) for The Bioscope, and (F. R.) for The Film Renter and Moving Picture News.

"Rosita"

". . . this great Lubitsch production, in which Mary Pickford has never done finer work, will be one of the big pictures in England in 1924." (F. R.)

"Should prove a good popular booking for most halls. In addition to the attraction of the star's name, there are some really excellent settings and fine direction. Although the story is somewhat slow and remote . . . it has sufficient interest to hold the attention fairly well." (K. W.)

"The Leavenworth Case"

"The undetected crime, whether in fact or fiction, always makes a wide appeal to the popular mind, and thus 'The Leavenworth Case' . . . will probably win a public in those halls which cater for the popular taste." (F. R.)

"This is a cleverly worked out murder mystery . . . It is a good example of a very popular class of drama and will suit any audience." (B.)

"The Virginian"

"Owen Wister's fine novel has already supplied material, both for the stage and the screen, but has certainly never been more effectively treated than in this fine production." (B.)

"A good Western for all halls. This Tom Forman picturization of a classic American novel and stage play is far more satisfying than the average Western Drama." (K. W.)

"The Street"

"Any exhibitor who has the courage to break away from the conventional production will find this an excellent booking." (K. W.)

"Rarely has any picture during recent years evoked so much comment as 'The Street,' which the Stern Film Company of Berlin, screened to the trade last week. In many senses it is one of the most unusual photoplays that has ever been seen on the screen, showing as it does almost an uncanny insight into human nature on the part of the producer who made this film." (F. R.)

American Exchanges Cover Entire Globe

Foreign Market Gives U. S. Film Industry 20 Per Cent of Entire Revenue

By JOHN S. SPARGO

(*New York Editor of Exhibitors Herald*)

NEW YORK, February 5.—With the foreign trade of the American motion picture industry estimated from 15 to 20 per cent of the entire revenue but four of the big American distributing concerns have considered foreign fields seriously enough to establish thoroughly organized branches covering practically the entire world.

Within the past year or two the foreign field has been attracting more and more attention from American distributors and with this came a realization of a source of vast revenue if properly gone after.

The theatres of nearly all foreign countries are growing more and more to depend upon American films and the gradual settlement of the disturbed conditions following the war is making this foreign field more productive.

In Europe alone, there are about 20,000 theatres. Germany easily leads the way with more than 3,500 theatres and Russia follows with a number that is estimated at close to 3,500. Unsettled conditions in Russia make statistics difficult to obtain.

In Great Brittain, there are about 3,000 picture theatres. Of the remaining European countries, France has 2,400, Italy 2,200, Austria 800, Belgium 778, and Scandinavia 700.

Universal Among First in Field

Universal was among the first to realize the importance of the foreign market and now "Universal pictures follow the sun around the earth" is the proud boast of that company.

There is no land upon the globe, from Alaska to New Zealand, or from Norway to Capetown, where the amusement loving public does not thrill daily watching the deeds of Hoot Gibson, Reginald Denny, William Duncan and other Universal male stars, or palpitate over the screen loves and adventures of Virginia Valli, Laura La Plante, Mary Philbin and the rest. In other words, Universal Pictures are —well—universal.

Carl Laemmle, Universal's astute founder and president, was one of the first to realize that the screen is a universal medium of amusement. That's why he named his company "Universal." And from the first he sought to build up an organization that would distribute and present his pictures wherever civilized mankind existed. Today the foreign organization of Universal Pictures Corporation is a world-wide net work of efficiency, carrying the best the screen has to offer even into the jungles of the Amazon, the bush land of Australia and into the hinterland of Asia.

Universal's foreign organization was well on its way, even before the World War. During the war period the expansion was slow, and mostly towards South America and the Orient.

Breaks Into Australian Market

Since the war, however, Universal world expansion has been scarcely short of phenomenal. In most cases it has come about as the result of Laemmle's constant fight against monoply and high-handed methods. In 1919 he gritted his teeth over the Australian situation—a monopoly by one big distrib-

(*Continued on next page*)

U. S. Industry International

Four Companies Now Maintaining Own Distribution

Paramount, Fox, Universal and First National Have World Wide Systems

(A continuance from preceding page of survey of foreign field by John S. Spargo, New York editor of Exhibitors Herald.)

uting organization—so he sent J. V. Bryson to the Antipodes with 100,000 feet of Universal film and instructions to stay there until he had whipped the trust. One year later Bryson departed from Australia leaving four flourishing Universal branches in that country and one in New Zealand.

From Australia, Bryson went to South America and surveyed the situation, where Universal was distributing through middlemen. Again Laemmle gritted his teeth. This time he sent Monroe Isen, his Panama representative, into the Southern continent. Now, there are one or more Universal exchanges in every country in South America. In Brazil alone, in the last two years, Dan B. Lederman, a veteran Middle West film man, has developed eleven exchanges.

Laemmle's most recent conquests have been in Europe. In the last twelve months, Universal has opened more than a dozen branches on that continent. Universal pictures are becoming more and more a common sight on the screens of Paris, Berlin, Vienna, Prague, Rome, Barcelona and other cities. And everywhere, Laemmle has fought—and won—in his consistent policy to deal directly with the exhibitors. Direct from studio to screen is his watch word—a battle cry that has gone far to break down the delayed booking system in the British Isles and the exhibitor-squeezing middle man in other parts of the world.

Universal faces 1924 with a foreign outlook as rosy as any industry ever had. Universal's fall product, plus its efficient and far-reaching foreign organization, headed by Nat. L. Manheim, and plus Carl Laemmle's fair play and live-and-let-live policy, promises to carry Universal pictures into the highest possible favor over the seven seas to all people who understand the universal language—motion pictures.

Paramount Expanding Activities

Paramount distribution activities in foreign countries are being increased considerably in order to take care of an expected increase in foreign business during the coming year. New exchanges have been opened in a number of countries and other important changes are contemplated as a means of increasing the facilities for the distribution and exhibition of Paramount pictures throughout the world. The reason for this, according to E. E. Shauer, director of the foreign department, is that the year 1924 holds the most promising prospects for foreign business of any year since the war.

On his return from an extended survey of conditions in Europe, Mr. Shauer announced that he had found more optimism and prospects of good business than on any other of his recent trips to Europe. Since that time plans have been made for the steady enlargement of Paramount activities in Europe and in other parts of the world. At the present time the Famous Flayers-Lasky Corporation owns and operates thirty-seven foreign offices in addition to eighteen offices which are allied closely with the Paramount organization. These fifty-seven exchanges and offices do not include offices and exchanges operated by importers and distributors who lease or purchase outright Paramount pictures for distribution in their respective territories.

Contracts were signed recently for the distribution of Paramount pictures in Austria, Hungary, Poland, Czecho-Slovakia, Jugoslavia and Roumania through the Sascha Filmindustrie, one of the largest film distributors in Central and Southern Europe. The company maintains twelve exchanges in the six countries and already has launched an extensive campaign on behalf of Paramount pictures. Paramount has opened an office in Vienna, in charge of P. N. Brinch, well known in American film circles, who will cooperate with Sascha Film in the distribution and exploitation of the company's pictures.

Blumenthal Returns to Europe

Increased activity on the part of Famous Players-Lasky in Europe is forecast by the return to Europe of Ike Blumenthal, special representative of the foreign department, who spent several months in New York conferring with Director Shauer regarding future distribution plans for the continent of Europe. He will divide his time between London, Paris and Berlin.

Great activity has been shown by the French organization, which now operates eleven exchanges, with Adolphe Osso in charge. Perhaps the most encouraging situation in France today is the fact that new theatres are being built and within the next few years the serious shortage of first class houses will be considerably improved. Another territory from which important progress is expected next year is the Scandinavian, including Denmark, Sweden and Norway. Ingvald C. Oes, Paramount representative at Copenhagen, has reported the outlook as encouraging.

In Japan the Paramount organization is again at work in full blast, having resumed operations within two weeks following the earthquake at Kobe, where headquarters will be maintained for at least a year. Tom D. Cochrane, branch manager, was in New York for several weeks conferring with Mr. Shauer regarding plans for the Japanese office and returned to Kobe in December to resume his duties. R. E. MacIntyre, assistant manager, was in charge of the Japanese office in the abscence of Mr. Cochrane. While it will be many months before many of the destroyed theatres in Tokyo and Yokohama will be rebuilt, business conditions throughout the remainder of the country have been good.

During the last year new Paramount exchanges have been opened at Guatemala City, Guatemala, and Juiz de Fora, Brazil, and plans are under consideration for still further enlargement of the list of foreign offices as rapidly as conditions permit.

Several Exchanges Established

First National has been directly active in the foreign fields but a very short time. To date, it has established and is operating a direct renting business in England, Australia, New Zealand, Norway, Sweden, Denmark, Switzerland and Mexico. Elsewhere, its productions are sold by annual contract to leading local distributing houses.

Owing to the fact that this country has progressed very much further in the production, exploitation and presentation of motion pictures, than the other countries, First National has endeavored to build its foreign branches on a policy which might assist the exhibitors of the respective countries in bringing their business up to the plane which has been attained in America, with a view of ultimately securing similar box office receipts in proportion to the population of these countries.

As an example of this constructive work and direct effort to assist the foreign exhibitors, the First National activities in England typify what the firm is attempting internationally. Its pictures are distributed throughout the United Kingdom from ten local offices which when considering the geographical limitations of the territory, illustrates the intensity of this organization.

It has been customary in England, and still is with most distributing houses there, to make substantial profits on the lithographs and advertising matter furnished to exhibitors. First National started the trade by announcing that such advertising matter would be furnished at cost, which resulted in a trebling of orders ordinarily received for same, with a consequent additional exploitation and dissemination of advertising matter. The increased volume of this business enabled the company to secure substantial reductions of the prevalent cost of paper, which saving, was passed on to the exhibitor.

First National's next drastic action was in answer to a clamor which the exhibitors have been making in Eng-

(Continued on next page)

Foreign Nations Boast 22,000 Motion Picture Theatres

Recently compiled statistics show that in the entire world, exclusive of the United States, there are about 22,000 motion picture theatres, divided among the different countries as follows:

Germany	3,731
Russia (estimated)	3,500
Great Britain	3,000
France	2,400
Italy	2,200
Austria	800
Belgium	778
Scandinavia	703
Poland	300
Holland	227
Hungary	180
Spain	156
Czecho-Slovakia	23
Switzerland	123
Jugo-Slavia	117
Turkey	32
Balkans	23
Canada	750
South America	1,200
Central America	500

Africa, Australia and Asia have together 1,361 theatres.

Foreign Field a Vital Factor

Essential to Life of Industry Here Declares Johnson

Trade Papers, He States Have Neglected This Phase of Activity

By E. BRUCE JOHNSON

(Foreign Manager of First National)

The foreign trade of the American Motion picture industry is estimated at anywhere from 15 per cent to 20 per cent of the entire industry.

In times past this large portion of the business has been lamentably neglected by our American trade papers. From the percentages allocated to the foreign trade it can easily be seen, without much thought, that it is necessary and essential to the life and existence of the American industry, because take it away and the great majority of our American producing and distributing concerns would cease to function or else have to materially change their methods of doing business.

Problems are Overlooked

It can be also realized that a branch of the industry such as our foreign business, functioning at the percentage of the gross that it does, with the little encouragement that it has received from producers, trade papers and the industry in general can be materially developed and increased for the general good of each factor in the trade.

The industry as a whole has not gained the proper consciousness with respect to the foreign end of it, due in a large measure to the fact that the trade papers have not focused the spotlight of inquiry and discussion upon many of the problems involved. In other words, the proper mental attitude in the industry as a whole has not been created, which when accomplished will materially promote the business of American distribution in foreign countries. Many of such matters could be enumerated.

Let us take one glaring outstanding example—the foreign negative. In times past, as the entire industry was developing, only one negative was made which was used for both domestic and foreign purposes. As the business of distribution has increased to the extent that it has, it has been found necessary for purposes of expedition and facility in handling it and also because negatives wear out, to have two negatives made, one for domestic use and one for foreign use; but the negative intended for foreign use has been sadly neglected. It seems that the producer or director has permitted the natural enthusiasm with the product of his creation to wane and completely disappear upon the completion of the domestic negative, and all too frequently the foreign negative, uncut and unassembled, a mass of culls from the total negative from which the domestic was selected, is turned over to inferior hands for cutting and assembling.

Negative Is Inferior

The result has been a very inferior negative, containing many dupes and not at all to be compared with the domestic negative. It can be readily realized that the full harvest cannot be reaped from the foreign field with inferior negatives, because no matter how much time, brains, ability and money is spent upon a production, the production is no better than the prints thereof and the prints than the negative from which taken.

Proper returns cannot be expected from the foreign field with prints made from inferior negative, containing dupe scenes, dirty and badly scratched from being mauled and hauled around studios and laboratories. The foreign trade no more wants nor can properly used prints be made from such a negative than could such prints be used for domestic distribution, and everyone concerned with the creation of negatives cannot be made to too strongly and emphatically realize this.

We will never have the proper foreign negatives for foreign distribution unless there is inculcated into the minds of the industry a proper respect for the foreign trade and the realization of the business that can be obtained therefrom properly handled and with proper material with which to work.

There are a large number of problems such as this that confront the distributor in foreign fields and which hamper and impede that distributor in obtaining full value. There are also many practices of distributors themselves in the foreign field which if corrected would prove of vast immeasurable benefit to the American industry as a whole. It is not my intention by any means to attempt to mention or bring them up at this time in this letter. We simply make the general statement and cite this single instance of the foreign negative in proof thereof, and I am quite sure that EXHIBITORS HERALD will find it has opened up in this department questions that will prove of distinct benefit and merit not only to those branches of the industry engaged in foreign distribution but to the trade in general.

U. S. Industry Is International

(Continued from preceding page)

land, protesting against the custom of submitting contracts to the home office for approval. First National announced a policy of signing contracts on the field, which has worked out so far, satisfactorily to both parties.

Like the winning of the great European war, everyone takes credit for having broken down the block booking system, which has to a great measure been done away with in England. First National's policy of putting out a picture a month for immediate release during the season, consistently adhered to, has gone a long way to better the deplorable booking situation which formerly existed in that country. This season the First National is putting out three immediate releases monthly.

Establishes 10 New Offices

Fox Film Corporation, through its recent expansion in establishing headquarters in ten additional countries, is now exhibiting its product to eighty-three different and distinct peoples, exclusive of the United States, or almost three-fifths of the population of the entire earth.

To appreciate the enormous scope of the Fox foreign operations, the recent expansion has added approximately 480,000,000 people to the populations now able to see the company's pictures.

New offices which have been opened, or will be within the next few months are located in Italy, Sweden, Japan, Dutch East Indies, Germany, the Philippines, Austria, Czecho-Slovakia, Hungary and Spain.

Other nations which have been exhibiting Fox programs for a number of years and not mentioned, therefore, in the foregoing, are: England, including Ireland, Scotland and Wales; Australia, including New Zealand and Tasmania; India, including Burma and Ceylon; Siam, Strait Settlements and the Federated Malay States; France, Holland, Mexico and Cuba.

Countries to be served from the new branches already, or to be established shortly follow: Rome, Italy—Greece, European and Asiatic Turkey, Romania, Albania, Syria, Persia, Palestine, Egypt, Mesopotamia, Bulgaria and Anglo-Egyptian Sudan; Stockholm, Sweden—Scandinavian Peninsula. Norway, Sweden and Denmark; Kobe, Japan—Nipponese Islands, Formosa, Korea and Manchuria; Berlin, Germany—Poland, Lithuania, Latvia, Finland and Esthonia; Vienna—Austria and Jugo-Slavia; Philippine Islands—China.

Business Improving

Says The Film Renter & Moving Picture News of London:

"Business with both exhibitors and renters seems to have picked up during the last few days —attendance on the whole at the kinemas proving more satisfactory. Douglas Fairbanks in 'Robin Hood' has gone over particularly well, whilst the two British pictures, 'Fires of Fate' and 'Bonnie Prince Charlie,' are also extremely well to the fore. With exhibitors doing a little better there has been a corresponding improvement in the renting side of the business and if both sides will work with a will and refuse to give way to undue pessimism there is likely to be a big year ahead for this trade."

England Wants Shorter Features

The demand for shorter features is not confined within the boundaries of the United States. That the foreign trade is in sympathy with this demand, first given public expression by Martin J. Quigley in his editorial, "Five Reels," is indicated by the editorial comment published in the current issue of Kinematograph Weekly, a leading English trade paper.

Referring to the statements of American producers that the 1924 product will fulfill the demand for shorter features, the London editor says:

"For the sake of the exhibitor and the public, as well as for the prospect of revitalizing the industry, we hope that story and entertainment value are really to be the test of the coming productions, instead of footage and lavish expenditure. That is the only avenue of escape from the disasters to which the wastage and extravagance have so nearly led."

McHenry Says Duplication Is Big Fault of Distribution

Texas Exhibitor Contends That Too Much Control in New York City Causes Trouble

DUPLICATION and "too much control in New York" are cited as primary faults of distribution by C. H. McHenry, Dallas, Texas, exhibitor, in a comprehensive report addressed to the "Herald's" department of trade survey. Mr. McHenry's opinions are expressed in response to the "Herald's" survey of the distribution field.

ALSO subjoined is the comment of Rae Peacock of Stafford, Kan. In offering their opinions, the two theatre men replied to the following questions:

(1) Are you satisfied with the present plan of distribution? (2) If not, what are its most glaring faults? (3) Do you prefer booking pictures individually or in groups? (4) If in groups, how many pictures do you believe that it is practical to buy in one group? (5) Do you believe in each company maintaining its own exchange? (6) Do you believe there should be a mutual distribution agency? (7) Do you believe that a committee of exhibitors and distributors sitting in New York for the purpose of fixing equitable prices would solve the problem? (8) Do you favor percentage booking? (9) What do you believe is the fairest plan of percentage booking? (10) Do you believe that a fixed price could be established on pictures such as is done in other lines of merchandsing? (11) What cancellation provision is equitable to both exhibitor and distributor? (12) What protection should be given first runs?

* * *

Mr. McHenry's opinions follow:

I have been reading with much interest the responses to your survey column. I feel that if the time limit has not expired and the space is not all used up that I desire to write a few words in reference to the neighborhood shows point of view.

No. 1—I am not entirely satisfied with the present distribution for while I have had very little trouble personally with the several different exchanges, I feel sure that an improvement could be made.

No. 2—There is entirely too much duplication in the efforts of the different exchanges. The system seems to be to employ as many salesmen with a reputation for high power which means nothing but "bull" to an intelligent man and then send him on long jumps around the country at the exhibitor's expense. I can readily understand that the first run theatres must be visited, and sold on the picture and must be allowed to screen it before they will pay the enormous film rentals that are asked. But there seems to me no necessity for so many salesmen in the business unless they were trained better. I frequently have a salesman come to see me about pictures and in conversation with him learn that he is entirely ignorant of what he has to sell. I actually know more about some of the pictures offered me than the man who is trying to sell them. I have secured most of my information from the reports in the Exhibitor's Herald which I consider the most reliable of all the journals on the market.

No. 3—I prefer to select one picture at a time, although I frequently do buy and book a whole series when I do not have to do this. Both ways should be permissible. One should not have to buy Mad Love if one wants just plain love.

No. 4—Any number about which you are informed.

No. 5—I think it practically impossible for each to get the best returns otherwise at least each should have a representative at the exchange.

No. 6—Not at all. That would not be fair to producers.

No. 7—Positively no. That is what causes most of the trouble now between exhibitors and producers or distributors. There is entirely too much control in New York. Each exchange manager should be capable of running the exchange and assessing and getting what the pictures are worth and not more than that. If the different exchange managers or sales managers had more authority to sell pictures, adjust complaints, etc., and were capable of doing this there would be less grief all around.

No. 8—In some cases I do. I think that when an exchange sticks a fancy price on a film that the exhibitor knows he cannot pay, the exchange should be forced to let him have it while it is current and in such cases he should get the film for the actual value of it to him. In other words he should either have it on 25 per cent or should have his overhead (actual not padded) first and then he and the exchange split fifty-fifty. I recently had a case where they were asking me one hundred dollars for a picture that is worth about twenty-five dollars to me. I asked the manager what he thought it should gross me for two days. He was quite sure that it would gross me four hundred dollars in a 450 seat house that runs from seven thirty to ten thirty each night at 10 cents and 20 cents. (Note the above and figure out how intelligent was his reply.) He was the manager of a big exchange. I then promptly withdrew my offer of $25 and offered him 25 per cent of the gross receipts. Did he take me up? he did not. He changed the subject quickly.

No. 10—No it would be impossible. There are shows of the same size and in towns of the same size that have altogether different conditions to meet. Some have greater overhead than others. Some have greater competition than others. Some can pay more than others and the most of them are willing to pay a reasonable price for their film rental.

No. 11—The exhibitor should have to give the distributor two weeks notice and the exchange should have to give the exhibitor at least four weeks notice.

No. 12—First runs should have at least thirty days protection. Second runs if operated at the same or greater admission price than Neighborhood Houses should have ten days protection on Neighborhood houses. Neighborhood houses which have higher prices than the second run houses should have a chance to play the picture first.

If this gets in the paper I trust it will help some other struggling exhibitor and also be read by some of the Dallas exchange men as well as by the Home Office. By the way, they all read your paper. I know because they always have some of the best reports along with them when they want to sell.

* * *

Following is Mr. Peacock's comment on distribution:

(1) No. (2) Too expensive. Too many salesmen and methods used by most salesmen. (3) Groups. (4) Not over ten. (5) No. (6) Yes. (7) If some were from small towns. (8) That depends. (9) 25 to 40 per cent to the exchange. (10) No. (11) Four weeks notice.

(General Comment.) I would rather order my film by mail than to buy of a salesman. If I would buy that way I would never buy more pictures than I could run and I would not pay too much. The way it is now I am sometimes talked into buying more pictures than I can use and sometimes pay more than I can take in. If I buy a picture and pay real money for it and if I find out that the picture is a flivver, I want the right to cancel it on four weeks notice. The Uniform contract is a joke. Pictures must come down in price at least 50 per cent or the small town show must go on the rocks. (All classes of patronage.)

Additional replies received relative to distribution will be published in subsequent issues of the HERALD.

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By MILLER STANTON
(Pictureland Theatre, Cohocton, N. Y.)

We believe, we do not know it to be a fact, that a News reel and "Aesops Fables" every Friday and Saturday night have helped to attract larger attendance and satisfy our patrons to a greater degree. For a long time we just ran a feature and, when the feature was not too long, a comedy with it. Of course it may be better business conditions or there may be another cause, but we have had better business and more satisfied patrons since we have been running these extra short subjects. It does not take long to run them and a patron is sure to like some part of the program if there are enough parts, which is better than having a patron go away without liking one single thing about your show.

Neal Hart to Produce A Series of Five-Reel Westerns With Steiner

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 5.—Ranch scenes in Wyoming, the iron bars of the Arizona State penitentiary and the sandy wastes of the Mojave desert will feature the first of the six five-reel pictures to be made by Neal Hart under a contract with William Steiner. Production of the first subject, "Lawless Men," is now under way with Hart in the feature role.

It is said that Hart has been everything from, and including, a football star, to a trail herder. He began his work as a cowboy at the age of 14 in South Dakota and later spent two years among the Indians on the Sioux reservation on the Cheyenne. He was a "gob" in the war with Spain, and was at one time with the famous 101 Ranch Show.

His first appearance in pictures was made with Universal in the 101 Bison releases and he later appeared in leading roles with Pinnacle Pictures.

Paramount Announces Changes in Salesmen

(Special to Exhibitors Herald)

NEW YORK, Feb. 5—The following changes in the sales organization of Famous Players-Lasky Corporation are announced, effective immediately:

C. E. Peppiatt, formerly branch manager at Charlotte, has been appointed branch manager at Memphis, succeeding M. W. Davis, resigned. Hugh Owens, formerly salesman at New Orleans, has been appointed manager at Charlotte, succeeding Mr. Peppiatt. M. W. Kempner, formerly manager at Albany, has been appointed manager at Buffalo, succeeding R. J. McManus, resigned. J. H. MacIntyre, formerly manager of the Maine exchange, has been transferred to Albany, succeeding Mr. Kempner. William Erbb, formerly salesman at the Maine exchange, has been promoted to manager.

THE THEATRE
A Department of Practical Showmanship

The News of The Week in The Theatre

The best exploitation story of the week relates the exploitation of "Black Oxen" by Gordon's Olympia theatre, Boston. Several photographs are presented on another page, illustrating the details, which follow.

Frank Hookaile, manager, aided by Jack Pegler, First National, obtained six window displays based on various aspects of the production, some of the locations having been consistently denied picture men previously.

The entire front of the theatre was hand-painted for the occasion. A kited banner was raised over Boston Common and later over Washington street. Front, kite and window displays are shown pictorially.

Business thrived. The picture was retained for an additional seven days, and a team of black oxen were imported for the second week's exploitation.

* * *

In Chicago, the week started off with a full page by Mandel Brothers in *The Chicago Tribune* based on "The Humming Bird" at McVickers and some sort of women's hosiery, this mile post being the product of Ed Olmsted's efforts.

* * *

Speaking of McVickers, and departing for the moment from news of the past week, that playhouse will present the entertainment brigade from Westinghouse Radio Station KYW as a stage attraction next week. More about it then.

* * *

Grauman's Rialto, Los Angeles, revealing "The Marriage Circle" to the West Coast, enjoyed the added interest germinated by a billboard teaser campaign which is depicted in part on a subsequent page. West Coast showmen seem to have some sort of a corner on this type of advertising, and it's so good as to cause speculation as to the reason therefor.

* * *

Before this paper reaches its readers, the newspictures will have portrayed the presidential career of Woodrow Wilson on the first run screens of the country with the incomparable fidelity of the lens. Before this paper is tucked away in the theatre file these pictures will have penetrated to the most remote places of exhibition, reverently reviving for a saddened nation imperishable memories of a dominant figure in a dominant phase of its history. Unquestionably, these newspictures merit screen right-of-way at this time.

* * *

Whatever may be your opinion of the serial photoplay, as entertainment or as investment, you will be interested in the letter analysis of the current product

(Concluded on next page)

Conducts Favorite Star Contest; Will Report Upon Result

War Dept. Theatre,
Selfridge Field, Mich.

Exhibitors Herald,
Chicago, Ill.

Gentlemen:

Have started a campaign to determine the most popular star in the Sixth Corps Area, U. S. Army. The results to date are as follows:

1. Mae Murray 5,000
2. Viola Dana 4,820
3. Shirley Mason 4,002
4. Claire Windsor 3,994
5. Lois Wilson 3,540
6. Agnes Ayres 3,006

I shall have full returns from all camps in this Area by February 5 and if that is not too late I will be very glad to submit report in full.

E. E. CATTILINE,
Sgt. A. S., U. S. A.

Write Burns For Orlando House Organ

(SPECIAL TO: Fred S. Meyer, E. E. Bair, Len S. Brown, H. E. Jameyson, H. A. Albright, and exhibitor publishers in general)

GENTLEMEN:

Mr. Frank H. Burns, Orlando Enterprises, Inc., whose letters to this department you've been reading, is competing with you. Further, it looks as if he were all set to give you a race for house organ honors unless you keep an eye on him. Thought you ought to know about it.

The mailman just brought in his first and second issues, too late for reproduction this week, and they're good. No, they're better than that. They run 16 pages to the issue and rate better than an idea to a page. They take care of events transpiring at the Beacham, Phillips, Grand and American theatres and care for them well. There's a dedicatory editorial by H. B. Vincent, manager of the theatres, which is followed up in the second issue, and there are columns, departments, features and advertisements. They're both good issues.

Ordinarily, in a case of this kind, there'd be a story about the magazine in "The Theatre," but you fellows protested so vigorously about the deluge of mail brought upon you by such stories that it seems a better way just to drop you this line about it.

THE THEATRE.

Transmitting The Letters Of the Week

If you'd know what pictures are making money, read "What the Picture Did For Me."

If your curiosity concerns the methods in force contributing to that result, read the "Letters to 'The Theatre'", this week and every week. If they help you (and they will) write some yourself.

This week's mail, illustrated on succeeding pages, follows:

Musson Provides Admission Chart

Walter H. Musson writes this week of his admission chart, providing pen and ink illustration which we have translated to typewritten form and present upon the second page following.

THE THEATRE, EXHIBITORS HERALD.—Enclosed find a couple of reports, also a copy of my box office schedule, which, if you should find space to print it, might be of use to some of my brother exhibitors.

This one covers admissions of $.27 and $.16, but of course it can be revised to suit any admission prices. We find it very useful during any rush, as any combinations of admissions can be quickly seen. I thought I would pass it along.

Wishing the HERALD and all the boys a prosperous year.—WALTER H. MUSSON, Queens theatre, Hespeler, Ont., Canada.

Creamer Invades Post Office

John W. Creamer persuaded the post office authorities of Chillicothe, Mo., to use his "Loyal Lives" stands as the first foreign advertising matter displayed in that edifice. He writes of this and other things illustrated on a subsequent page:

THE THEATRE, EXHIBITORS HERALD.—Am enclosing photo of a shadow box used in advertising Paramount's "Salomy Jane." It is of the conventional lattice work type, with colored cloth slides and backing. The backing I painted to resemble an outdoor scene. From a three-sheet I made the cutout and placed it even with the lattice work and one foot in front of the background.

Concealed at the base were a number of red lamps. A pretty effect would be possible by also using a strip of blue lamps, say twice as many as the red, and having these blue lamps work on a flasher. Then the coloring thrown on the painted background would constantly change from blue to red, giving a beautiful sunset effect.

The one-sheet frame photo shows our

LETTERS TO "THE THEATRE"

stand in the local post office for the production, "Loyal Lives." Needless to say, this was the first foreign advertising matter ever allowed in the building. We also had as our guests at the showing the entire force at the post office.

Forgot to say that the "Salomy Jane" shadow box was used for two weeks in advance of showing dates.—JOHN W. CREAMER, Strand-Empire Theatres, Chillicothe, Mo.

Sells Lobby After Use

Ever sell your lobby displays to houses that will run the picture subsequently? Why not? It's being done.

Arthur Swanke, condoning our recent confusion as graciously as Mr. Burns, explains:

THE THEATRE, EXHIBITORS HERALD.—It was too bad that you credited me with Mr. Burns' lobby on "Enemies of Women," when he should have been complimented to the skies on it. It was very pretty and all credit due him. But those mistakes do happen, in the best of regulated families.

Here is my lobby on "Jacqueline," which is a darn good picture if anybody wants to know, and we did two fairly good days on same.

With a burning forest fire in the background and in the front a black base with the title in white, it made a pretty effect, so much so that one of the several second run ten cent houses gave me $5.00 for it for their use sixty days from date.

Back in the center of the lobby, as you can see, I have an advance piece on "The Dangerous Maid," done in pale and dark blue with a light green colored light on each side. The entire lobby was made of scraps of beaver board that were either waste or already used on the other side.—ARTHUR SWANKE, Mission-Rialto Theatres, El Dorado, Ark.

Gets Streamer For Fox Film

It isn't everywhere that newspapers sell their streamers, at any price, but where they do wise showmen buy them. If that isn't sure fire space, what is?

C. R. Miller writes:

THE THEATRE, EXHIBITORS HERALD.—Just a few lines at this time to let you know that I am not a poet but am capable of composing a line or two when I have to and think it will make me some money.

As you know, next week is Fox Anniversary Week and the most of us have confined the week to them, as I have. I run four programs a week and have given Fox the entire week, just as I have other distributors at various times during the year.

I am using "The Village Blacksmith," Monday and Tuesday "Boston Blackie", Wednesday and Thursday, "Honor First", Friday, and "Snowdrift," Saturday. So I got the local newspaper to spare me a space across the front page, as you will see from the clipping, and underlined each title so as to make them conspicuous.

You may publish this if you care to, because I may be able to help some other exhibitor with this little stunt, which I think will attract attention because it is different than any advertising I have ever done before. I have already had some comments from various people who have stopped me on the street and have answered their questions pertaining to this little stunt. Mrs. Miller says she has worn out the telephone receiver answering it, and it looks like it is going to work out fine.

It has been my observation during my fourteen months' experience in this business that the original stunts that you can put before the public in the way of advertising does the job up brown, and the more they have to guess and wonder at it the better it works.

I will make my report on this proposition next Sunday and then you can tell more about it. Hoping this scheme will help some other exhibitor in some way, I will close, hoping to hear from some other exhibitor who tries it.—C. R. MILLER, Gem Theatre, Spur, Texas.

Japanese Patrons "Pay and Pay and Pay" to See Show

If American theatregoers grumble at the single admission charge made, consider the Japanese theatregoer, who "pays and pays and pays."

Writes Del Goodman, who promotes Fox interests in Japan:

The large cities are learning to exploit a picture similar to the method used by our own theatres in the States. The inland towns are very backward.

In some of these inland towns admission to the theatre is free. As soon as one gets seated, usually on the floor, as they have no seats, a girl places a hibachi fire in front of the customer, who is required to pay ten sen for it, which is done without argument.

Later another girl approaches with a cushion, for which another ten sen is charged. One might want to smoke, and permission is granted for an additional five sen for the small ash container. About the middle of the performance, another girl approaches with bitter Japanese tea, for which another ten sen is charged, and by the time the patron is through paying for extras the admission charge is about 80 sen.

The News of the Week In the Theatre

(Concluded from preceding page)

which is published this week in "Short Subjects."

* * *

Since the "Herald Only" Club Favorite Star Contest was started, two exhibitors have applied the idea locally, determining the relative screen value of film players in their communities. Undoubtedly others will do likewise, for knowledge gained in this way is of inestimable value in booking and in advertising.

* * *

Continuing the series of articles on theatre "paper work" (as it is called by military men) reproduction will be made next week of the thumb-nail bookkeeping system installed by Philip Rand, Rex theatre, Salmon, Idaho, and maintained and contributed by W. J. Van Straat, who is caring for the interests of the Rex during Mr. Rand's sojourn in California. We believe this series of contributions to be of utmost value and are hopeful that it may be continued indefinitely. What have you?

* * *

Due to the material advancement of first report date in the "What the Picture Did For Me" department, it is no longer necessary for the majority of first run exhibitors to use the less substantial sources in obtaining quote copy for their picture advertisements. As this rapidly progressing development goes forward the minority compelled to that extremity will decrease in pace.

* * *

If there are any who did not read Raymond Pfeiffer's letter on page 43 of last week's HERALD, it will pay such to turn to same and digest thoroughly its contents. And if there are any who have similar data at hand it is no less than a duty to pass it along. This way lies the business stability so generally desired and so rarely enjoyed.

F. B. O. Sales Drive In Military Style to Honor Major Thomson

(Special to Exhibitors Herald)

NEW YORK, Feb. 5.—The Major Thomson Contract Expedition has "marched forth to battle."

This is the name of the new sales drive being conducted by the Film Booking Offices through its branch exchanges. The drive is being made in honor of Major Thomson, marking his recent appointment as managing director of F. B. O.

Inasmuch as the drive is being made in honor of Major Thomson, it was considered appropriate to conduct it under military "rules and regulations." All correspondence throughout the organization is in military style, kindred to the regulation army orders. Each employee has an army rank. Harry M. Berman, has been designated as Major Thomson's aide-de-camp, in charge of "operations."

Brigadier Generals "Cleve" Adams, Art Schmidt, Max Weisfeldt, Claude Penrod and Edwin J. Smith are "scouting" in the field. Branch managers are now known as Colonels, while salesmen hold the high rank of Generals. The war indemnities being offered the troups are very generous, $4,000 will go to the winning regiments while a thousand dollars in weekly awards will be given the leaders.

Frank Atkins Jr., Now Has Lyric; Commencing Alteration of Liberty

(Special from F. A.)

MARYSVILLE, CAL., Feb. 5.—Frank Atkins, Jr., former manager of the Atkins theatre, has taken over the Lyric theatre, succeeding Swope who has gone to Arizona for his health.

National Theatre Syndicate, controlling the Atkins and Liberty theatres, announce that they will soon commence alterations on the Liberty theatre. A $30,000 Wurlitzer organ and two new projectors have already been ordered and it is planned to re-decorate.

H. R. Gordon, manager of the Liberty and Atkins theatres, is in San Francisco for a few days on business.

PROVIDES ADMISSION CHART

	Adult	Child	Adults and Children							
	$.27	$.16	1	2	3	4	5	6	7	8
1	.27	.16	.43	.70	.97	1.24	1.51	1.78	2.05	2.32
2	.54	.32	.59	.86	1.13	1.40	1.67	1.94	2.21	2.48
3	.81	.48	.75	1.02	1.29	1.56	1.83	2.10	2.37	2.64
4	1.08	.64	.91	1.18	1.45	1.72	1.99	2.26	2.53	2.80
5	1.35	.80	1.07	1.34	1.61	1.88	2.15	2.42	2.69	2.96
6	1.89	.96	1.23	1.50	1.77	2.04	2.31	2.58	2.85	3.12

ABOVE: Typewritten reproduction of admission chart submitted by Walter H. Musson, whose letter is printed on a preceding page.

LEFT: John W. Creamer's post office stand on "Loyal Lives," Vitagraph.

RIGHT: Mr. Creamer's display for "Salomy Jane." See letter on preceding page.

Any movement to aid farmers never fails to substantially benefit the merchant.

The Texas Spur

AND DICKENS ITEM

A well tilled farm is more valuable to the owner and the community than an oil gusher.

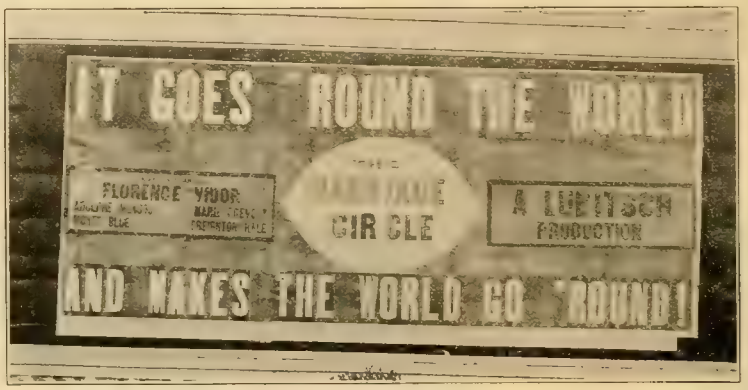
Volume Fourteen. SPUR, DICKENS COUNTY, TEXAS JANUARY 25, 1924 Number 13

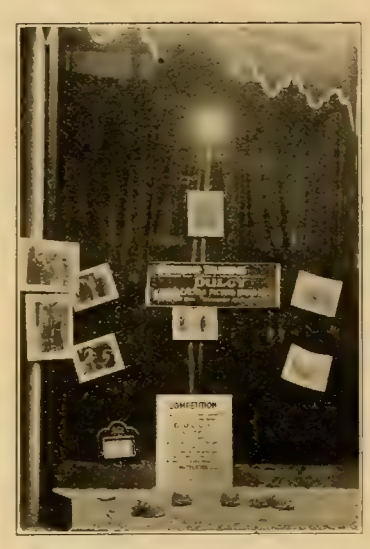
"THE VILLEGE BLACKSMITH" AND "BOSTON BLACKIE" PREFERED "HONOR FIRST" TO A "SNOW DRIFT"

AT THE GEM THEATRA ALL NEXT WEEK

STREAMER copy used by C. R. Miller in advance of Fox Anniversary Week, as described in his letter, presented in full on a preceding page.

BILLBOARD TEASER SUCCESS





"DULCY," First National attraction, as windowed by the Whiteladies Picture House, London, England.

"THE MARRIAGE CIRCLE," Warner Brothers brought this sort of attedance to Grauman's Rialto, Los Angeles, after a billboard teaser campaign depicted in part above.

The

BAD MAN

is in Town!

(Over)

he riots across the screen in a whirlwind of thrill and laughter for he's a desert Robin Hood and brings sad hearts a world of good --- Come See

"THE BAD MAN"

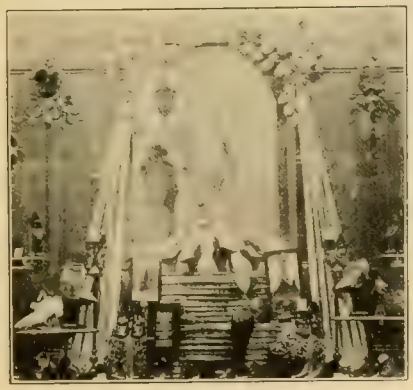
EVERYONE SHOULD

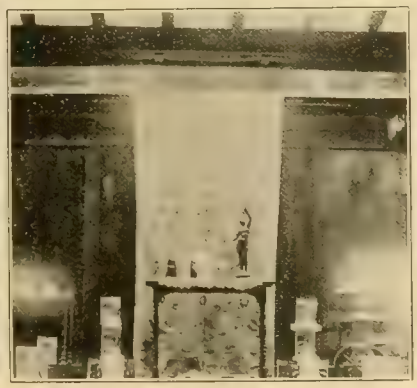
Presented by EDWIN CAREWE
with HOLBROOK BLINN
and a Coterie of Stars

ASTOR THEATRE A WEEK OF FUN *Now Playing*

FRONT and reverse of card distributed by Len S. Brown, Astor theatre, St. Paul, in exploitation of "The Bad Man," First National, as described in his letter published in the January 26 issue.

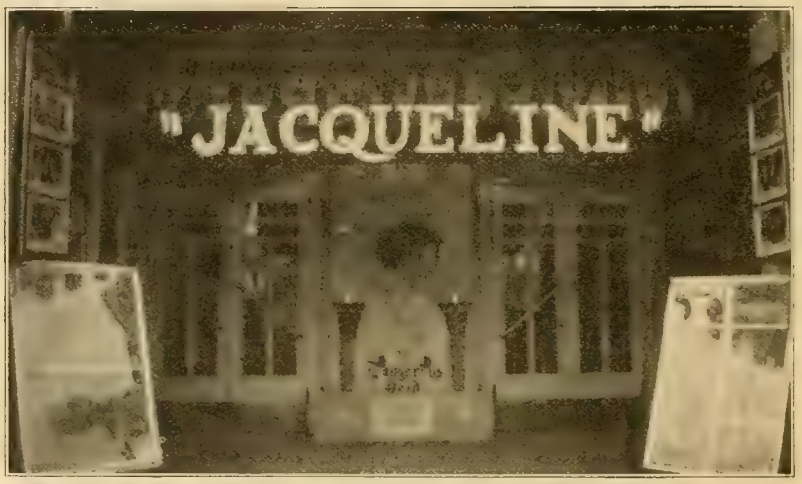
THE WEEK'S BEST CAMPAIGN





"BLACK OXEN," First National, drew the banner campaign of the week in its run at Gordon's Olympia, Boston. (See "News of the Week" column on front page of this department.)

THE SIDEWALK FIRING LINE



ABOVE: Liberty, Seattle, display for "Thundergate," First National, and (right) Rialto, Atlanta, front for "Tea With a Kick," Associated Exhibitors.

LEFT: Arthur Swanke's lobby for "Jacqueline," Arrow. (See letter on preceding page.)

BELOW: Rialto, Macon, Ga., display for "Long Live the King," Metro, and (right) Liberty, Portland, Ore., lobby for "Flaming Youth," First National.

SHORT SUBJECTS

Cites Serial Error; Wants Your Opinion

This department is pleased to pass along and welcome replies to the following letter from B. P. McCormick, Liberty theatre, Florence, Colorado:

"In my opinion producers are injuring the serial game by a padding system which all are practicing; that is to repeat two or three hundred feet with each episode from the previous chapter. Sometimes the repeat is even longer than that. The excuse offered for this is that it will refresh the memory of those following the serial so that they will get it just right where the previous chapter left off and that other patrons might be attracted later on by picking up this synopsis.

"My experience is that those following a serial know exactly how the previous chapter ended. In fact, if their memory was not better than to need refreshing with each chapter they would not be intelligent enough to remember that they were going to follow the serial at all.

"I know that serial fans do not care for this repetition of what happened at the end of the preceding chapter, as they know exactly what happened, and it is seldom that others decide to follow a serial if they do not start with the first episode. There may be a few, but I am sure that a repetition of what happened in the last episode is not necessary to hold their interest. If the chapter which they first see has sufficient punch in it to arouse their curiosity they will come back for the next chapter.

"It's just plain 'Bunco,' a system of padding that enables the producer to sell the exhibitor a serial of about twelve or thirteen episodes length and charge him for fifteen episodes when it is stretched out in this manner. This system was not necessary in the balmiest day of the serial and it's not necessary now.

"Without considering the practice as a graft, pure and simple, I honestly believe it is detrimental to the interest of the serial game. I know that I do not like it. I have had patrons complain about the practice and I believe that this must be the experience of many other exhibitors. I have almost sworn off of serials until they have quit this abuse and improve the standard of story and production. I honestly believe that more than 50 per cent of the serials produced in the past year failed to reflect credit on their producers and the theatres that showed them.

"Better stories, better direction, less bunk and padding, are absolutely necessary if the serial is to hold its own and create new followers. Cut out some of the old cut and dried formulaes and give us something the public will enthuse over. I feel that an expression from all exhibitors who show serials would be of great value to the producers. Such an expression from many quarters would enable the producer to eliminate objectionable features and incorporate new ideas.

"Last year, at the expiration of one serial, I booked a comedy instead for my serial and matinee day for three months. Business was just as good for that same day and the comedy cost me less money. Since then I have booked two serials, each time believing that a new standard had been reached, and in each case it was the same old bunk. It took a good feature to sustain their life for fifteen weeks. They did not have strength enough to stand on their own legs. Brother exhibitors, if you think serials could and should be better, speak up."

Unscheduled Virtues

Among the unscheduled virtues of the short subject should be noted their essential fitness as transitional entertainment. That is, their essential lightness which permits the disturbance coincidental to the changing of an auditorium audience without serious loss of enjoyment on the part of any member thereof.

Good short subjects are just about as enjoyable when seen from the middle as from the beginning. For this reason the theatres that arrange to break their shows so as to bridge the transition with a short subject are on the right track. The more nearly perfect this arrangement can be made the better it will be for all concerned.

NEWSPICTURES

FOX NEWS No. 34: Lenin Dead—2,500 in French Cross Country Run—Nine Police Dog Puppies Worth $2,000—"Coolidge Again" Club Visits President—Play Baseball on Skates at Cleveland—Police Test Armored Motor Car—Bathers Keep Fit at Miami—Ocean Liners Wear Ice Coat—Visiting Floating Gardens of Aztecs—Locomotive Plows Battle Drifts in Rockies.

FOX NEWS No. 35: Obregon's Troops Cross Texas—Aquaboxing New Sailor Sport—Blue Foxes Run Wild on Sokolof Island—Helicopter Rises 12 Feet in Tryout—Southern Beach Styles Shown—35,000 at Opening of Los Angeles Speedway—Canadian Ski Jumpers Win Meet—Army and Navy in Manoeuvers at Panama.

INTERNATIONAL NEWS No. 11: Obregon's Troops Cross Texas—Girl Mushes Through Canadian Blizzard—Explore New Caves in Virginia—Youngest Model Poses for Statue—Count Von Hoogstraten Sails With Bride—Taft Keeps Fit by Hiking—Newsreel Globe Trotter Ends 250,000 Mile Tour—Territorial Specials.

INTERNATIONAL NEWS No. 12: Sidelights on Teapot Dome Scandal—Fly Over Mt. Lassen—Babe Ruth Lives Simple Life—Miss Margaret Benfield Appointed to British Cabinet—Woodrow Wilson Ill—Try Out Marine Glider—Army and Navy Manoeuver at Panama—Territorial Specials.

KINOGRAMS No. 2324: Cruiser Sails Through Suez Canal—Sir Auckland Geddes Recalled—Liner's Coal Scoop Holds 3 Truckloads—Man Lifts Automobile—Midgets See White House—Medal Given Japanese Quake Hero—Obregon's Troops Cross Texas—35,000 at Opening of Los Angeles Speedway—Regent Admiral Succeeds Greek King—Indians on Way to New York—Johnny Reynolds Demonstrates Exercises.

KINOGRAMS No. 2325: Test Marine Glider—Boys Are Coasting Traffic Cops—Visual Interview With "Literary Digest" Publisher—Visit With Radio Broadcaster—Philadelphia Police Drill—Prince Viggo Here for Wedding—Pay Tribute to Submarine Crew—Investigate Teapot Dome Oil Lease—To Sink Scrapped Warship—Territorial Specials.

PATHE NEWS No. 8: Gobs See Panama Canal—Gobs Box on Barges—Honor Memory of Dixmude Dead—"Let Us First Help Germany Get Well," Says Dawes—Californian Has Tree Home—Kansas City Baby Weighs 2½ Pounds—Obregon's Troops Cross Texas—Fire Destroys Oil Well—Climb Skeleton of New Skyscraper—Territorial Specials.

PATHE NEWS No. 9: Sarazen Wins on Links—Race on Florida Beaches—Britain Honors Blimp Dead—Army and Navy Manoeuver at Panama—Break Ice in River at Boston—Navy Aviators in Flying Demonstration—Territorial Specials.

DIGEST of PICTURES of the WEEK

"THE MARRIAGE CIRCLE" (Warner Bros.) adapted from a German play "Only a Dream", presents Marie Prevost, Florence Vidor, Creighton Hale, Adolphe Menjou and Monte Blue in a highly entertaining farce comedy-drama directed by that master hand, Ernst Lubitsch. Lubitsch has made an amusing feature out of quite ordinary material.

"THE SHADOW OF THE EAST" (Fox) adapted from a story by E. M. Hull, whose story, "The Sheik," started the vogue for desert stories, is an excellent story of the same type, presented with an all-star cast and directed by George Archainbaud. Wherever romantic tales of the desert are still popular it should prove highly attractive.

"THE LAW FORBIDS" (Universal) was directed by Jess Robbins from an original story by Bernard McConville. It has for its star Baby Peggy, and she is given excellent support by Robert Ellis, Winifred Bryson and Elinor Fair. As a vehicle for the baby star it serves as amusing entertainment. The child is a wonderful mimic.

"PAINTED PEOPLE" (First National) brings Colleen Moore to the screen in another delightful characterization, that of a poor but ambitious girl, "born a roughneck," but who refuses to remain a "roughneck." Delightful titles, clever direction and good supporting cast place this in the class of the month's "best sellers" in pictures.

"PHANTON JUSTICE" (F. B. O.) is an unusually clever crook play, written by Daniel Whitcomb, and directed by Richard Thomas. Rod LaRocque, Estelle Taylor and Kathryn McGuire are part of the excellent cast. It is an intriguing story with several unusual twists to the plot. Good entertainment all the way through.

"AFTER THE BALL" (T. O. D. C.) an Anderson production which F. B. O. exchanges are handling, based on Charles K. Harris' ballad, popular years ago. It is an involved melodrama concerning a wealthy youth, who is mistaken for a murderer and spends five years in jail before he escapes. Not a very convincing, nor entertaining tale.

"THE HERITAGE OF THE DESERT" (Paramount) adapted from a Zane Grey story, is a powerful drama and gripping love story. It was directed by Irwin Willat, and with an exceptional cast headed by Bebe Daniels, Ernest Torrence, Lloyd Hughes and Noah Beery, it gives promise of rivaling Paramount's former big success, "The Covered Wagon." In pictorial beauty and color it is one of the finest things the Lasky company has ever made.

J. R. M.

(Left) One of the humorous scenes from "My Friend," a new Lloyd Hamilton-Educational comedy. (Right) Jimmy Adams and support in the Christie-Educational comedy, "Aggravating Papa."

REVIEWS

Another Triumph For Colleen Moore

"PAINTED PEOPLE," a First National production, featuring Colleen Moore. Written by Richard Connell. Directed by Clarence Badger. Length, 6,000 feet.

Miss Moore will never, apparently, do the best work of her career. Just at the time when everyone is pretty well convinced that she has set a standard for herself which she will never equal, along she comes in another picture and equals her former efforts in most respects and surpasses them in some. In this feature her work is truly inspirational nearly all the way through. She is supported by one of the best casts obtainable, and her work stands head and shoulders above the rest of them. Ben Lyon does a nice piece of work, but seemed to have become fixed in an immovable calm in two or three scenes.

The story is an adaptation of Connell's "The Swamp Angel" and concerns the struggles of two ambitious youngsters in their efforts to disprove the theory laid down by one of their parents, "once a roughneck—always a roughneck." They each think they are madly in love with some young folks of wealth in the town and work for years to gain success and fame in an endeavor to be worthy of them. When they finally arrive at the point where they could marry those of their choice they find that in striving to be worthy they have "overtrained." They find the people unworthy in every respect and finally see that they have been in love with each other all along. The picture is, in every way, very entertaining and well done.

The Cast: Colleen Moore, Anna Q. Nilsson, Ben Lyon, Russell Simpson, Sam DeGrasse, Mary Alden, Mary Carr, Joseph Stryker, June Elvidge, Charles Murray, Charlotte Merriam, Bull Montana.

Lloyd Hamilton At His Best

"MY FRIEND," Educational comedy starring Lloyd Hamilton, in two reels, directed by Fred Hibbard.

That old one about dog being "man's best friend" is excruciatingly dramatized in the hilarious Hamilton's current contribution. Not one, but many canines call the comedian friend in the course of the uproar, with results disastrous to the composure of the dignified observer.

There's much more in the picture that is funny, but the long sequence devoted to the dogs is the scream, and Hamilton has made nothing funnier. The Chicago theatre audience surveying the exhibit seemed to feel this way about it.

Fine Picture From Zane Grey Novel

"THE HERITAGE OF THE DESERT," Paramount Production, directed by Irvin Willat from a Zane Grey story of the same name, adapted to the screen by Albert Shelby Le Vino. It is in 5,741 feet.

Many of the popular Zane Grey stories have been made into good Westerns but it remained for Director Irwin Willat to make of "The Heritage of the Desert" what will probably prove to be the best of these.

With an exceptional cast, splendid direction and wonderful settings this epic of covered wagon days on the western plains gives promise of being a rival of Paramount's one best bet, "The Covered Wagon" except in size.

Powerful drama and gripping love interest is packed in great plentifulness in this story of the coming of the law and civilization to the wild and woolly west and there is never a moment without action or a time when the interest lags.

Careful selection was made by Director Willat in his cast and not only does every actor fit perfectly into the part but several of the names in the picture would draw money to the box office. The cast is headed by Bebe Daniels and following her name comes those in turn of Ernest Torrence and Noah Beery. Probably Miss Daniel's name heads the list because of some obscure belief in the drawing power of a woman star, but interest centers about the character portrayed by Ernest Torrence to a much greater extent.

Two scenes from Colleen Moore's latest success, "Painted People," a First National production.

As the rugged, homely pioneer with a keen regard for the laws of God and man, but who is a fighter and willing to fight when such an occasion becomes necessary, Mr. Torrence gives the usual finished performance which has made him one of the most popular actors on the screen. Noah Beery, as the leader of the outlaws, is impressive and displays the proper amount of cold blooded villainy. Others in the cast are also good.

Many of the scenic effects are remarkably interesting and beautiful and the use of Technicolor in some of the scenes adds much to their effectiveness. Especially interesting are those scenes showing large herds of wild horses and hundreds of Indians in a thrilling battle in which the band of outlaws is wiped out or captured, and their town destroyed by fire.

The spirit of the original story, which made it one of the best liked from the pen of the gifted author, is well maintained throughout the entire picture. Director Willat was aided in this by Zane Grey, who co-operated with him in the matter of selecting locations and in giving the director the benefit of his vast knowledge of people and events of the troublous times the story tells about.

The Cast: Bebe Daniels, Ernest Torrence Noah Beery, Lloyd Hughes, Anne Schaeffer, James Mason, Richard R. Mason, Richard R. Neill, Leonard Clapham.

Will Rogers Does Some Clever Work

"TWO WAGONS — BOTH COVERED," a Pathe two-reeler, directed by Rob Wagner.

Will Rogers, ably supported by Marie Mosquini, Charles Lloyd and Lillian Lawrence, put over this bit of nonsense in an extremely satisfactory manner. It is a satire inspired by James Cruze's great feature, "The Covered Wagon."

While working in the Follies, Will Rogers heard of two wagons that did not appear in the picture, and feeling that they had suffered an injustice, he determined to rectify the matter at all costs. Portraying the parts played by J. Warren Kerrigan and Ernest Torrence in the original he satirizes his way through two reels, gently kidding players and dramatic incidents of the feature as he goes along.

Baby Peggy Amusing In Domestic Triangle

"THE LAW FORBIDS," a Universal production, starring Baby Peggy Montgomery. Written by Bernard McConville. Directed by Jess Robbins. Length, 6,800 feet.

When we saw the name of Jess Robbins on the main title of this picture, we at once recalled "Too Much Business," another delightful picture he directed, and looked forward to an enjoyable hour. For he's our favorite director. "The Law Forbids," however, proved to be a story written expressly for the baby star, Miss Montgomery, and as such was good, light entertainment but not a particularly inspired or original tale. Director Robbins made the most of it and with the assistance of such well known players as Elinore Fair, Robert Ellis, Winifred Bryson (our favorite vamp), Joseph Dowling and others, managed to hold the attention throughout the seven reels. As a mimic Baby Peggy has no equal on the screen, but you cannot build up a successful five, six, or seven reeler with a cute child impersonator alone. There is no real heart appeal, and no "big scene" in this film, although there are clever titles, the work of Marion Ainslee and many well arranged sets. The back-stage stuff was especially interesting.

The story opens in a divorce court, where Peggy's parents agree to separate, each to have the child six months. After a short stay at her grandparents in the country, Baby Peggy Remsen hides herself in a bread basket and is taken to New York city where she finds her father. He is writing a play for Inez Lamonte, an actress, and when the leading man gets drunk, Paul Remsen, the playwright, has to take his role in the play. The child and her pet chicken come on the stage and almost break up the play but give it a unique ending which makes for its success. The family are reunited through the forceful moral of the play.

The Cast: Baby Peggy Montgomery, Elinor Fair, Robert Ellis, Winifred Bryson, James Corrigan, Anna Hernandez, Ned Sparks, Eva Thatcher, Victor Potel, William E. Lawrence, Buddy Messinger, Joseph Dowling, Robert Bolder.

Strong Cast Fair Picture

"AFTER THE BALL," T. O. D. C. production, distributed by F. B. O. Written by Charles K. Harris and adapted by James Colwell. Directed by Dallas Fitzgerald. Seven reels.

This is the first of the T. O. D. C. products and, it must be admitted, is a trifle disappointing. The only bright spot in the picture was the work of Miriam Cooper as Lorraine Trevelyan, a self-sacrificing, though not particularly brainy sister. Edna Murphy's interpretation of her role as the wife of Arthur Trevelyan was acceptable, as was the work of Thomas Guise as Mark Trevelyan, Arthur's father. Not so much can be said for Gaston Glass as Arthur Trevelyan, but in fairness to the players it must be said that the vehicle was far from what it should be. Charles Harris' ballad "After the Ball" as a song was great.

The story is an involved melodrama of the most pronounced type based on a number of situations which are, if not downright impossible, at least highly improbable. The hero is a profligate millionaire's son and a society leader who, it is thought, would be known in society from coast to coast. Despite this he is forced to change clothes with a crook, is mistaken for a murderer and thief, and spends five years in prison before effecting an escape. Of course it all turns out alright after many heart aches on the part of all concerned, but it doesn't ring true—and the sub-titles don't help it any.

The Cast: Arthur Trevelyan, Gaston Glass; Lorraine Trevelyan, Miriam Cooper; The District Attorney, Robert Frazer; Arthur's wife, Edna Murphy; A crook, Eddie Gribbon.

Lillian Leighton plays an under-world hag in Richard Thomas' "Phantom Justice," with Estelle Taylor.

Good Crook Tale With Dream Finish

"PHANTOM JUSTICE," a F. B. O. production, with all star cast. Written by Daniel F. Whitcomb. Directed by Richard Thomas. Length, 6,990 feet.

Here is an unusually clever crook play, one that does not try to preach or moralize, but it holds your undivided interest from beginning to end. It is said to be Richard Thomas' second attempt at directing and our hat is off to this young man for his excellent work. It is not an expensive production, from the standpoint of elaborate sets, etc., but it has that very essential quality—fine acting—all the way through.

Rod LaRocque has the unusual role of hero and villain of the piece, and his performance as the lawyer for a bunch of crooks, aiding them to stay within the law, was very effective. Opposite him as the leader of the crook gang appeared Estelle Taylor, who carries off the acting honors with Mr. LaRocque. Pretty and convincing in her characterization of "Goldie" Harper, Miss Taylor scores by her clever work. Kathryn McGuire has a less important role, that of Beatrice Brooks, a society girl, engaged to the young attorney. A glance over the cast will fully convince that most of the money was well spent, even down to "Cameo" the dog, and Tom Wilson in the black-face role.

The story concerns a young attorney, engaged to a society belle. She protests against his ethics and methods of defending criminals, but he does not give up his practice until he is taught differently by a terrifying experience in which he is asked to defend "Goldie" who has killed a diamond merchant and has retained him as her attorney, paying him with the diamonds she has stolen. He saves his client but his own shady dealing is brought home to him in a manner that changes his whole method of work. Then he wakes up in a dentist's chair and realizes it is all a dream.

The Cast: Rod LaRoche, Estelle Taylor, Kathlyn McGuire, Lillian Leighton, Norval MacGregor Tom Wilson, Garry O'Dell, Rex Ballard, Gordon Du Mont, Chas. Force, Edward LaNiece, John Toughey and Cameo the dog.

Lot of Laughs In Christie's Latest

"PERFECT 36," Educational-Christie comedy, two reels.

Bobby Vernon dons a girl's dress for disguise in "Perfect 36," passes himself off as the wife of Jimmie Harrison and fools papa and daughter, Lincoln Plumer and Teddie Sampson for two reels.

At the Roosevelt theatre, Chicago, where it was part of the bill with "The Eternal City," it tickled the crowds and drew many hearty laughs. It's one of the oldest plots in comedy making but by adroit handling the story appears fresh and is kept moving at a brisk pace. Patricia Palmer and Ward Caulfield, the latter as a flatfooted detective, render excellent assistance to Vernon. The subject of the comedy is "Courtesy Week" in a small town, and it would seem there is a field here for more original comic stuff along this line.

Lubitsch Proves Master of Farce

"THE MARRIAGE CIRCLE," a Warner Bros. Production, adapted from German stage play by Lothar Schmidt. Directed by Ernst Lubitsch. Length, eight reels.

Ernst Lubitsch has proven himself a master of farce or comedy-drama or whatever you care to call it with his production of "The Marriage Circle" for Warner brothers. It can be termed one of the best and fastest feature length farces the screen has ever known, and the subleties with which Lubitsch has endowed it are exquisite.

The HERALD reviewer believes it is a hundred per cent audience picture. The satirical shadings are immense. In this it is comparable to Chaplin's "A Woman of Paris." The only just criticism that can be made is that it is a trifle too long. It is a difficult matter to keep up rapid fire humor for a feature length picture, but Lubitsch has succeeded admirably. Perhaps Paul Bern, who wrote the script, should share in this credit. However, toward the end it drags a wee bit.

It is a tale of marital intrigues, with Marie Prevost as one of the daintist and alluring little "vamps" seen this season. Adolphe Menjou, as her husband, seeking to divorce her is exceedingly droll and gets many a hearty laugh, while Monte Blue, the object of "Mizzi's" (Miss Prevost's) allure proves himself a most worthy serious comedian. In fact it is safe to say that Lubitsch got every ounce of talent out of an unusually high class cast, for Florence Vidor, Creighton Hale, Harry Myers, and even Dale Fuller in just a bit, all pull together to put over giggle after giggle and gaffaw after gaffaw.

Two scenes from Ernst Lubitsch production for Warner, "The Marriage Circle," featuring Marie Prevost and Monte Blue.

Any exhibitor booking "The Marriage Circle" can go the limit in promising his audiences entertainment to the "nth" degree. Al Kaufman, general manager of the Los Angeles downtown Grauman houses of Famous Players-Lasky thought enough of it to book it for an indefinite run at Grauman's Rialto.

The Cast: Florence Vidor, Monte Blue, Marie Prevost, Adolphe Menjou, Creighton Hale, Harry Myers, Dale Fuller.

Romance of Desert Well Produced

"THE SHADOW OF THE EAST," a Fox production, with an all-star cast. Written by E. M. Hull. Directed by George Archainbaud. Seven reels.

Another story by the author of "The Sheik" and one that has the advantage of an all-star cast and beautiful and unusual settings. The story is a melodramatic romance but it holds the interest by reason of several odd twists to the plot and there is considerable action in the latter part. It follows the new Fox policy of giving actionful entertainment and will prove satisfying wherever romantic tales of the desert are still in demand.

The cast is an excellent one, comprising Frank Mayo, as Barry, an Englishman, who establishes a home in India with a dark-skinned girl of the desert; Mildred Harris, as his English sweetheart; Norman Kerry, in the role of a desert sheik Said; Evelyn Brent, as Lolare, the desert girl; Bertram Grassby, as Kunswar Singh, a Hindo man-servant; Mario Carillo, another man-servant, and Dolores Rousse, in Said's harem. The sets representing the English home of Barry are very elaborate and the shots showing scenes in India, street scenes and celebrations are unique and interesting.

The story revolves around Barry, who, like his father, succumbs to the lure of India. He lives in the hills with Lolare, his brown-skinned wife. He meets Gillian, a girl from home, and when his wealthy aunt sends for him, he returns to England. Finding life without him a dreary existence, Lolare kills herself. Barry marries Gillian but through the influence of Kunswar, the image of Lolare always appears between them and prevents Barry finding happiness with his bride. The death of Kunswar, however, removes all memory of his former wife, and "the shadow of the East" disappears.

The Cast: Mildred Harris, Frank Mayo, Norman Kerry, Bertram Grassby, Mario Carillo, Evelyn Brent, Dolores Rousse.

You'll Laugh at This

"ONE NIGHT IT RAINED," Tuxedo comedy, distributed through Educational. Ned Sparks and Harry Tighe. Two reels.

"One Night It Rained" is a delightful study in expression between the two comedians named above. There are only four people in the entire picture. Harry Tighe, as Doctor Harry; Doris Deane as his wife; Ned Sparks, as Ned her cousin; George Davis as the burglar. It's all about a lobster supper, and an unwelcome guest. The doctor falls asleep and dreams he kills Ned. Ned falls asleep and dreams he is murdered. Only the wife sleeps peacefully. The moral is: Trust your wife, but Dr. Harry locks cousin's door.

Answering Your Question

What the

Box Office Record

accomplishes!

Being general views, and honest viewpoints, the reports in "What the Picture Did For Me," reprinted in the BOX OFFICE RECORD, form a real basis for all managers to judge and select suitable pictures for their theatres—pictures that will make money for them. Indirectly, it improves the production of future pictures by indicating the audiences' acceptance of present ones.

Send in your reservation now for space in the BOX OFFICE RECORD.

EXHIBITORS HERALD

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ESPECIALLY produced by Daniel Ca son Goodman for the finest FIRST RUN theatres everywhere. The bigge Independent Classic of the present seaso Watch 'em all scramble for this pictu when it's released. ALMA RUBEN MONTAGU LOVE, MAURICE COS TELLO and big cast put over a pictu the public will flock to see.

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When the husband's away—

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— MAURICE COSTELLO

SPECIAL oil paintings, special paper, accessories, everything done special for WEEK END HUSBANDS." Here's a tate Right production that will mop up. on't wait! Don't delay! Write, wire or ng distance call us for terms and open erritory! It's going like hot cakes! And e first Independent to get it is going to et top money with it.

ORPORATION

W YORK CITY

—Some wives will play!

THE FILM MART

Goldwyn

A. L. BURT & CO., publishers of the popular priced reprint of Sir Hall Caine's novel, "Master of Man," upon which the Seastrom-Goldwyn production "Name the Man" is based, have arranged to tie-up with Goldwyn in exploitation of the picture. The Burt salesmen are enthusiastic about it and have arranged to have a number of New York book-sellers attend a private screening of the feature. A tie-up is also being arranged in Chicago.

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"THREE WEEKS," the screen production of Elinor Glyn's famous love classic, is expected to create a considerable stir in film circles and among the public at large. The original novel, which was one of the most talked about books of the country, has been followed closely, and the producers are awaiting with keen interest the public reception of this super-feature.

Metro

WITH THE return to New York of Ralph Ince and J. E. Williamson, "The Uninvited Guest" which Metro will release in February, went into the last stages of production. About twenty-five percent of this picture will be made in the much talked of technicolor process showing the beautiful tints of the undersea life in the West Indies where a large part of the production was shot. Miss Jean Tolley, who attained prominence through her discovery of an old Spanish treasure chest, is one of the featured players.

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REX INGRAM, who has been the subject of some conjecture as to what he was doing on location in Tunis, Algiers, is now in that city at work on his next Metro picture "The Arab." It is known that Ramon Novarro and Alice Terry are with the famous director and this fact, coupled with his statement that "The Arab" bids fair to be one of the really great pictures of the season, would make it seem that the theatre-going public has something to look forward to.

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VICENTE BLASCO IBANEZ, world renowned for his novel "The Four Horsemen of the Apocalypse," has written his first story directly for the screen. It is called "Circe" and is dedicated to Mae Murray, Metro star, who, it is reported, considers this the highest honor she has ever had paid her. Senor Ibanez had never met her, prior to his current trip to the coast, but through her pictures had become convinced that she was the most gifted player who had come under his observation.

United Artists

D. W. GRIFFITH has just added a list of prominent actors to the cast of "America." In addition to Carol Dempster, Neil Hamilton and Lionel Barrymore there will be Lucille LaVerne, who played in "Sunup"; Louis Wolheim of "Hairy Ape" fame; Riley Hatch, concert singer, at present playing in "The Nervous Wreck"; Arthur Donaldson, musical comedy star who created the title role in "The Prince of Pilsen"; Erville Alderson, attorney at law, who founded an art theatre in Kansas City, Mo.; Sydney Deane; Edwin Holland, who played in "The Copperhead"; James Clarence Malaidy and Charles Bennett, who began his career with Edwin Booth.

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AN ESTABLISHED custom in the showing of American film productions in England has been upset by the booking of Charles Chaplin's "A Woman of Paris" without the usual formality of a preview. The directors of the New Tivoli theatre, London, have booked the feature for a four weeks engagement, paying it is said, the highest price yet paid for an American photoplay in England.

First National

A GREAT DEAL of interest has been created in film circles by First Nationals announcement that they were planning twenty productions to be known as the "1924 Twenty" which will be released one a week beginning February 4th. First National established a fine record with their 1923 productions and it is their ambition to maintain or even better that record for 1924.

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EDWIN CAREWE'S First National production, "A Son of the Sahara" which he is producing in the Algerian Sahara, will show El-Kantara, the Sahara's gateway, on the screen for the first time. It is claimed that the old idea that it is impossible to obtain variety in shots of the Sahara will be proved a fallacy when Carewe's new picture is released.

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JOSEPH SCHENCK, en route to Florida, has given an idea of his policies for the 1924 season. He believes firmly that the society dramas are always popular and will probably specialize on that type of story in his productions for First National. In outlining the evils which beset the industry he placed first the necessity for reduction of production costs and the danger of flooding the market with pictures which are "specials" in name only.

Associated Exhibitors

THE INDIANA Indorsers of Photoplays in official action taken at Indianapolis lately, protest vigorously against the banning of Mabel Normand's films. They have commended highly "The Extra Girl" and put forth the argument that it is diametrically opposed to all principles of American justice and fair play to condemn unheard any person. They bring up the point that in the American courts a man is considered innocent until proven guilty, and in consequence, that Mabel Normand's pictures should not be barred until she has been proven guilty of some serious misdemeanor.

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"SOUVENIR," Halperin's production for Associated Exhibitors distribution is highly acclaimed by executives of Associated Exhibitors. Everyone who has seen the feature is morally certain that it is destined to be a real winner. Percy Marmont and Agnes Ayres, the featured players in this picture, are said to rise to new heights of artistry in their respective characterizations of a street singer who rises to fame and a Russian girl. They are supported by a fine cast including Mary Alden and Kathlyn Williams.

Pathe

"GIRL SHY," which has been definitely selected as the title for Harold Lloyd's latest vehicle, is said to be easily the greatest thing Lloyd has ever done. Secrecy has been maintained as to the exact nature of this production but it is said to be genuinely original in theme and to involve a unique character study. The picture will be released shortly.

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PATHE'S scheduled release for February 10th is headed by a new "Our Gang" comedy titled "Big Business," and Grantland Rice's "Sportlight" called "Animal Athletes." "Powder and Smoke" is the next of the single-reel series starring Charles Chase and "Lost in the Wilds" is the title of the fourth episode of the Pathe serial, "The Way of a Man." "Good Old College Days" is the title of the current Aesop Film Fable release which will be accompanied by Pathe Review No. 6. This issue of the news-reel presents a timely camera study of "The Heart of Mexico," the state of Durango.

Vitagraph

J. STUART BLACKTON is busy at the Hollywood studios of the Vitagraph whipping into shape the continuity of "Between Friends," the picturization of Robert W. Chambers novel, and is planing sets and selecting the supporting players for Lou Tellegen and Alice Calhoun, who will have the principal roles,. He hopes to begin shooting within a week or two.

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GEORGE RANDOLPH CHESTER saw "My Man," the screen version of his novel "A Tale of Red Roses," and according to word received at the Vitagraph studios, was so enthusiastic about the picture that he wired a congratulatory message to David Smith, the producer, at once. He expressed appreciation of the "kindly faithfulness" with which the book had been followed.

Preferred

SAM ALLEN, well known screen character actor, has been signed to play in Gasnier's new Preferred picture, "Poisoned Paradise" now in production at the Schulberg studios. Allen has been touring in the stage company of "Lightin'" playing the role left vacant by the death of Frank Bacon.

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"MAYTIME," a recent production by Gasnier for B. P. Schulberg, released through Preferred, has an impressive list of bookings in nearly every state in the Union. In addition to this, the picture continues to elicit very favorable press notices wherever shown.

F. B. O.

ACCORDING to the news from headquarters, F. B. O. is starting the biggest production program of its history. Coincident with the installation of B. P. Fineman as manager of the big plant in Los Angeles, production activities have undergone swift expansion. The new productions include the "Telephone Girl" series, "Fighting Blood," "Swords and Plowshares," "Alex the Great" and "Listen Lester."

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CONTRARY TO expectation, Mabel Normand's faculty for keeping in the limelight seems to have created a widespread demand for her vehicles. The Los Angeles exchange of F. B. O. has recently arranged a long engagement of her most popular picture, "Mickey," at the Rialto theatre, Long Beach, Cal.

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THE W. P. S. EARLE production, "Dancer of the Nile," being distributed through F. B. O., has apparently cashed in heavily on the recent revival of interest in the excavation now in progress at Luxor, Egypt. This picture, based on the colorful character of King Tut enjoyed a two weeks' run at Clune's Broadway theatre, Los Angeles.

Fox

"MIXED MANNERS," the latest William Fox production starring Tom Mix, has been started at the West Coast studios. Jack Blystone, who directed Mix in "Soft Boiled," will direct his latest effort. Claire Adams will have the leading feminine role and the two stars will be supported by a cast consisting of Richard Lareno, Boyse Combs, Dolores Rousse, Charles K. French and Pat Criseman.

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"THE TEMPLE OF VENUS" received an unusual boost when Sebe Goodlett, manager of the Monarch theatre, Georgetown, Tex., wired the Dallas office of the Fox Film Corp. recently. He said that, while he had never before in his eighteen years as an exhibitor wired praise of any picture, he "would swear it was due on this one."

Universal

"THE TURMOIL," by Booth Tarkington has been picked to head the procession of the thirty-six Universal-Jewels planned for production during the 1924-1925 season. This a Hobart Henley production and is said to be the greatest thing he has ever done. George Hackathorne is featured, supported by a strong cast.

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LAURA LAPLANTE, who made her bow as a star of her own productions in "Excitement," has just begun work on "An Old Man's Darling," her newest starring vehicle at Universal City. It is an adaptation by Hugh Hoffman of "A New Girl In Town," a magazine story by Hulburt Footner. Robert F. Hill is directing.

Tiffany-Truart

ELAINE HAMMERSTEIN is starting her third picture of the series being made for Tiffany-Truart. "Driftwood" is the name of her latest vehicle and is adapted by Willard Mack from the story by Albert Payson Terhune. It will be under the direction of Roland West.

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HENRY B. WALTHALL is attracting a lot of favorable comment by his work in the Truart production "The Unknown Purple." It has been characterized as a "cinematic epic of hate" which will "startle, shock and thrill you."

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Scenes From:

"Loves Whirlpool"

A Regal production for W. W. Hodkinson Corporation. Featuring James Kirkwood, Lila Lee and Madge Bellamy. From the story by Elliot Clawson and Bruce Mitchell. Directed by Bruce Mitchell.

Baby Peggy's Latest

Stills presented herewith are the first from the little star's initial production for Principal Pictures, "Captain January." The feature is nearing completion under the direction of Edward F. Cline. Supporting Baby Peggy are Hobart Bosworth, Irene Rich, Barbara Tennant, Harry T. Morey, Fay Tincher, Lincoln Stedman and John Merkyl.

Paramount

FOUR PARAMOUNT pictures are named among the best six for December by *Photoplay Magazine*. They are Cecil B. De Mille's "The Ten Commandments"; Allan Dwan's production of Rex Beach's "Big Brother"; the Zane Grey production, "The Call of the Canyon," and the James Cruze production, "To the Ladies." . . . Victor Varconi, a Hungarian actor famous on the continent, has been signed by Cecil B. DeMille for one of the three leading featured roles in "Triumph."

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PRODUCTION OF the Mary Roberts Rinehart story, "The Breaking Point," has been started at the Lasky studio with Patsy Ruth Miller, George Fawcett, Matt Moore and Nita Naldi in the featured roles. . . . Sam Wood's latest Paramount production, "The Next Corner" with Conway Tearle, Lon Chaney, Dorothy Mackaill and others is now being edited and titled.

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THEODORE ROBERTS has recovered from a severe illness and will fulfill a vaudeville engagement before returning to work in Paramount pictures. . . . Director Irving Willatt and George C. Hull, scenarist, are prepared to invade the desert and film in the original locale the scenes for the Zane Grey story, "Wanderers of the Wasteland," in which Jack Holt will star. This picture will be done entirely in the Technicolor process.

Educational

FEBRUARY program for Educational will be the largest so far scheduled for release during the 1923-1924 series, twenty-six reels of novelty, comedy and news comprising the month's output. An interesting feature of the program is the "Sing Them Again" series consisting of old favorites such as "She Was Bred in Old Kentucky," "Two Little Girls in Blue" and others in picture form for audience singing.

Associated Pictures

THE ORIGINAL RAGTIME KID of Robert W. Service's poem, "The Shooting of Dan McGrew," arrived in Los Angeles coincident with the filming of the first scenes of Service's famous poem. Bonnell was pressed into service to instruct Percy Marmont, who interprets a leading role in the film, as to the proper methods used by a "dump" piano player of the "gold rush" days. According to his story, Bonnell was an eye witness of the shooting which prompted Service to write his famous poem and for seventeen years played the piano in the Dawson City saloon where the tragedy occurred. . . . Max Ascher, famous for many years for his appearance in vaudeville and musical comedy in the role of a German comedian, has been engaged to play one of the important roles in "The Shooting of Dan McGrew."

Hodkinson

THE RUMOR that E. H. Griffith would direct the second Betty Compson picture for Hodkinson, has been confirmed. Griffith will leave for Florida and will start work on Betty Compson's second vehicle immediately upon completion of "Miami" which is being directed by Alan Crosland.

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ON ADVICE from the Thomas H. Ince studios, Hodkinson announces that the second production in the James Kirkwood-Lila Lee series will be "Love and Lies," a drama of high society life with the main action taking place on a gorgeous Long Island estate and the fashionable cafes in the New York suburbs.

PUBLIC RELATIONS

Eisner Will Increase Patronage 30 Per Cent

Not so many years ago operation of a motion picture theatre was a hit or miss proposition. Realizing that the screen could not endure as a profitable business institution unless to a great extent the element of chance were eliminated, exhibitors began experimenting that they might discover the science of the theatre as the merchandising world found the science of business.

If exhibitors had not found and developed a theatre science there would be no Chicago, no Capitol and no Grauman's Egyptian today, nor would Loew, Finkelstein & Ruben, the Saengers and Abe Blank control circuits covering entire territories and in one instance the entire country.

Likewise in other cities and towns, no matter how large or how small, the science of theatre operation has been advanced, population being the only limitation to the degree of accomplishment.

"Public Relations" undoubtedly is the foundation of the theatre science which has been developed thus far. The term, "Public Relations," is far-reaching and may be applied to a diversity of activities in which the exhibitor is interested.

Personal contact is the greatest single element of "Public Relations," and it is the primary factor of this discussion.

Last week this department discussed briefly the question of collecting statistics and its bearing upon patronage. Since appearance of that article information indicating a more general use of this means of theatre promotion than was anticipated has been forwarded to us.

A case which, we believe, bears out our statement of last week on the value of collecting statistics is the policy of A. M. Eisner, president of the Kansas City division of the M. P. T. O. A., and owner of the Broadmour, one of the largest suburban theatres in Kansas City, Mo.

A conservative plan which he believes will increase his attendance 30 per cent has been adopted by Mr. Eisner.

A woman of education and experienced in Woman's Club affairs, visits a few families each day in the neighborhood of the Broadmour, asking parents of children what type of pictures they prefer and pointing out the educational value to children of the better class of photoplays.

In many instances this "ambassador" of the Broadmour gives away two or three tickets, especially where persons are not regular patrons of the theatre. The tickets are marked, enabling Mr. Eisner to determine what percentage of persons visited are sufficiently interested to attend the theatre.

A large percentage of those who come gratis return again to pay at the box office, says Mr. Eisner.

That is "Public Relations," a valuable and a vital element in theatre operation. It establishes the personal contact necessary to convert many potential theatregoers. It is in many cases the determining factor in the success or failure of a theatre.

Harry M. Crandall, of Crandall Theatres, Washington, D. C., is one who has developed this necessary factor of theatre operation to the nth degree. The Crandall Public Service and Educational department, under the direction of Harriet Hawley Locher, is co-operating with the District of Columbia board of education and other governmental departments in conducting experiments in visual instruction.

This is but one phase of the work of the Crandall service. Further, it is making a scientific study of the juvenile mind and its ability to absorb the different types of screen entertainment.

The foregoing illustrate but two instances of effective "Public Relations." Other exhibitors undoubtedly are interested in similar activities. If they are this department is desirous of obtaining a review of their work.

In both of the foregoing statistics are an important factor, for they give the exhibitor actual knowledge of the screen desires of his regular patrons as well as those who attend his presentations only on certain occasions.

In an early issue "Public Relations" will deal more fully with the question of statistics. If, in the meantime, you have suggestions bearing upon the subject of "Public Relations," this department will appreciate hearing from you.

Another Bill for Repeal Of Censorship Law Is Introduced in Senate

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 5.—Another chapter in the effort which is being made in New York State to repeal the censorship law, occurred Thursday when a bill was introduced in the state senate by Majority Leader James J. Walker, calling for the repeal of the statute on July 1. The bill is identical with one introduced in the lower house by Assemblyman Frederick L. Hackenburg. Thursday's bill by Senator Walker was sent to the finance committee and it is generally conceded that this committee will report the bill out in the near future.

There will be a public hearing on the bill some time in February or the fore part of March.

As the weeks progress and there is no let-up on the part of the exhibitors to bring about the passage of the repeal measure, it is becoming more evident that the fate of the bill hangs in the balance in the assembly. Several Republican members of the lower house have committed themselves as favoring the bill even though it is being generally regarded as a Democratic measure.

Oppose Fight Film Law

LOUISVILLE, KY.—Delegates to the convention of the National Boxing association passed a resolution urging the repeal of the federal statute which prohibits inter-state transportation of motion pictures of prize fights, it was announced.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Is Against Block Booking

BLAIRSVILLE, PA.—To the EDITOR: Just reading the enclosed from your paper and I believe the small exhibitor should have something to say in this matter, since it is he who they claim is benefited by block bookings. Every small exhibitor, as well as myself, knows he is not benefited by block booking, but, on the other hand, has to give his patrons a picture made for city's 400 set (that cost him a lot of money and his patrons don't want it) in order to get what his patrons want.

The small town exhibitor, above all, does not benefit by block booking, and I believe you should publish in your paper where the small town exhibitor could write in this case that the block booking may be broken up. If the film people want to save money let them cut some costume stuff out; also they might cut salesmen out and let the exhibitor order through mail what he wants.—CHAS. H. RICHELIEU, Richelieu theatre, Blairsville, Pa.

EDITOR'S NOTE—The clipping referred to was taken from page 33 of the January 26 issue of the HERALD. It stated that if the Federal Trade Commission ordered Paramount to discontinue block booking, Paramount would ask the commission to issue a like order to every distributing company. Any information bearing on the subject would undoubtedly be welcomed by Federal Trades Commission, Attorney-in-charge, New York City, N. Y.

Advises Three-Day Pictures

FLORALA, ALA.—To the EDITOR: I am in hearty accord with Mr. WENGER on the idea of using nothing but the good pictures. I buy most of my pictures from the "What the Picture Did For Me." It's a serious mistake to sign contracts for Metro's 28, Fox 32, Goldwyn 11, or the Paramount 12; you can get all the pictures you want without getting any of them from either of the four mentioned above. I am talking about honest-to-goodness big pictures. Don't get it into your noodle that you will have to close or run Paramounts, Goldwyns, Metros or Fox. There are plenty of extra good pictures that are released through neither of the above-mentioned concerns.

Following is a list of a few extra good pictures that can be bought separately: "Judgment of the Storm," "Blow Your Own Horn," "Human Wreckage," "Daytime Wives," "Itching Palms," "Third Alarm," F. B. O.; "The Drivin' Fool," "Down to the Sea in Ships," Hodkinson; "Safety Last," "Why Worry?" and "Going Up," Pathe, and many others from Vitagraph, United Artists, and Universal. My advice to small towns is: Cut down to one or two pictures per week; if you use only one picture per week, then use it three days and close the other three days; and if you use two a week, run them three days each. Very few of the exchanges will want to charge you extra for that extra day or two.—W. D. PATRICK, Strand theatre, Florala, Ala.

They All Like the Herald

CHEYENNE WELLS, COLO.—To the EDITOR: On my recent visit to Denver I happened into Universal's Screening Room and they were screening Reginald Denny's latest, i. e., "SPORTING YOUTH"—yes sir, put that in capital letters. I'll never be able to buy it for my patrons, but the boys that can afford to pay the price, I would say, can promise as much, and a little bit more, on this one as on any automobile racing picture that they have ever run—some race, a vein of good, clean, clever comedy, and a supporting cast that is A-1.

Have just played "Going Up," Douglas MacLean's latest, and it is his best since "23½ Hours Leave." Grab this one, brothers, while it is hot, the price is right. Yes, "Going Up" is just as good, if not better, than "The Hottentot."

I dropped in to see Mr. Frank E. Hickey, Mgr., of Vitagraph's Denver office, and the first thing he pulled on me was the HERALD and cited me to the wonderful reports on Vitagraph product. He had other trade papers laying handy and I asked why he used the HERALD in selling pictures, and he replied: "Why, because it is the only one dependable; the others are the bunk."

You exhibitors in this neck of the woods will profit by dropping in to see Mr. Hickey any time you are in the city, for he has some good stuff and his prices are right. Give him a chance, he's a square shooter. The only trouble is, he takes you up at your own offer so quick you think that you made a mistake.

Another exchange manager in Denver that isn't a bad fellow to deal with is Mr. "Boss" Bailey of Pathe's office. I just finished a serial cut of their office and came out behind on same and Mr. Bailey gave me an adjustment that was entirely satisfactory. I can also safely add that the managers, in general, of Film Row in Denver are good scouts.

I'm not able to afford to do business with all of them, but find them all easy to get along with, and can't figure why so many exhibitors have so much trouble with the exchanges in this territory. If exhibitors would contract for pictures at a price they can afford, and the amount of pictures they can safely use in a reasonable length of time, half of the grievance between exchanges and exhibitors would be over with before it started.—W. P. PERRY, Rialto theatre, Cheyenne Wells, Colo.

OF INTEREST

C. J. Kalina has recently sold his interest in the Rex theatre, Buhl, Idaho, to **Mike Neilson**, owner of the Fox theatre here. It is understood that Mr. Neilson expects to continue the operation of both houses.

* * *

Frank Lucido of the California theatre, Pittsburgh, Cal., is to be seen these days driving a new Studebaker sedan. You must be prospering, Mr. Lucido.

* * *

S. C. Dowell, president of the Swan Theatre Corporation, formally opened the new Swan theatre at Walnut Ridge, Arkansas, recently. The new house is steam heated and has an adequate cooling system.

* * *

Herman Meyer, Niles Center theatre, Niles Center, Ill., advises us that through faulty installation of his heating system it has been necessary for him to close down for six weeks to permit repiping. That's bad news, Mr. Meyer. Let us hope, however, that your misfortune will be a warning to exhibitors who now have theatres under construction or are planning new houses. When you reopen, Mr. Meyer, may it be to the biggest business ever recorded at your house.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

Word has just come in from **Gus Cook**, Crystal theatre, Dundee, Ill., that the taxidermist has finished work on the two bear, one red fox and eleven beaver he shot on his hunting trip last fall. Mrs. Cook is to have a beautiful coat and a neck-piece from the beaver and fox, and the two bear skins have been made into rugs. Your wife is to be envied, Mr. Cook.

* * *

The new Gregg theatre in Norwood, N. Y., owned by **Mr. Gregg**, opened its doors to the public recently. Mr. Gregg was owner of the old Castile theatre which burned about a year ago.

* * *

Manager Freedman of the Albany theatre, Schenectady, N. Y., is contemplating an addition to his theatre which will increase the seating capacity about thirty per cent.

* * *

Toney Willardson expects to open his new theatre at Salina, Utah, within a week or ten days. He recently made a trip to Salt Lake City to place his order for seats.

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The Wallis Brothers at Russell, Kansas, are planning to build a two-story brick theatre adjoining the library. The structure will be modern in every respect. They are at present owners of the Isis theatre.

* * *

Alexander Pantages, owner of a chain of theatres on the West coast, has chosen San Bernardino, Cal., as the site for his next house. He has been in conference with various officials of the town and expects to be able to announce the definite site and probable cost shortly.

* * *

Harry A. Beal has purchased the Oak theatre at Madison and First Avenue, Seattle, Wash. He announces his intention of conducting it as a family theatre at family prices.

* * *

O. N. Mayberry will open the Criterion theatre in Enid, Oklahoma, shortly. From all reports this theatre is one of the most beautiful in the Southwest.

* * *

Camden, Arkansas, is to have one of the best theatres in that section, is the report received recently. **E. C. Robertson** has leased the Rinehart building and is now installing electric fixtures, a cooling system and the big organ.

* * *

Mr. Zephulo has taken over the Empress theatre at Webb City, Mo., and announces the policy of having a ten-cent show seven days a week. The feeling here is that Mr. Zephulo will win out if he sticks to that plan.

* * *

Thomas Ronan of Danville, Ill., has taken over the Playhouse in Decatur, Ill. Mr. Ronan is well known in this section as a theatrical man.

* * *

Ferris Brothers have installed two new Simplex projecting machines in their Garden theatre at Arthur, Ill. The new equipment has cost over $1,200, is the report.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address: "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Associated Exhibitors

Going Up, with Douglas MacLean.—Now This is a picture. Nothing pretentious, but how mightily it pleases that movie audience. How much better we would have been off if the producers had given us more like this and less of the million dollar spectacles this fall and winter.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

David Copperfield, with a special cast.—While good, is rather dry and slow. Fair drawing card. Was told it was quite different from book and not much for the "regular" fans.—G. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

A Bill of Divorcement, with Constance Binney.—Some pretty scenes. Acting fair. No entertainment value. Didn't please here. Print in bad condition. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

F. B. O.

The Love Pirate, with Carmel Myers.—Very good program picture. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Judgment of the Storm, with Lloyd Hughes.—Very good story, good acting. Everything for an evening's entertainment. Seven reels.—J. J. Crowell, Star theatre, Middleport, N. Y.—Small town patronage.

Lights Out, with a special cast.—An honest-to-goodness clever picture. One of those kind you know that your patrons wil greet you with, "I liked that one, it is different," and that is just so, it is positively different. I enjoyed it clear through and so did my patrons. Business very poor, but that is the answer now on the best of them. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Blow Your Own Horn, with a special cast.—The title of this picture failed to bring 'em in, but the picture is a wow! Book it and "Blow your own Horn." You cannot blow it too hard, either, because the picture is there and will please the most critical audience. The best entertainment we have had in some time and, while we did not do much business with it, we bought it reasonable and still hold the deed to the place. Six reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Blow Your Own Horn, with a special cast.—A good picture for any day except Saturday. Comedy-drama that should please. Print perfect. Business only fair on Saturday. Six reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Mailman, with Ralph Lewis—A wonderful production, worthy of a run in any house. Get it and boost it, then see a satisfied crowd come out. Seven reels.—J. J. Crowell, Star theatre, Middleport, N. Y.—Small town patronage.

Crashin' Through, with Harry Carey.—Better than the last few of this boy's pictures have been.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Daytime Wives, with a special cast.—A good title, but picture too weak to back it up the way we expected. Comments varied—just about two inches above the average. The press sheet was a "Whiz-Bang"—but—write your own ticket. Seven reels.—E. E. Bair, State theatre, Uhrichsville, Ohio.—General patronage.

Haldane of the Secret Service, with Houdini.—This was supposed to be a thriller, but not so much at that. Think our patrons expected more from Houdini than they saw. Houdini never did near as much as three-sheet in lobby indicated. A fair picture to those who like a detective story. Six reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

The Miracle Baby, with Harry Carey.—A good Carey picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Fair Cheat, with a special cast.—Here's one booked me in place of "Crashin' Through." When I took this out of the can I was ready to raise ——, but believe me, after using this, I was satisfied, and patrons went out pleased, but came expecting to see Harry Carey. Had a good attendance and believe me, boys, the F. B. O. is putting out some pictures. Try some of them and see what they have got.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Mining town patronage.

Thelma, with Jane Novak.—Pleased the women but not the men. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Mary of the Movies, with a special cast.—A program picture which did not draw but seemed to please. However, played this on a bad weather night. Seven reels.—C. P. McDonough, Majestic theatre, Milford, Ill.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—This is no wonderful production, but something everyone should see and Oh boy, some drawing power. Don't be afraid to step on this. Eight reels.—C. A. Mendenhall, Star theatre, Oregon, Ill.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—A picture that should be seen by everyone. I advertised it in the schools, churches and the highways and byways. I spent some real money to advertise it and got results. I greatly admire Mrs. Reid for having gone through with the picture for humanity's sake. Wish all at Hollywould were like her. Then there would be no cause for censuring the movie stars. Eight reels.—Mrs. C. C. Alguire, Colomo theatre, Coloma, Mich.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Don't promise entertainment. It's a preachment and a worthy one. Acting of principals superb. Theme and story sad and gruesome but it gets business—so there. We register no complaints. Business good. Eight reels.—E. E. Bair, State theatre, Urichsville, Ohio.—General patronage.

Desert Driven, with Harry Carey.—Average Western to average business. Six reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Wonders of the Sea, with a special cast.—Well, this is a hard one to report on. Had some say nothing to it, and others say they liked it fine. I thought quite a novelty. Some good underwater scenes. Think it is worth a try. Film Booking will not hold you up, at least. Six reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—General patronage.

If I Were Queen, with Ethel Clayton.—Coasting was good in our town tonight, and there are few days or nights when it is good, so our folks went coasting instead of to the show, but those who did come liked it very much. Six reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

If I Were Queen, with Ethe Clayton.—A good picture which drew well and pleased. Six reels.—C. P. McDonough, Majestic theatre, Milford, Ill.—Small town patronage.

The Call of Home, with Irene Rich.—Pretty good. Big flood scene in last reel. Six reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Captain Fly-By-Night, with Johnnie Walker.—Could not even rate this as a 50-50 program. Many kicks and no favorable comments. Those exhibitors who have been reporting favorably on this right along must have some easy patronage to please. Five reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

The Fourth Musketeer, with Johnnie Walker.—Johnnie is a comer. Some time you will pay for this lad's features. Better play him now. He will please all. This feature is very good. No special, but F. B. O. of Oklahoma City is not asking for your show when they sell you a picture. I have not received a bad print so far and have played twelve pictures. Six reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—General patronage.

Westbound Limited, with Ralph Lewis.—Very good picture. Acting good, but it seems as if a part were missing.—Carroll Meeschler, Rex theatre, Chaska, Minn.—General patronage.

Westbound Limited, with Ralph Lewis.—Saw this before we played it and consid-

Up to Date Reports in This Issue

Among the new pictures reported this week are:

CALL OF THE CANYON (THE)
CRUISE OF THE SPEEJACKS (THE)
HALF-A-DOLLAR BILL
HUMMING BIRD (THE)
LOVE PIRATE (THE)
MARRIAGE MORALS
SONG OF LOVE (THE)
WIFE'S ROMANCE (A)

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

ADAMS, ROY W., Pastime theatre, Mason, Mich.
ALLEN, CLYDE, Casino, Antwerp, N. Y.
ALGUIRE, MRS. C. C., Coloma, Coloma, Mich.
ANDERSON, C. V., Oak, Oakdale, Neb.
ANDERSON, ROBERT L., Olympic, Forks, Wash.
ANDRESEN, J. W., Rialto, Cozad, Neb.
ARMENTROUT, RUSSELL, K. P., Pittsfield, Ill.
ARMISTEAD, E. A., Lyric, Easley, S. C.
BABIN, M. J., Fairyland, White Castle, La.
BARBER, CHARLES E., Electric, Tilden, Ill.
BARTLETT & SON, C. W., Majestic, Artesia, N. M.
BELL, MRS. LOLA, Queen, Lonoke, Ark.
BERGER, S. A., Star, Jasper, Ind.
BICKEL, J. C., Ruble, Logan, O.
BIERWIRTH, H. C., New Liberty, Varina, Ia.
BILLS, C. H., Opera House, Lenora, Kan.
BOLLMAN, V. G., Castalia, Castalia, Ia.
BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.
BROWN, C. L., Paramount, Elizabeth, La.
BROWNE, FRANK L., Liberty, Long Beach, Cal.
BYERLY, C. M., Rainbow, St. Paris, O.
BYERLY, S. L., Ideal, DeGraff, O.
CAIRNS, JACK, Brooklyn, Detroit, Mich.
CARTER, MRS. LINNIE M., Court, Huntington, Tenn.
CAUSEY, HUNTER, Pastime, Gloster, Miss.
CLARK, W. M., Castle, Havana, Ill.
COLLINS, E. H., Star, Humble, Tex.
CREAL, W. H., Suburban, Omaha, Neb.
CRONKHITE, C. C., Lyric, Fairview, Okla.
CROSBY & SCHWIERSKE, Rex, Colby, Wis.
DASPIT, HAROLD, Atherton, Kentwood, La.
DeBAGGIO, HARRY, Retired.
DeMORDANT, PAUL, Rialto, Blackfoot, Idaho.
DINSMORE & SONS, Majestic, Weiner, Ark.
DOWLING, ROY L., Ozark, Ozark, Ala.
EAGAN, H. J., American, Wautoma, Wis.
ELLIOTT, E. H., Palace, Lynn, Ind.
ESTEE, P. G., Retired.
EULER, J. R., Opera House, South English, Ia.
FARNSWORTH, R., Princess, Waterbury, Conn.
FOSTER, M. P., Orpheum, Harrisburg, Ill.
FOX, Mr. and Mrs. E., Princess, Obion, Tenn.
GAILEY, E. E., Crystal, Wayne, Neb.
GAUDING, HENRY W., Lincoln, Pittsburgh, Pa.
GUERIN, W. R., Grand, Paulding, O.
HARRIS, F. N., Amuse, Hart, Mich.
HELD, P. G., Sterling, Fairmont, Neb.
HESS, LESTER S., Opera House, Chapin, Ill.
HICKMAN, R. W., Lyric, Greenville, Ill.
HILTON, O. A. B., Park, Sioux City, Ia.
HINDS, FRED C., Cresco, Cresco, Ia.
HOFFMANN, PAUL B., Legion, Holyrood, Kan.
HORN & MORGAN, Star, Hay Springs, Neb.
HORNUNG, ADAM, Victor, Victor, Mont.
HUESTIS, B. F., Community, Harbor Beach, Mich.
IHDE, S. G., Photoplay, Ashland, Kan.
JENKINS, J. C., Auditorium, Neligh, Neb.
JENSEN BROS., Victory, Pauls Valley, Okla.
JESSE, Mr. and Mrs. T. R., Idle Hour, Humphreys, Mo.
JOHNSON, O. W., Roberts, Roberts, Idaho.
KHATTAR, GEORGE, Khattar's, Sydney, N. S., Can.
KOOKER, D. A., Happy Hour, Ewen, Mich.
KUDLACEK, J. J., Swan, Swanton, Neb.
LANGACHER, CLARENCE, W., New Glarus, New Glarus, Wis.
LOWELL, BERT S., Rex, Tripoli, Wis.
LUNA, E. D., Cozy, Lincoln, Ark.
LYNCH, C. H., Gem, Peoria, Ill.
MacPHERSON, O. E., New Kendrick, Idaho.
MARTIN, HUGH G., American, Columbus, Ga.
McCORMICK, B. P., Liberty, Florence, Colo.
MENDENHALL, C. A., Star, Oregon, Ill.
MEYER, FRED, Palace, Hamilton, Ohio.
MILES, A. N., Eminence, Eminence, Ky.
MILLER, C. R., Gem, Spur, Tex.
MILLWARD, VICK, Harris, Bancroft, Idaho.
MOORE, L. R., Roma, Columbus Grove, O.
MOORE, MRS. J. W., Lyric, St. Charles, Mo.
MOULTON, C. H., Bijou, Beach, N. D.
MUSSON, WALTER H., Queens, Hespeler, Ont., Can.
O'HARA, F. J., Community, Elgin, Neb.
O'NEIL, E. J., Broadway, St. George, N. B., Can.
PARKS, O. E., Strand, Perry, Ga.
PATRICK, W. D., Strand, Florala, Ala.
PEITZ, PHILIP B., Princess, New England, N. D.
PFEIFFER, RAYMOND, Princess, Chilton, Wis.
PHILLIPS, D. H., Film, Craigmont, Idaho.
PILLIOD, L. A., Photo Play, Grand Rapids, O.
PORTELL, JOSEPH G., Delray, Detroit, Mich.
POWERS, C. H., Strand, Dunsmuir, Cal.
RAND, PHILIP, Rex, Salmon, Idaho.
REA, GEORGE, Colonial, Washington C. H., O.
REDISKE, G. F., Star, Ryegate, Mont.
REYNOLDS, E. J., Liberty, Pasco, Wash.
RILEY, R. ROSS, Wigwam, Oberlin, Kan.
RITTER, G. J., Regent, Bogota, N. J.
RIVA, C. A., Pastime, Tilton, N. H.
RYAN, CHARLES H., Milford, Chicago, Ill.
SABIN, F. E., Majestic, Eureka, Mont.
SAMPLE, F. R., Schaghticoke Am. Assn., Schaghticoke, N. Y.
SCHMIDT, J. W., Grand, Breese, Ill.
SILVER & SON, W. H., Grand, Princeton, Mo.
SPAINHOUR, C. A., Twilight, Greensburg, Kan.
STANTON, MILLER, Pictureland, Cohocton, N. Y.
STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.
STEEL, ALEX., Princess, Strand, Farmington, Ill.
STETTMUND, H. G., Odeon, Chandler, Okla.
SUSZYCKI, A. A., Majestic, Mauston, Wis.
SWARTHOUT, E. W., Palace, Aurora, Ind.
THOMPSON, H. P., Liberty, Pardeeville, Wis.
TILLER, JACK, Temple, McCook, Neb.
TOPE, GEORGE W., Dreamland, Bandon, Ore.
TROYER, O., Lyric, Rugby, N. D.
VAN NOY, HARRY, Riviera, Starland, Anderson, Ind.
VAN STRAAT, Rex, Salmon, Idaho.
VAUGHAN, GEORGE, Grand, Dunnville, Ont., Can.
VEATCH, A. L., Princess, Morganfield, Ky.
WHARTON, E. L., Orpheum, Glasgow, Mont.
WHITE, D. A., Cozy, Checotah, Okla.
WILLIAMS, JOHN M., Park, Glen Rose, Tex.
WINTERBOTTOM, WM., Electric, Brady, Neb.

Membership application blank on opposite page.

ered it better than "Third Alarm." However, F. B. O. sent us a print badly cut, many misframes, and it failed to please a small crowd. Seven reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Westbound Limited, with Ralph Lewis.—I know this was a good picture, for I've heard so much about it, but as our print was so terrible and we didn't get a full show I can't say whether it was good or not. The last reel has no connection. One subject jumps to another. If you are running this picture soon and get prints out of New Orleans, better look out. Seven reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Westbound Limited, with Ralph Lewis.—Here is a real picture, full of suspense, mixed with a good plot, climax. Story runs nicely from start until the finish, backed by good acting. A story dealing with railroad life. Film in bad condition, in fact all of F. B. O. is, what we have run. Seven reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

The Snowshoe Trail, with Jane Novak.—A picture of the Northwest, as clean as they make them, and seemed to please everyone who saw it. The Chinaman is a good comedy character all the way through. Six reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and rural patronage.

The Third Alarm, with Ralph Lewis.—Film was in terrible condition. Could only get it through once. Took it off.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Third Alarm, with Ralph Lewis.—A great picture. Played benefit for fire department and all satisfied.—Bert Silver, Silver Family theatre, Greenville, Mich.—general patronage.

Boy Crazy, with Doris May.—A very good comedy-drama. Pleased small crowd. I bought it cheap then lost money. My advice to small towns, close up or get lower film rent. Five reels.—W. D. Patrick, Strand theatre, Forala, Ala.—General patronage.

The Madness of Love, Foolish Monte Carlo.—These are two good reasons why Wid Gunning went broke. Five reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

First National

The Song of Love, with Norma Talmadge.—A well made Arab picture. Star, beautiful in scant attire, doing her best for a very trite story. Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Black Oxen, with Corinne Griffith.—The picture is there with big drawing power. Play it and you will make money. Eight reels.—Nick Paikos, Strand theatre, Warsaw, Ind.—Small town patronage.

Black Oxen, with Corinne Griffith.—An unusual story given much publicity by the book of the same name. Very well done, with some laughter called forth by the flapper. Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Flaming Youth, with Colleen Moore.—Don't kid yourself, this is a real show, and if it don't go over it is because nothing will. It is a real modern story done with a newness that is most delightful entertainment. I don't say it is a picture that makes 'em rave, but they do go out and boost it, and they ought to. Business good two days at advanced admission prices. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Meanest Man in the World, with Bert Lytell.—Same old story of oil land, mortgage, honest but poor lawyer, orphan girl, and exactly the same old stuff, safety pin and all, but very well done. Used it

Saturday. Not a comment. Six reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill. —Suburban patronage.

The Huntress, with Colleen Moore.—A very pleasing little picture which gave our patrons good satisfaction. Print in excellent condition and star, as usual, very enjoyable.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Penrod and Sam, with Ben Alexander.—One of those gems that an exhibitor seldom gets. We often feel sorry for the youngsters who have to sit through long features that do not interest them. This picture was made for both old and young and it pleased them immensely. Book it and watch the kiddies laugh and cry. It did better on the second night. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Scarlet Lily, with Katherine MacDonald.—Rather a cheap, trivial story graced with Miss MacDonald's beauty, and nothing else. With a good comedy, this will get by at regular prices.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

Refuge, with Katherine MacDonald.—Liked this picture myself but showed it to practically an empty house because of a local home talent charitable attraction as the opposition. Think Miss MacDonald deserves better reports than she is getting. I can't make money on the big ones but I have made money with Katherine MacDonald.—Geo. Baskeroill, Princess theatre, Okolona, Miss.—Small town patronage.

The Woman He Married, with Anita Stewart.—Very good picture. Gave universal satisfaction. Seven reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—General patronage.

Scars of Jealousy, with Frank Keenan.—Very good picture that did better than average business. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Bright Shawl, with Richard Barthelmess.—A very fine picture, wonderfully done. Photography A-No. 1. Story very tense and Barthelmess acting above reproach.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Bright Shawl, with Richard Barthelness.—A story of Cuban patriotism in the early fifties. Plot is good and interesting throughout. Dorothy Gish and Richard, as well as entire cast, do fine acting. Poor business due to cold weather. Eight reels. —H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Bell Boy 13, with Douglas MacLean.—Not as good as I thought it would be, but will please those that are not hard to please. A few laughs but not many. Five reels.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

The Lonely Road, with Katherine MacDonald.—Very good indeed. About as good as anything we have ever had her in. Print in good condition. Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss. —Neighborhood patronage.

Mighty Lak' a Rose, with a special cast —This is a very fine production that pleased all classes. Have seen all good reports on this and it sure made good. Many stopped going out to comment very favorably on it. By all means play this. Film in excellent condition. Eight reels.—C. H. Moulton, Bijou theatre, Beach, N. D. —Small town patronage.

Mighty Lak' a Rose, with a special cast —Played two days to pleased audiences, but bad weather crippled the attendance. It's a real attraction and worthy of special boosting.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Mighty Lak' a Rose, with a special cast. —Has all the qualities of a very good picture without being a big special and will give extra good satisfaction. Violin and particular attenton to music score necessary in presenting. Raised my admission from twenty-five to thirty cents. Eight reels.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

The Girl of the Golden West, with a special cast.—Nothing to rave about. Did a little better than average business. No comments from patrons.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

The Girl of the Golden West, with a special cast. Very good business two days, but can't understand it. In my opinion this picture was not so good, but what is a man to do when the patrons go out of their way to tell you it is good? I had several tell me it was good, and it pulled very good, so sometimes I think an exhibitor does not always know. Had no knocks, although there were several hells and dams in titles and it looked funny to me to see a woman running a saloon and then go home and pray, the contrast makes one who is used to seeing pictures wonder just how the patrons are going to like it. Seven reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Circus Days, with Jackie Coogan.—This is a bully picture and it not only draws in the kids but their fathers and mothers also. Print was in bad condition, as is usual nowadays by the time the small towns get the pictures.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

White Shoulders, with Katherine MacDonald.—Beautiful photography, but story rather weak. No laughs, no thrills, just fair program picture. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can. —Small town patronage.

The Sunshine Trail, with Douglas MacLean.—Good interesting picture with the usual hokum that gets them and pleases. Five reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Bond Boy, with Richard Barthelmess.—A good picture but for some reason did not draw very well for us. Eight reels. —Nettie M. Sinderson, Mystic theatre, Albion, Ind.—General patronage.

Skin Deep, with Milton Sills.—A splendid production from every angle. Although we advertised it extensively, it did not draw the crowd it should. For this reason only I think the rental is too high. —Adam Hornung, Opera House, Victor, Mont.—Country patronage.

Skin Deep, with Milton Sills.—Very good

MacPherson, Van Straat, Tope, Silvers, Join Club

I herewith submit my name for membership in the "Herald Only" Club. I have found that the "Herald" is essential to any exhibitor if he intends to stay in the game.

I have made it a rule to sign up for pictures only after I have looked up what other exhibitors have to say regarding their quality. To me this is a valuable magazine and I preserve each copy as I would a valuable document.

Therefore, please enter my name in the "Herald Only" Club and I will endeavor to give a fair and just report on all pictures run in this theatre.—O. E. MacPHERSON, New Kendrick theatre, Kendrick, Idaho.

I wish to join the "Herald Only" Club.

Also find attached a copy of our book-keeping system. Mr. Rand adopted this system before he went to California. You can tell just how you stand on each picture and how you stand on any day of the month.

I noticed in the January 19th "Herald" that my report on "The Ninety and Nine" did not satisfy Brother Berlin. My patrons told me they did not like this picture and I do my own operating and know the films were not in good shape, so what other kind of report but poor could I send in?—W. J. VAN STRAAT, Asst. Mgr., Rex theatre, Salmon, Idaho.

NOTE: Enrollments this week bring the club membership to 120. George W. Tope and W. H. Silver & Son are other new members.

Mr. Van Straat's bookkeeping system will be explained in "The Theatre" next week.

Developments in the "Herald Only" Club Favorite Star Contest are recorded upon subsequent pages.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

COLLEEN MOORE, First National star, nominated by Bert S. Lowell in "Herald Only" Club Favorite Star Contest. (Letter on opposite page.)

ALICE TERRY, Metro star, nominated by O. McConnell in "Herald Only" Club Favorite Star Contest.

MARIE PREVOST, Warner Brothers star, nominated by A. C. Russell, in "Herald Only" Club Favorite Star Contest.

picture. We played this on Armistice Day to a good house and had several favorable comments. This is a good one to put on some patriotic day.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

The Seventh Day, with Richard Barthelmess.—Did not see it, so cannot tell you what I thought of it as an artistic success. From the figures would say it was the poorest Barthelmess yet run. I lost money, and so will you, unless you do something to make them want to see it instead of depending on the name to get them in. Guess "Seventh Day" would be all right for a sub-title, but if the producer thinks that is a name to bring them in he is a poor guesser.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Slander the Woman, with Dorothy Phillips. A very, very good picture. Acting and story is fine. Very good Northern scenery. Patrons liked this picture fine. Business two days above average. 2800 population. Seven reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Slander the Woman, with Dorothy Phillips.—Only mediocre in story interest and title does not pull. Not Miss Phillips' best by any means. Photography and comedy touches help. Only fair business. Seven reels.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

Slander the Woman, with Dorothy Phillips.—A good picture. Nothing big, of course, but I didn't say big, only good. Print was in good shape from St. Louis.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Daddy, with Jackie Coogan.—I personally consider this one of the best pictures ever played in my house and if they do not laugh and then cry, and then laugh and cry again, when they see this, you do not have an emotional audience. Got entirely rained out second day; some rain first day. Lost money but not the fault of picture. Advertise big, it is all there and you will not disappoint them.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Daddy, with Jackie Coogan.—Jackie does the best acting in this that he has ever done, only picture was too sad and people don't enjoy too much of the sob stuff. This pleased the grownups but not the kids. Six reels.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

Daddy, with Jackie Coogan.—This is the kind of a picture an exhibitor delights in

WALTER HIERS, Paramount star, nominated by Fred C. Hinds in "Herald Only" Club Favorite Star Contest. (Letter on opposite page.)

showing. Jackie's acting is simply wonderful. A busness builder.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Wandering Daughters, with Marguerite de la Motte. Picture is good and has plenty drawing power, with Marguerite de la Motte, Pat O'Malley, William V. Mong. Six reels.—Nick Paikos, Strand theatre, Warsaw, Ind.—Small town patronage.

The Voice from the Minaret, with Norma Talmadge.—Our advice to small town exhibitors is, steer clear of this one. The only ones it pleased were the ones who sold it to us. They were pleased over the fancy price we paid.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Kindred of the Dust, with Miriam Cooper.—This picture has a fine theme and the stars do some wonderful acting, but the picture is two reels too long. Should not be more than six reels. Eight reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

Star Dust, with Hope Hampton.—Drew a very good crowd for us and pleased. Can be bought at minimum prices and is a good picture on a night when you are sure of a crowd, but would not use it on a week night as the title does not mean much. Reels in good condition.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

The Last of the Mohicans, with a special cast.—I found this very good for a change. Had lots of people out that do not come regularly. Business off on account of poor roads and cold weather. If you have not played this you will find it a good offering. Six reels.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

Oliver Twist, with Jackie Coogan.—Tied up with the school, having the English teacher explain the story to all the children, and as a result got a good crowd of children, but not many adults. This picture is pretty heavy for the average audience in a small town, but is a good one nevertheless. Eight reels.—M. A. Manning, Opera House, Baldwin, Wis.—General patronage.

Oliver Twist, with Jackie Coogan.—We ran this on Christmas to good crowds but do not believe we pleased them all. We would not buy it again if we had it to do over. Reels in good condition.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

Oliver Twist, with Jackie Coogan.—This picture failed to bring them in. Acting is good but too long drawn out. Eight reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—General patronage.

Oliver Twist, with Jackie Coogan.—About as flawless a picture as I have ever run. All who saw it could not help but say it was a great picture, but it has very poor drawing power. It is a classic and of course does not appeal to the majority.

EXHIBITORS HERALD,
Chicago, Ill.
Favorite Star Editor:
I nominate
.....
for the "Herald Only" Club Favorite Star Contest.
(Signed) .....
.....
.....

but we are glad we ran it if we did lose. Eight reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Oliver Twist, with Jackie Coogan.—I honored this one by playing it on Christmas day and the day after. I had heard that it would flop. Well, it did not flop. Any picture would have made me some profit but I give this star credit for getting me some nice extra money on this particular occasion. If you play it advertise it so that the grownups will see it also. They will like it as well as the children. Good picture, but not as good as "Daddy." Few of them are. Eight reels. C. R. McHnery, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Salvation Nell, with Pauline Starke.—A Salvation Army story that is good in spite of the fact that many would not call it good entertainment, though they would have to admit that the story is true to life. This sort of a silent sermon is good for any house once or twice a year.—Adam Hornung, Opera House, Victor, Mont.—Country patronage.

Alias Julius Caesar, with Charles Ray. —Pretty old and not much good. Would not recommend it. Five reels. Film good. —C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Bits of Life, a Marshall Neilan production.—No good at all. Leave it alone.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

Bits of Life, a Marshall Neilan production.—A picture with four different stories. It didn't please here. It looked like a substitute program. The stories are all very well done. Six reels.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

The Silent Call, with Strongheart.—A splendid story from every angle except light. The dog couldn's be beat. His acting at all times is wonderfully good. Get a good print and you won't hear a kick from anyone. Charged fifteen and thirty-five cents. Seven reels, in very poor condition.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

The Light in the Dark, with Hope Hampton.—Good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Lorna Doone, with Madge Bellamy.—A fair program picture. Some good scenery, but my patrons did not rave over it. Very few comments and several said they did not care for it. Old costume stuff does not seem to take. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

The Wonderful Thing, with Norma Talmadge.—Norma pleases in this picture, as well as all of her other pictures we have had. Each part is well handled. Should please any audience. Seven reels; good condition.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

The Wonderful Thing, with Norma Talmadge.—One of the best pictures I have ever run. Without a doubt the greatest love story of its kind. Norma is well liked here. Big business for three days. Seven reels.—Peck's theatre, La Salle, Ill.—General patronage.

My Boy, with Jackie Coogan.—Am reporting on this for only two reasons, as of course you all know it is good. Wanted to see if it wouldn't draw more than kids, so played it on Monday (school night and examination time) and my weak night, too. Result was a good house of grownups. Other reason for reporting is that I got a beautiful print out of Dallas. Five reels. —J. S. Walker, Alamo theatre, Moody, Tex. —Small town patronage.

Mother O' Mine, with a special cast.—This was a splendid picture. Very entertaining and at the same time a preachment against punishment by death. As patronage had been very poor of late I'd advertised that we would give a turkey away on the night, which helped to increase attendance.—Adam Hornung, Victor Opera House, Victor, Mont.—Country patronage.

What a Wife Learned, with Milton Sills. —A very good picture with fine story and big flood scene. Will please everybody. Seven reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

The Dangerous Age, with Lewis Stone.—If John M. Stahl ever made a failure, I never heard tell of it. Business was bad on this one but the picture seemed to please everyone in the house. Would not call it a big special, but better than the average program. Seven reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

The Branded Woman, with Norma Talmadge.—Was well liked.—Adam Hornung, Victor Opera House, Victor Mont.—Country patronage.

Fenrod, a Marshall Neilan production.—Were disappointed with this. We advertised same with all our heart and found when shown that it has no continuity and we would like to know if there is a brother exhibitor who knows more about films than we do to clear us whether this is a comedy, a drama or what. To be taken for a comedy it is certainly a joke. For a drama it makes you laugh. Then what? Thanks, anyway.—Calderon & Salas Porras, Circuito Alcazar, Chihuahua, Mex.—General patronage.

Devotion, with Hazel Dawn. -Saw some adverse reports on this and was afraid of it, but it was sent me as a substitute. Did not have a fair chance to draw. The women pronounced it a first class picture. Some of the men said it was good. It's worth what they ask for it. Print tip top, out of Dallas. Six reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Brawn of the North, with Strongheart.—This one went over fine. Well liked by all and drew well. A little old but just as good.—Nettie M. Sinderson, Mystic theatre, Albion, Ind.—Small town patronage.

Brawn of the North, with Strongheart. —Pleased a full house. I believe this is better than "The Silent Call." At least it seemed to please here better. I played it at regular admission ten and twenty-five cents. Made a little money and that is a little unusual these days. Eight reels. —C. A. Kelley, Rex theatre, Custer, Okla. General patronage.

Hurricane's Gal, with Dorothy Phillips.—Excellent picture that will please. We used it on Saturday night and had an average crowd but believe we could have used this one on a week night to advantage as there is something about the title that makes them want to see it. All comments favorable. Eight reels, in good condition. —Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

Hurricane's Gal, with Dorothy Phillips. —Might get by in some places, but was not well received here. Too much posing —not well done by the star and not sufficiently interesting to our fans.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—General patronage.

Hurricane's Gal, with Dorothy Phillips. Oh, boy! Give us more like this one. It's great. Had good attendance. Pleased 100 per cent. Bought it right. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Trouble, with Jackie Coogan.—Jackie is there and over in this one. Sure to please at regular admission. Five reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—General patronage.

Smilin' Through, with Norma Talmadge. —Although a little old, this is a wonderful production and cannot help but please any audience. Eight reels.—Philip B. Feitz, Princess theatre, New England, N. D.—General patronage.

Smilin' Through, with Norma Talmadge.

Fifteen Candidates Named For Favorite Star Honors

Fifteen candidates have been named to date in the "Herald Only" Club Favorite Star Contest. Entries, listed in order of nomination, are as follows:

LOUISE FAZENDA	SHIRLEY MASON	GLORIA SWANSON
CORINNE GRIFFITH	LOUISE LORRAINE	WALTER HIERS
VIOLA DANA	NORMA TALMADGE	COLLEEN MOORE
CLAIRE WINDSOR	GLADYS WALTON	MARIE PREVOST
ELAINE HAMMERSTEIN	LILA LEE	ALICE TERRY

Nominating "speeches" follow:

"I herewith nominate Walter Hiers, not as a star, but as the best supporting player in the profession (though he has been both) in your Favorite Star Contest. Enter the first male nomination. I nominate him because he is a genius as a player and because he also is a genius of a good fellow and is entitled to the consideration of every member of the club and every exhibitor." —FRED HINDS, Cresco theatre, Cresco, Ia.

"Where do these old fishermen and duck hunters get their ideas in picking out stars for this contest? Anyone would pick out Colleen Moore with their eyes shut."—BERT S. LOWELL, Rex theatre, Tripoli, Wis.

"Owing to 'the call of the furnace', I am sorry to say that I was too busy to have the honor of nominating that beautiful and pleasing little star, Viola Dana, and perhaps it is better and more seemly that the honor go to her good old champion, "Grandpa" Jenkins. And so long as she stays away from "Fishy" Phil Rand I will be satisfied. It is about time that bird got back to business and his wild life in Follywood packed away in lavender.

"However, permit me to second most heartily Mr. Jenkins' nomination, and to go on record right here and now, that I expect to vote early and often until the fair Viola is declared the winner, though I know this will be unnecessary. All the real judges of beauty are for her."—C. H. MOULTON, Bijou theatre, Beach, N. D.

Marie Prevost was nominated by A. C. Russell, Iris theatre, Velva, N. D., and Alice Terry by O. McConnell, Grangeville, Idaho, without comment.

Photographs of the new candidates are published upon the opposite page.

—One of my patrons who sees them all said that "Smilin' Through" was the most beautiful picture she had ever seen. The cleanest picture I have ever shown. Eight reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

One Clear Call, with a special cast.—One grand piece of work and a picture that will get to all classes if you can get them in. Brains and art are combined in this great film. We played to a good business in spite of extreme cold, and Boy, the comments were sweet. Seven reels.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—General patronage.

Fox

When Odds Are Even, with William Russell.—This is a very good program picture. Had fair attendance. Played with "Timber Queen," No. 6, and made good show. Five reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Cameo Kirby, with John Gilbert.—Comment on this was favorable. We can't get them in with costume stuff here. Business very bad for four days.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Times Have Changed, with William Russell.—A dandy little comedy-drama. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—This is a very fine Western feature. Plenty of action for Saturday audience. Pleased 100 per cent. Five reels.—Pace & Bouma, Rialto theatre, Pocahontas, Iowa.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—A good Western feature with Tom doing his usual stunts. Condition of print was good. Six reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—The best Western we have ever run. Mix is a good star and a money getter in this town. Packed 'em in for two days. Give us more like this one. Six reels.—Peck's theatre, La Salle, Ill.—General patronage.

No Mother to Guide Her, with a special cast.—This is one of the best I have played for some time. Pleased my patrons better than some of Fox's big specials. We need more pictures like this one. This picture should please anywhere. Seven reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Monna Vanna, with a special cast.—When you speak of this foreign film, which William Fox has broadcasted over the country, it reminds me very much of the overworked phrase, "Say it with flowers." Just another film. One that deserves to be buried alongside such nice pieces of cheese as "Lights of New York."—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

South Sea Love, with Shirley Mason.—Absolutely nothing. Lay off this. It is the weakest thing I ever showed. Five short reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Eleventh Hour, with Shirley Mason and Charles Jones.—About the "actionest" melodrama we have ever had. Pleased the crowd and drew bigger each night. Nothing consistent about it and the end is obvious, but in the meantime, in between times, we sure do have fun and action. Drew big money and seemed to please all.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Alias the Night Wind, with Tom Mix.—An excellent detective story. One exciting incident after onother.—Hazel Roberts, Cozy theatre, New Windsor, Ill.—General patronage.

The Man Who Won, with Dustin Farnum.—Pretty good. Mostly comedy. Ralph Cloninger has more to do than Farnum but does it well.—C. F. Kreighbaum, Paramount theatre, Rochester, Ind.—General patronage.

Second Hand Love, with Charles Jones.—I can't see why anyone would knock this picture. I have seen some adverse criticisms on this and can't see how they get that way. 'Tis true it is not a Western, but nevertheless a story that will please his admirers. Parts very exciting and in all a dandy program picture. Five reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Second Hand Love, with Charles Jones.—Passable, but not up to Jones' standard, and title did not draw. Jones better in Westerns. Film good. Five reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Big Dan, with Charles Jones.—Oh, why do they take such stars as this out of Westerns? They want to see him in Western stuff. While this was a good picture, and pleased, we can't get them in on Jones. Put him back in Westerns, and also put back the name, Buck. He will go bigger and get us more money. I'm not knocking on "Big Dan," as "Big Dan" is a good picture, but get back to Westerns. This picture also had a six-sheet that the scene was not in the picture. Must have been cut out by some operator.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Big Dan, with Charles Jones.—Some picture. Good attendance. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Big Dan, with Charles Jones.—Very poor. Not worth over $7.50. The last two pictures and this one of Jones have killed whatever drawing power this star has had here. Six reels.—J. I. Saad, Weddington theatre, Pikeville, Ky.—General patronage.

Love Bound, with Shirley Mason.—good little program picture. Play it with the Lee Kids comedy, "Wise Birds." Neither of them big, but both good. Five reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

Love Bound, with Shirley Mason.—Sure this one pleased. Shirley never misses here.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Love Bound, with Shirley Mason.—This one pleased us.—W. E. Patterson, Princess theatre, Hettick, Ill.—Rural patronage.

Skid Proof, with Charles Jones.—One of the best Jones I have used for a long time. Gave good satisfaction.—W. E. Patterson, Princess theatre, Hettick, Ill.—Rural patronage.

The Lone Star Ranger, with Tom Mix.—Sure did a good business. Tom Mix always does. Dear friends, be sure and back this one. Six reels.—A. B. Wooding, Palace theatre, Blackwell, Okla.—General patronage.

The Lone Star Ranger, with Tom Mix.—Enormous business. Title, author, and star a great combination. Better than average for Mix. Better than average big night for us. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Soft Boiled, with Tom Mix.—The Western pictures take very well in our small town patronage. This wasn't a fully Western picture. The only complaint we had was that Mix' horse, Tony' was not in it enough. Some very thrilling things in it. Seven reels.—Hazel Roberts, Cozy theatre, New Windsor, Ill.—General patronage.

Soft Boiled, with Tom Mix.—Consider this the best thing Tom Mix ever did. It pleased the Mix fans and made hundreds of new friends for this popular star. It is a better type of story than he usually works for. It brought about three of the best days we have had this winter. Good for any house any time.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Soft Boiled, with Tom Mix.—Like all exhibitors, I would prefer Mix in Western pictures. However, regardless of the type, he seems to draw for me when all others fail. Can't see how you can go wrong on this one. Eight reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Snowdrift, with Charles Jones.—About average. Nothing to rave about and nothing to feel sorry about after it is over. Will crawl over the line if Buck is popular. Five reels.—Russell Armentrout, K. F. theatre, Pittsfield, Ill.—General patronage.

Three Jumps Ahead, with Tom Mix.—One of the best Mix pictures. Lots of action. No business, weather 25 below zero. Five reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—General patronage.

Three Jumps Ahead, with Tom Mix.—Drew better than average in ten below zero weather. Not as good as some other Mix pictures but seemed to entertain all right. I ran two 2-reel comedies, Our Gang and Sunshine, with this and guess they got their money's worth. Ten and thirty cents.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Catch My Smoke, with Tom Mix.—This is a little better than Mix' usual run of pictures and he is a real bet on Western pictures. The honors are divided between Mix and his horse, Tony. Five reels.—C. A. Mendenhall, Star theatre, Oregon, Ill.—Small town patronage.

Catch My Smoke, with Tom Mix.—This was supposed to have been a five reeler, but we only got about 3½ reels. Would have been a good picture if the print had been there.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Goodbye Girls, with William Russell.—Fine. One of the best Russell pictures for my people in a long time.—W. E. Patterson, Princess theatre, Hettick, Ill.—Rural patronage.

Goodbye Girls, with William Russell.—A darn good little comedy-drama that pleased all who saw it. Played the Educational comedy, "Back Fire," with it and it made some show. Business very poor both nights, due to basketball games and no static in the air. **Believe me, fellow exhibitors, I don't know which is the worst for us, the war tax or the radio, but there is one thing sure, the basketball games get the dough.** But we should worry. Hot weather is coming. Five reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Man's Size, with William Russell.—A good picture for ordinary program. Five reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Town that Forgot God, with a special cast.—A sermon in celluloid that drew many favorable remarks.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Boston Blackie, with William Russell.—Just ordinary picture. Pleased about 60 per cent. Five reels.—W. E. Patterson, Princess theatre, Hettick, Ill.—Rural patronage.

While Justice Waits, with Dustin Farnum.—Fair program picture. Five reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Boss of Camp 4, with Charles Jones.—Story of a construction camp. Will please roughnecks. Five reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Romance Land, with Tom Mix.—A good Mix. Brought out a good crowd and everyone pleased.—W. E. Patterson, Princess theatre, Hettick, Ill.—Rural patronage.

A California Romance, with John Gilbert.—This went well here. Gilbert is very popular with my patrons and he is particularly good in this. The two duels are good and show Gilbert talented in other ways than acting. Five reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Do and Dare, with Tom Mix.—Played this with a comedy called "Lots of Nerve." Had splendid house on them and they all thought it a very good Mix picture. This is a house where I would starve to death running Westerns. This one seemed to please all who saw it and I hope to make some money on the next Mix I play. Maybe I can educate them yet that some Westerns are good ones. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Stepping Past, with Tom Mix.—This

moves along at a pretty good clip and will please the kids. The action in it is on the order of a serial. It is far from being one of Tom's best ones. Five reels. —Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Stepping Fact, with Tom Mix.—Just a Mix picture. Gets a good crowd, but not as well liked as some of his older ones. Five reels.—W. E. Fatterson, Princess theatre, Hettick, Ill.—Rural patronage.

The New Teacher, with Shirley Mason. —Not much to it. Miss Mason did all possible with it but failed to make a real picture. Film in good condition. Five reels. —Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Just Tony, with Tom Mix.—You will have to hand it to Tony. Greatest picture of its kind I have ever seen or had in my house. Pleased 100 per cent. Six reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Lights of New York, with a special cast.—This picture is not entertainment. Too long, no thrills. A great disappointment to me.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

In Arabia, with Tom Mix.—This puts Tom in a different place, but gives him all kinds of chances for action and it's good. Five reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Village Blacksmith, with a special cast.—A good special with heart and comedy interest admirably mixed. Pleased. Eight reels.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Village Blacksmith, with a special cast.—A fine box office money maker for us. Our patrons liked it better than "Over the Hill." Story very human and acting of William Walling and Virginia Valli superb. Might not be enough "society" for some theatres but for small town, Oh, boy. Eight reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

The Village Blacksmith, with a special cast.—We have shown very few pictures in the past year that gave better satisfaction than this one. The only regret we have is we did not raise the admission. —F. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Monte Cristo, with John Gilbert.—Very good. Held interest to the end and pleased most of them. Ten reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Monte Cristo, with John Gilbert.—Good picture and pleased all who saw it, but in this town, which is a farming community, I lost twelve dollars on this one. They sure soak the little towns for rentals and make the exhibitor borrow the money to pay house expenses and war tax. Good print. Ten reels. When are we going to get shorter subjects?—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

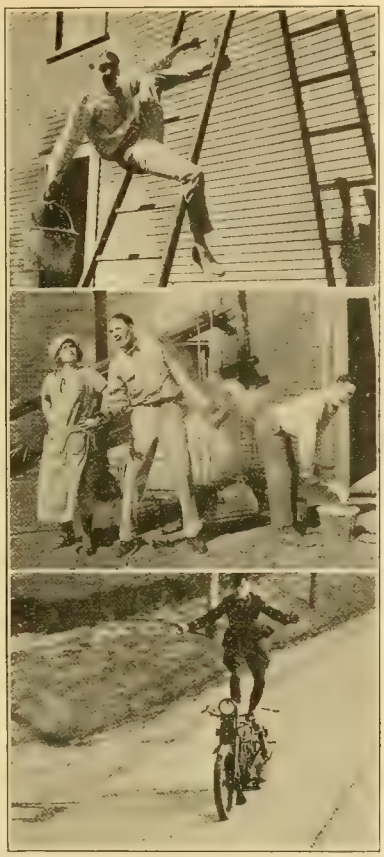
A Friendly Husband, with Lupino Lane. —Very good comedy. Good attendance. 4200 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Bells of San Juan, with Charles Jones.—Liked by most of my patrons. Very unbecoming a high sheriff to fight a prisoner after arresting him. He should have been relieved of authority. Life and law are not jokes. Let's have more sincerity. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

Goldwyn Cosmopolitan

The Day of Faith, with Eleanor Boardman.—Failed to please our audiences. No doubt due to the fact that the "Miracle Man" theme has been sorta overworked.—Harry M. Falmer, Indiana theatre, Bloomington, Ind.—General patronage.

Unseeing Eyes, with Lionel Barrymore. —This is a glorified hokum melodrama of the frozen North. Featured players and impressive shots of the Canadian Rockies barely lift it out of program class. Gave fair satisfaction and brought fair business for three days.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.



COMEDY. Scenes from "Help One Another" and "Taking a Chance," being distributed by Pathe.

Slave of Desire, with a special cast.—This picture did not go for us. One of those magic skin things, something on the order of "The Marriage Maker." Small town, lay off. Seven reels.—Pace & Bouma, Rialto theatre, Pocahontas, Iowa.—General patronage.

Slave of Desire, with a special cast.—Another brilliant promise of the Goldwyn Cosmopolitan Corporation gone wrong. Readers of Balzac might get some "kick" out of it but the average movie fan isn't going to get very enthused over this film. —Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

The Love Piker, with Anita Stewart.—Great. Give us some more like this one. Pleased 100 per cent. Seven reels.—Kunath & Garbade, Liberty theatre, Shiner, Tex.—General patronage.

The Love Piker, with Anita Stewart.—A dandy picture. Had some good comments on this one. Seven reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

The Love Piker, with Anita Stewart.—A nice program picture. Not much story, but nicely done and will please.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Green Goddess, with George Arliss. —A fine high class picture. In fact, Arliss' acting wonderful. Scenically great and a real picture. On the other hand, cost all we got out of it. 'Nuf sed.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Six Days, with Corinne Griffith.—Very good picture but draggy in spots. Drew the ladies. They expected to see smut but were disappointed. Very finely photographed. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—Neighborhood patronage.

The Ragged Edge, with Alfred Lunt.—Just a program picture. Seven reels.—Kunath & Garbade, Liberty theatre, Shiner, Tex.—General patronage.

The Ragged Edge, with Alfred Lunt.—A very good program picture. Seven reels.—C. A. Mendenhall, Star theatre, Oregon, Ill. —Small town patronage.

The Ragged Edge, with Alfred Lunt.—Good and pleased.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Spoilers, with Milton Sills.—Fell flat two days. Eight reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Spoilers, with Milton Sills.—One of the biggest drawing cards have ever used. Pleased 100 per cent.—W. E. Fatterson, Princess theatre, Hettick, Ill.—Rural patronage.

The Strangers Banquet, a Marshall Neilan production.—Not a special but a good program picture. Pleased 90 per cent of those who saw it. The title did not draw but the trailer did. Film in fine condition. It is said there are twenty-three stars in this pcture but I didn't see them. My attention was drawn from the screen two or three minutes and they probably appeared during that time. Seven reels.—Hammond theatre, Hammond, Wis.—Small town patronage.

The Strangers Banquet, a Marshall Neilan production.—Can't see much to this. Just an ordinary picture and no drawing power. Seven reels.—C. A. Mendenhall, Star theatre, Oregon, Ill.—Small town patronage.

Back Bone, with Alfred Lunt.—This picture went over well. Beautiful snow scenes. Should please majority. Seven reels.—Kunath & Garbade, Liberty theatre, Shiner, Tex.—General patronage.

Look Your Best, with Colleen Moore.—A dandy comedy-drama that everybody enjoyed, the children as well as the grown ups. Five reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

Souls for Sale, a Rupert Hughes production.—A very unusual picture and pleased. It is worthy of the name special. Drew somewhat better than average. Condition of film good. Eight reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Souls for Sale, a Rupert Hughes production.—Business good. Only a mix up in scenes. Patrons complained and walked out. A few of these and people would look for other entertainment. Seven reels.—L. E. Holwager, Grand theatre, Madison, Ind.—General patronage.

The Christian, with Richard Dix.—Really wonderful picture, although not anywhere near any cleanup for me.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Christian, with Richard Dix.—Ran this on Saturday with zero weather and had fair attendance. Picture great but rather long. A good many say they liked it, and drew some that are not fans. Nine reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Sherlock Holmes, with John Barrymore. —This is a good mystery picture. Keeps you guessing. Plenty of slow action. John takes it easy but accomplishes what he sets out to do. Part of picture gone or they forgot to make it, I do not know which. Got them in gas room, did not show how they got out. Nine reels.—F. J. O'Hara, Community theatre, Elgin, Nebr. —General patronage.

Sherlock Holmes, with John Barrymore. —Very good. A picture that will please anyone, and especially those who have read any of Conan Doyle's books. Just enough of the love story in it to make it a little more interesting. Nine reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Sherlock Holmes, with John Barrymore. —This picture went over with a bang. Acting of the entire cast good. Barrymore makes some Holmes.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—General patronage.

Doubling for Romeo, with Will Rogers.

—Very good. Rogers as good as usual, which is saying a good deal. A picture that will make a grouch crack a smile. The rest of the audience will be in good humor all of the time. Six reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Golden Dreams, with a special cast.—Would not buy this one if we had it to do over again.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

Remembrance, with a special cast.—Advertised as "A picture you will never forget." This means the exhibitor. Wish I could forget I played it, but also glad it's over with. All of the film was there, and the acting was good but the plot was overlooked by the shipping department. About as poor a production as Rupert Hughes has put out. Six reels.—Philip B. Feitz, Princess theatre, New England, N. D.—General patronage.

The Dust Flower, with a special cast.—We bought this for less than the minimum price we are paying or we would not have bought it. Might be all right on a night that you know you are not going to have a crowd, and buy it for less than you have ever paid for a picture before.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

Hungry Hearts, with a special cast.—This is a wonderful picture. Drew well. Book it. Seven reels.—Kunath & Garbade, Liberty theatre, Shiner, Tex.—General patronage.

Hungry Hearts, with a special cast.—No good for small towns. I wish they would quit making these Russian Jew pictures. No Gentile cares to see them. I think a picture like this is worthless to any small exhibitor. Lay off this one. Seven reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Dangerous Curve Ahead, with Richard Dix.—Very good picture. Print in fairly good condition.—W. E. Fatterson, Princess theatre, Hettick, Ill.—Rural patronage.

Lost and Found, with House Peters.—Good. Pleased.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Lost and Found, with House Peters.—Better than the average pictures. Scenes large and different. Cast extra good. Impress on your patrons that this picture was taken on a South Sea Island and native scenes are actual. Seven reels.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

Broken Chains, with Colleen Moore.—This picture gave excellent satisfaction and was liked by all who saw it. Plenty of action. Seven reels.—Kunath & Garbade, Liberty theatre, Shiner, Tex.—General patronage.

Broken Chains, with Colleen Moore.—Dandy little picture well acted out by Miss Moore. Ernest Torrence also plays his part to the top notch. A little rough for the children but seemed to please here. Seven reels.—Faul E. Gossett, Pike theatre, Coldwater, Kans.—Small town patronage.

Broken Chains, with Colleen Moore.—Picture on "Driven" style but really superior to it, without an exorbitant price. Pleased a Saturday night audience, especially the kids.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Broken Chains, with Colleen Moore.—Based on famous prize story, but looks very impossible on screen. Lots of action, however, and that is what my patrons seem to want. Film rotten.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

The Last Moment, with Doris Kenyon.—A very good picture, although a little rough for the ladies. Some did not like it. I lost money on it. However, I am losing on all regular program pictures now. Am making arrangements to close three days a week. Small towns, I advise, close up or get better film rental. Seven reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Brothers Under the Skin, with a special cast.—This is good. It puts those high-falutin' women where they belong. Good drawing power. Eight reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Brothers Under the Skin, with a special cast.—Real good picture. Had comedy situations, and very satisfactory all around.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Gimme, with a special cast.—This was a very pleasing program picture. Clever and humorous. Many favorable comments. Six reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Vanity Fair, with Mabel Ballin.—Eight thousand feet of celluloid wasted. No action. Lay off. Eight reels.—Kunath & Garbode, Liberty theatre, Shiner, Tex.—General patronage.

Vanity Fair, with Mabel Ballin.—From other reports I supposed that I was in for it on this. Bad weather, but teachers urged pupils to see it, as it was by English author. Some liked it and some did not. Did not please as a whole. Too long for what it had in it. Seven reels.—Paul E. Gossett, Fike theatre, Coldwater, Kans.—Small town patronage.

Always the Woman, with Betty Compson.—If your patrons like costume plays it may pass. They walked out on us.—Kunath & Garbade, Liberty theatre, Shiner, Tex.—General patronage.

Yellow Men and Gold, with a special cast.—Very good program picture that will do very nicely on a strong night. Seven reels.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

Polly of the Circus, with Mae Marsh.—So old the date fell off, but it was some picture. Liked it better than "Souls for Sale." Had a fine circus in it and print in good shape. Good for kids as well as adults, for it takes us back to childhood days. Try it. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Man from Lost River, with a special cast.—Very good. We ran this on the poorest night in the year, Dec. 23rd, and had the biggest crowd we had had since Dec. 1st and pleased 100 per cent. In fact, heard two or three patrons mention it three or four weeks after we ran it, which is something we very seldom hear on a program picture. Seven reels.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

Hodkinson

Dollar Devils, with Joseph Dowling.—The title did not draw for me, but the picture is good. Joseph Dowling as Zannon Carthy is a knockout. Everyone agreed that it was great. Our print in bad condition.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

The Rapids, with Harry Morey.—Not much, poor direction, poor photography.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Cameron of the Royal Mounted, with a special cast.—Very good. Nothing big, but a splendid program picture. Seven reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

The U. P. Trail, with a special cast.—Proved to be a money maker for us. We'll buy a Zane Grey story every time.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

The Lion's Mouse, with a special cast.—A fine flivver for us. Failed to draw and failed to hold what few did come. A crook drama without action. The worst Hodkinson we ever used. Print fine, but we were probably the only ones to use it. Five reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

French Heels, with Irene Castle.—A good picture ruined by poor film. Could not keep in focus. Seven reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Desert Gold, with a special cast.—A very good picture if you can secure a good print. It is a Zane Grey story that will get them in and will please. The print we got was badly cut up. Reading short and not fit to try and put on the screen, although we got through without a break. Can be bought right. Seven reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Metro

A Wife's Romance, with Clara Kimball Young.—Good for one of her pictures, but she is not liked by our patrons. Consequently can do no business with her pictures. Six reels; good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Half a Dollar Bill, with Anna Q. Nilsson.—An excellent program picture. Contains action, thrills, heart appeal. Holds attention from start to finish. Six full reels; good condition.—D. F. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

A Wife's Romance, with Clara Kimball Young.—Best Young picture ever used. Good attendance; 5,500 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Pleasure Mad, with Mary Alden.—A domestic drama of the "jazz" school with rich society atmosphere. Plenty of sob stuff and the handkerchief brigade was out in force. Picture was well liked. Much favorable comment and business was good for four days.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—General patronage.

Pleasure Mad, with Mary Alden.—In my judgment this picture is better than "Over the Hill" or "The Old Nest." Will repeat on it. Eight reels.—J. I. Saad, Weddington theatre, Pikeville, Ky.—General patronage.

The Eable's Feather, with James Kirkwood.—For us, a crackin' good Saturday picture. For houses that cater to those who like action drama it will stand two days.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

The Eternal Struggle, with Renee Adoree.—A regular he man picture. A-1 in every respect, with exception of title, which I consider poor. Barker's work is to be commended. Renee Adoree absolutely great. Buy it, boost it, play it. Eight reels.—E. E. Bair, State theatre, Uhrichsville, Ohio.—General patronage.

Fashion Row, with Mae Murray.—A different Murray subject. The picture is splendid and it pleased. Seven reels—J. I. Saad, Weddington theatre, Pikeville, Ky.—General patronage.

Fashion Row, with Mae Murray.—The best Mae Murray ever did. Many favorable comments. Mae gets away from her overvivaciousness, which, if she keeps it up, will lend her a better following. Promise them a different Murray picture. "Fashion Row" will back up your assertion. Business fair. Seven reels.—E. E. Bair, State theatre, Uhrichsville, Ohio.—General patronage.

Strangers of the Night, with a special cast.—Excellent picture and pleased very much. Eight reels.—J. I. Saad, Weddington theatre, Pikeville, Ky.—General patronage.

Long Live the King, with Jackie Coogan. Had matinee two days on this and children came in nicely. Adults in the eve were few, considering price of picture. Had no such general appeal as "Circus Days." The story is good and well picturized. Jackie proves a real actor and fit to hug. The members of the family so-so. Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Three Ages, with Buster Keaton.—This is a clever and different comedy. Hard to follow, perhaps, and especially so if one misses the first reel. Audience laughed all through. No comments. First day satisfactory; second flat. Six reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Three Ages, with Buster Keaton.—Very good. Patrons liked it; 5,251 feet.—Jos. C. Staak, Royal & Strand theatre, Carroll, Iowa.—General patronage.

Three Ages, with Buster Keaton.—Good picture for Saturday, one day, if you put the pep with it in music. Just handle it like you would a fast comedy. Business was good and every class liked it. Used good slapstick comedy with it. Better than other reports said about it. All it needs is

plenty of jazz in your music. Six reels.—L. E. Holwager, Grand theatre, Madison, Ind.—General patronage.

Her Fatal Millions, with Viola Dana.—About as nice a comedy-drama as you will find. A good program picture that will please all.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Famous Mrs. Fair, with Myrtle Stedman.—A story that you get a kick out of, every foot of it. There is an appeal that holds your interest all the way. A hand-picked cast, every member a star, makes this one of the most satisfactory domestic dramas we have ever shown. Will please any audience anywhere.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Broadway Rose, with Mae Murray.—A good Murray picture. The prologue in colors is a wow and leads the audience to expect something good, in which they are not disappointed. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Broadway Rose, with Mae Murray.—I believe as good a picture as Murray ever made. The prologue at the start blended fine with the balance of this picture. Our people enjoyed this. Print in fair shape. Seven reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Soul of the Beast, with Madge Bellamy.—A fine picture. We think one of the best last year. The villain is rather over acted and might not please some, but our crowd said, "Fine." The elephant's acting is great. A big money maker for us and will do likewise for you, brother exhibitors. Five reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

Soul of the Beast, with Madge Bellamy.—Splendid. Will please old and young alike. It is a novelty and so different from the usual run. Cold weather and rain ruined business, but had it not been for this we would have packed the house. Book it if you haven't played it and be sure and play up the children. Metro has a dandy puzzle that will pack your house with children. Hence the grownups. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Toll of the Sea, with a special cast.—In spite of the fact that Phil Rand wrote a poem about this one, would not advise anyone to run it. It is very beautiful but will not please over 30 per cent. We ran it on Thanksgiving and got away with it but believe we would have made more friends and money if we had picked another one.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

The Toll of the Sea, with a special cast.—A beautiful Technicolor picture with a short romance between an American and a Chinese girl whom he deserted. Gave it good publicity but did not draw. Some liked it; others didn't care for it at all. Good novelty. Would advise running another feature with it. Five reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Love in the Dark, with Viola Dana.—A dandy comedy-drama that pleased. On same program ran Larry Semon in "The Barnyard," which proved mighty good also. Six reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Love in the Dark, with Viola Dana.—Drew average business and pleased all. Good interesting story with plenty comedy and action. Kind of crook play. Six reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

A Noise in Newboro, with Viola Dana.—Miss Dana has improved 100 per cent in her pictures for 1923 over 1922. She has about pulled her admirers back after running them away with her 1922 releases. "A Noise in Newboro" is extremely good and has lots of comedy. Print in good condition. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Seeing's Believing, with Viola Dana.—Good picture. Did not draw. Five reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Hearts Aflame, with Frank Keenan.—Good, but too long. A real good out-of-doors picture. A forest fire that is thrilling. In five or six reels it would be a dandy. Nine reels.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

DRAMA. Pauline Frederick, Leslie Austen and Lou Tellegen in two scenes from the Vitagraph production, "Let Not Man Put Asunder."

Quincy Adams Sawyer, with a special cast.—It does not matter what your location or what class you cater to, this is going to please. It is one of those they will advise their friends about. Good story, drama, with considerable sprinkling of good comedy and plenty of thrills. Good acting by the whole cast. Eight reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and rural patronage.

Quincy Adams Sawyer, with a special cast.—A darb of a picture. Everybody that saw it liked it, but that was the trouble. Only a few saw it. Failed to draw. Good river scenes. Print good. Seven reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Quincy Adams Sawyer, with a special cast.—Here is a picture that you can boost to the limit. Will stand a boost in price. Has everything. Many told us that it was the best picture they had seen.—O. W. McConnell, Lyric theatre, Grangeville, Idaho. General patronage.

Peg o' My Heart, with Laurette Taylor.—Very good picture. Drawing power in the title. Plenty of good comedy. Well done. Pleased. Miss Taylor certainly did strut her stuff to perfection. Print good. Eight reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Peg o' My Heart, with Laurette Taylor. Splendid, that is, what we saw of it. The print we got was so badly damaged and had so many short readings and misframes that we didn't know just how good it was. If you are served out of New Orleans with Metro, watch your print on this subject. Seven reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Forgotten Law, with Milton Sills.—Very good picture. Poor attendance—weather conditions; 6,750 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Forgotten Law, with Milton Sills.—This picture pleased here. Seven reels is a long show for us, but this one didn't drag a minute. A heart interest appeal which will hold to the last.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

The Five Dollar Baby, with Viola Dana.—Very good entertainment. Title and star seem to draw. Comments favorable.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

The Five Dollar Baby, with Viola Dana.—As good a little comedy-drama, program picture, as anyone would want. Clean throughout, and should please generally. Six reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and rural patronage.

The Five Dollar Baby, with Viola Dana.—This certainly was not up to Miss Dana's standard. Picture was weak and draggy. Fell for us. Advertising, paper, posters, trailers, mailing list. Six reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

The Five Dollar Baby, with Viola Dana.—A fair program picture. Plot is rather weak in spots. Viola puts it over nicely. Some good comedy in places.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Enter Madame, with Clara Kimball Young.—Poor picture. Only a waste of film and loss in box office. Clara is fading away. Seven reels.—L. E. Holwager, Grand theatre, Madison, Ind.—General patronage.

Don't Write Letters, with Gareth Hughes.—A very nice clean little picture. Should please anywhere. Gareth Hughes a fine little actor.—Five reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Your Friend and Mine, with a special cast.—This is about the steenth time we have had the variation of the "Eternal Triangle." It is a pity that with thirty-six possible dramatic situations the producers seldom use any other than that one. Nowadays when one sees the first reel of a picture one knows what is to follow. Lost money.—Princes theatre, Okolona, Miss.—Small town patronage.

The Prisoner of Zenda, with a special cast.—A most interesting drama of a great story. Just enough of the costume stuff to keep it interesting and to the period. Lewis Stone is great in this. Story well told and pleases the movie crowd.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Fascination, with Mae Murray.—I had print No. 4, with short sub-titles. Had to run it very slow and kill the picture. Patrons kicked like steers; 7,600 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Crinoline and Romance, with Viola Dana.—This is a dandy little picture, but the paper shows Viola in hoop skirts of antebellum days and they must have figured that the whole show was a hoop skirt affair, as but few came to find out. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Paramount

The Humming Bird, with Gloria Swanson.—Gloria in the sort of a role she should have had a long time ago. One of the best audience getters we have played in many a blue moon. You can't promise too much when you bill this attraction.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

The Cruise of the Speejacks—A strictly travelogue that has some very interesting stuff, but too many pictures of Gowan and his wife in different and uninteresting poses. Pleases some few, but the big crowd cries bloody murder for foisting it on them as a feature. No good. Six reels.—Ben. L. Morris, Olympic theotre, Bellaire, Ohio.—General patronage.

The Call of the Canyon, with Lois Wil-

son and Richard Dix.—If you ever got behind one, do it on this one. I thought so much of it that I spent some extra money and put on a street ballyhoo after playing it the first night. Worthy of a two night run in any town. Your "high brows" will think from the title that it's a Western, but it is just pure 100 per cent entertainment. Never did Lois Wilson ever look any better. **When P. E. Morris at Cleveland, Mississippi, sees this one he will be ready to quit work and hit the roads for Hollywood. I might go with him.** Richard Dix was right there as usual, and pretty little Marjorie Daw was as sweet as she could be. Folks went out of their way to tell me how much they enjoyed it. Would say positively that it pleased 100 per cent. This report is on the picture, not the business I did with it, for I played it two days to awfully light business, but the conditions in this country are worse than they were in 1914. My hope is that the other seventeen will be as good as the first two; that is, this one and "The Spanish Dancer," of the "19."—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

The Call of the Canyon, with Lois Wilson and Richard Dix.—A picture that is a most pleasant surprise. Quite different from the other Zane Grey productions. One that you can really enthuse over in your advertising.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

The Call of the Canyon, with Lois Wilson and Richard Dix.—Dandy good picture by Zane Grey. A Western thriller with jazz trimmings. Acting of Lois Wilson great. Most beautiful scenery ever filmed. Splendid cast includes Marjorie Daw, Noah Beery, Richard Cortez, Lillian Leighton. Good windstorm, good fight between Dix and Beery. No shooting. In all a 100 per cent high class entertainment. Turn-away business three days at ten and thirty cents. Seven reels.—George Rea, Colonial theatre, Washington C. H., Ohio.—General patronage.

Stephen Steps Out, with Douglas Fairbanks, Jr.—A nice clean picture and most everyone seemed to enjoy it. We think the audience was inclined to give the lad the benefit of the doubt. Made good money. Stood up well for two nights. Not a special, but don't be afraid of it. Seven reels.—Deitz & Kincaid, Arcade theatre, Hyattsville, Md.—Suburban patronage.

Stephen Steps Out, with Douglas Fairbanks Jr.—After running this picture we don't blame Paramount for releasing this lad from his contract. It's just a picture—that's all. Hardly a good program offering at that. Better talk more about Theodore Roberts in your advertising and soft pedal the young Doug. stuff.—Harry M. Palmer, Indiana Theatre, Bloomington, Ind.—General patronage.

To the Last Man, with Lois Wilson and Richard Dix.—Holy smoke, how they kill them off! "To the last man" is right. Beautiful scenes, good acting. Went over good on the strength of Zane Grey's work. Seven reels. Good print.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Ruggles of Red Gap, a James Cruze production.—An excellent comedy that failed at the box office because of title. Those who would have appreciated it the most stayed away because they thought it was a Western. Those who came to see a Western were disappointed. Would have been better on six or seven reels. Eight reels.—Leslie J. Trevor, Opera House, Aledo, Ill.—Small town patronage.

Ruggles of Red Gap, a James Cruze production.—They are still talking about it—the ones we succeeded in getting into the theatre to see the film. Everyone thought it was a six shooter Western picture and the girls passed it up. In other words, a title that killed the drawing power of a crackin' good picture.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

Lawful Larceny, with a special cast.—Played this Christmas and pleased big crowd. It is a fine production with good moral tone and just enough spice to make it interesting. Six reels.—Pace & Bouma, Rialto theatre, Pocahontas, Iowa.—General patronage.

The Call of the North, with Jack Holt.—This one a little old but print in A 1 condition. Went over fine for me. Two days to fair business.—Juanita Smith, A-Muse-U theatre, Cordell, Okla.—Small town patronage.

A Gentleman of Leisure, with Jack Holt.—Nothing to this Holt stuff. Has no personality, no drawing power with the women, and certainly not with the men. Fell flat. Was glad when it was over. Print good. Six reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Hollywood, a James Cruze production.—Have read several adverse criticisms on this picture, but it seemed to please what few people I could get in to see it. They just simply won't fall for Paramount pictures for me any more. I have advertised so many Paramount specials which turned out to be only ordinary program pictures that my patrons have "wised up" to the fact and stay away. Eight reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

The Tiger's Claw, with Jack Holt.—Notwithstanding adverse reports, this picture pleased. Have seen a lot worse. Business average.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Tiger's Claw, with Jack Holt.—For some reason, this picture did a flop for me. I think it was poorly named, also. Adolph needs some smart man to think up some names for his productions. They all do for that matter, but I am not applying for a job. Fell away off from an average Saturday as far as the box office was concerned. The picture was good, though, and if you can get them in they will not be sore at you. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Bella Donna, with Pola Negri.—Simply repulsive to the average sane minded person. If they would give her some parts to do she might go. Print poor. Seven reels.—M. B. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

The Ne'er-Do-Well, with Thomas Meighan.—Another of Meighan's good ones. Follows the book by Rex Beach well after first reel. Pleased everyone. Seven reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Cheat, with Pola Negri.—Good and good business. You get all you pay for in this one. Play it strong with raised admission and plenty of advertising. Pola Negri is coming to the top. Eight reels.—L. E. Holwager, Grand theatre, Madison, Ind.—General patronage.

Bluebird's Eighth Wife, with Gloria Swanson.—Played this one against an Elks in-door carnival in town of 7,500 so you see what competition we had. Packed house every night. Charged ten and thirty-five cents. People here pleased with Gloria Swanson. Pleased 100 per cent.—A. B. Wooding, Palace theatre, Blackwell, Okla.—General patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—A typical and very good Swanson picture—if she means anything to you. Her box office value to me isn't anywhere near where Paramount rates it—certainly not twice what it was a year ago, and we paid enough then. Six reels.—Leslie J. Trevor, Opera House, Aledo, Ill.—Small town patronage.

Bluebird's Eighth Wife, with Gloria Swanson.—This is a rapid fire comedy that delighted our audiences and played it to satisfactory business in very bad weather. Has "just enough" jazz and just enough hokum and just enough pep to keep our people chuckling to the last reel. However, it is not what anyone would call a "big" picture, but it's a darn good one that we raised prices on and pleased. Six reels.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

The Purple Highway, with Madge Kennedy.—A good program picture.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

My American Wife, with Gloria Swanson.—Very good, with a dandy horse race, and that's one thing my patrons like. Six reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

The Woman with Four Faces, with Betty Compson.—A very good picture, indeed, that will not make anyone much money because they failed to get a name for it in time to release it and turned it out under the "Moniker" mentioned above. The slides on it, and some of the other paper also, were repulsive. In spite of that it did not fall off more than twenty per cent below an average Thursday.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Prodigal Daughters, with Gloria Swanson.—Here is one of the best pictures in which Gloria has ever appeared. Received many favorable comments on this one.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Back Home and Broke, with Thomas Meighan.—A dandy. Liked by all who saw it and it drew well. Seven reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Anna Ascends, with Alice Brady.—A splendid picture that will send them out smiling. "Nuf sed. Six reels.—Mrs. L. M. Huyette, New theatre, Berryville, Va.—Small town patronage.

The Leopardess, with Alice Brady.—Fair program picture. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Pride of Palomar, with a special cast.—A fine production. Boys, here is a picture that will stand all you can say for it. It has comedy, thrills, and everything for a nice clean Western and you can buy it right. Hats off to Paramount, they have the goods. Print in fine condition. Eight reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Pride of Palomar, with a special cast.—A great picture, grand glorious, splendid. 100 per cent. All that goes to make a good picture. Good story, acting by everyone of the cast unbeatable, photography A1, and direction flawless. Can I say more? If so, it's said. Book it, advertise it. You should make money. Eight reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Sixty Cents an Hour, with Walter Hiers.—Light comedy picture that will please as a program offering. Business average.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Sixty Cents an Hour, with Walter Hiers.—They tried to make this one funny. My people could not see it. Advertised it hard; business very unsatisfactory. Hiers should be selling socks instead of making pictures. Six reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Sixty Cents an Hour, with Walter Hiers.—A good program picture, but Ye Gods, how the bank kicked when I wanted some more money after checking the deposit next day, or was it the next day? Fell very flat. He is all right as the third or fourth man in support of a star, but will not personally draw a dime. The picture, though, was better than the average program and his acting was good. The sub-titles were good. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Racing Hearts, with Agnes Ayres.—Above the average program picture with plenty of action to please all and enough love to please the ladies, too. Played on Saturday to about an average Saturday business. I recommend it. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Only 38, with Lois Wilson.—An excellent program picture. Much better than many of the so-called specials. Holds interest from start to finish. All characters fit roles to perfection. Seven reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Only 38, with Lois Wilson.—Very satisfactory offering and was received better than the most of the "39." I actually made a profit on it. When I say this, I do not mean that I paid off any mortgages, but it is so seldom that one can make even expenses on a one-day picture that it is worth recording. Played it December 27th

and was well pleased.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Adam and Eva, with Marion Davies.—A program picture that got by. Did not hear any kicks. Eight reels.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Adam and Eva, with Marion Davies.—Played this the Saturday before Christmas to the smallest house I have had on Saturday since June. I personally recommend the picture as entertaining and interesting. I think properly advertised and under normal conditions one should make money on it. Better than the average program, I am sure, for I enjoyed it and it is hard to enjoy one when the house is so nearly empty, but don't blame the picture, for it was all right.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Idol of the North, with Dorothy Dalton.—Well, this was a real nice program, but my crowd was very small. I lost money on this one. I really can't see where the fault was, but we went down. Dorothy did her part splendid, as well as the rest. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

The White Flower, with Betty Compson.—Fairly entertaining movie that didn't register much at the "thank you" window. Just another movie, we would call it. No kicks on it nor no praise. Six reels.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

Adam's Rib, with a special cast.—What I consider a very good picture. Might even say it was a special, but the thing we need more is pictures that will get the money. This one perhaps did downtown, but like most of the Paramount products, it had been seen too much before I got it. If you don't have to play fifth or sixth run on Paramount you can play this and brag on it and may make some money on it, for it is a good picture.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Valley of Silent Men, with a special cast.—This was good, but would have been better in five or six reels. I hope some day the producers will realize that we want pictures, and not reels and reels of films. Seven reels.—Mrs. C. C. Alquire, Coloma theatre, Coloma, Mich.—General patronage.

Drums of Fate, with Mary Miles Minter.—Heard nothing but good comments on this. Personally I thought it a nice program picture. Six reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

Mr. Billings Spends His Dime, with Walter Hiers.—It's not even a good program picture. Sold cheap and not worth even that. Paramount has some good ones but this isn't one of them. Five reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

Fog Bound, with Dorothy Dalton.—Although Dalton has no draft here and although the title is more or less meaningless, I would call this a dandy program picture. Holds interest from opening scene to the last flicker. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Fog Bound, with Dorothy Dalton. Can't say much for this one. Only fair story. It was one of those that come, play, and go and you do not hear a peep. Six reels. Print only fair.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Fog Bound, with Dorothy Dalton.—Fairly good picture but not as good as "Law of the Lawless." Business below average. Too cold. Six reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

The Go-Getter, with T. Roy Barnes.—This is a good picture, but it is two reels too long, thereby making it tiresome and draggy. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Go-Getter, with T. Roy Barnes.—A very good program picture. Barnes made a good impression here. Business good.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Go-Getter, with T. Roy Barnes,—

COMEDY. Scenes from the three new Pathe subjects, "One Spooky Night," "The Bar Fly," and "Tire Trouble."

Pleased a small crowd. Just an ordinary program picture with good theme. Plenty of action in some parts. Eight reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

The World's Applause, with Bebe Daniels.—I showed this to a good crowd and all seemed to like the picture and is the first picture this winter from Paramount that did not show on the wrong side of the ledger. If you have got the people to show to, do not be afraid of this picture. It is a good one. Even if you do have to turn your keys over to Paramount in order to show them. Seven reels.—Don H. Phillips, Film theatre, Craigment, Idaho.—Small town patronage.

Missing Millions, with Alice Brady.—If your house will stand a crook story this might go over, but my patrons, as well as myself, can't see them. I just can't put Alice over, that's all there is to it, and thank Goodness I have run the last one. How do you suppose some of the stars would treat us Jayhawks if we were fortunate enough to go to Follywood like Phil did, after the way we pan some of their pictures? "Missing Millions" did fair first day; poo pooed the second. Six reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Burning Sands, with Milton Sills.—Extra good picture well received. Seven reels. School theatre, Denmark, S. C.—Small town patronage.

The Heart Raider, with Agnes Ayres.—A good picture that will please as a program offering. Ayres is getting to be a favorite here. Business very good.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Java Head, with Leatrice Joy.—Just a fair program picture. Business fair. No opposition.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Java Head, with Leatrice Joy.—This kind of picture makes you wish you were back on the farm. It hurts Melford, Paramount and, last but not least, the exhibitor. Eight reels.—Jos. C. Staak, Royal & Strand theatre, Carroll, Iowa.—General patronage.

Nobody's Money, with Jack Holt.—This is an interesting program picture which holds interest to the end. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Nobody's Money, with Jack Holt.—Good program picture. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Beauty's Worth, with Marion Davies:—This picture will please about 40 per cent in a small town. Personally thought it was very good.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—General patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—Good program picture. Nothing to rave about, but the title is a wonderful drawing card. Big business.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

To Have and to Hold, with Betty Compson.—A good bet that will stand a raise in admission. Eight reels.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

To Have and to Hold, with Betty Compson.—Put this on as benefit for local Parent-Teachers Association. They made a little money and so did we. Patrons were generally pleased. Eight reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

If You Believe It It's So, with Thomas Meighan.—Thomas Meighan always good here. Popular with all classes.—School theatre, Denmark, S. C.—Small town patronage.

The Old Homestead, with Theodore Roberts.—A 100 per cent production. Used this one night to good attendance and it is a money maker if you get behind it. All of my patrons pleased. Print in fine condition. Eight reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Manslaughter, with Thomas Meighan.—Too long. That is the only objection to this picture. The acting is great, the scenery great, and the photography wonderful. If the producers could condense their pictures, make them seven reels at the most, they would be doing the world a favor. Ten reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Is Matrimony a Failure?, with T. Roy Barnes.—I think that it is a failure. Nothing to it but a lot of giggles and laughs; then, when it's all over, you cannot say that you saw much. Six reels. Print in dandy shape, as all of this exchange are. Six reels.—Paul E. Gossett, Pike theatre, Coldwater, Kans.—Small town patronage.

When Knighthood Was In Flower, with Marion Davies.—With a downpour of rain the first night and the thermometer dropping down to six above the second, you can imagine how one feels, and especially when he has on an expensive picture. A week in advance of play date we advertised that the Mary's of the town would be admitted free, also the first twenty-five women would be admitted free. Would you believe me if I told you we grossed $130.00 in spite of this severe weather? Had we not had on this stunt I will venture to say we wouldn't have gotten $15.00 both nights. "When Knighthood Was In Flower" is one of the best pictures we have shown for a long time. Pictures of this kind add prestige. If you haven't played it you should, for it will make you money if bought right.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—If Thomas Meighan never did another good thing in his life this picture will atone for every mean thing he ever did, but I don't think he's capable of anything mean. "Bachelor Daddy" is 100 per cent in entertainment and box office value. It positively gave the best satisfaction

here of anything I have played in years. Not an adverse criticism. The print was not in good condition, but in spite of that the picture was most enthusiastically received. If you have never played this picture, do so by all means. It's old but it's good.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—General patronage.

Pathe

The Call of the Wild, with Buck, the dog.—Very good. It follows the book closely and will please any small town patronage. It drew well for me on Saturday night with eleventh episode of "The Timber Queen." Print in fine condition, thanks to Pathe exchange. Seven reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Call of the Wild, with Buck, the dog.—This picture, while not a positive knockout, pleased and did a very nice business two days in below zero weather. But it sure is hard to get them to disconnect their B batteries these cold nights. Seven reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

The Call of the Wild, with Buck, the dog.—Good picture, well liked. Good attendance. 6,300 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Call of the Wild, with Buck, the dog.—The best drawing picture I have run for two years. Received many favorable comments. Pathe is to be congratulated on this one.—F. H. Siebert, Fordwick M. P. theatre, Fordwick, Va.—General patronage.

The Call of the Wild, with Buck, the dog.—Ran this with "Papyrus vs. Zev" at advanced prices. Everyone said it was fine. Snow scenes are fine and follows the book up to the end. This picture draws them in during bad weather and we made some good money. For the small town this is a 100 per cent picture. Print was extra good. Pathe service is good. Eight reels.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

Safety Last, with Harold Lloyd.—Very good. Rental too high. Film badly cut Business good.—George Vaughan, Grand theatre, Dunville, Ont., Can.—General patronage.

Safety Last, with Harold Lloyd.—No mistake about this being a good one. Pleased most all of them and had them guessing all the way through. Many favorable comments for several days after playing. Rental too high, but made some money at that. I am off of Lloyd till they come to earth with the price. Print in fair shape and all there. Seven reels.—C. H. Bills, Opera House, Lenora, Kan.—Small town patronage.

Safety Last, with Harold Lloyd.—Seven reels of bunk. Too slow up to last reel. Will go over if they like hokum, but not a special in any sense. Pathe will get the receipts anyway, so if your patrons want it, run it. Made a little money at ten and twenty-five cents.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Dr. Jack, with Harold Lloyd—A very good picture, but nothing to rave about. I paid too much for it. Five reels.—Faught & West, Pastime theatre, Miami, Tex.—Small town patronage.

Dr. Jack, with Harold Lloyd.—Almost as good as "Safety Last," and they allowed me to make a little money for myself, but they got some of it back on "Safety Last" and no doubt will get the balance on "Why Worry." Five reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

The House of the Tolling Bell, with May McAvoy.—Exhibitors will find this a very entertaining program picture. Although it was released two or three years ago, film was in very good shape. The picture is just spooky enough to keep one very much interested. Six reels.—L. E. Joppa, Opera Hall, Deerfield, Wis.—General patronage.

Passers-by, with Herbert Rawlinson.—This was the poorest program picture we have received from Pathe and it was not bad at that. Six reels.—L. E. Joppa, Opera Hall, Deerfield, Wis.—General patronage.

The Money Changers, with a special cast.—This is another of Pathe's old releases but quite entertaining. We have had better pictures portraying Chinese opium dens. Six reels.—L. E. Joppa, Opera Hall, Deerfield, Wis.—General patronage.

That Girl Montana, with Blanche Sweet.—This was found to be a fair program picture for us. Six reels.—L. E. Joppa, Opera Hall, Deerfield, Wis.—General patronage.

Playgoers

The Man and the Moment, with a special cast.—A typical Elinor Glyn story that pleased those who braved the rainy day to see it. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Discontented Wives, with J. P. McGowan.—Not much to it. Poor directing. If anyone jumped in river down our way they would be wet when they come out. Five reels.—J. J. Crowell, Star theatre, Middleport, N. Y.—Small town patronage.

Preferred

The Girl Who Came Back, with a special cast.—A well-balanced program picture that will please if you buy it right.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Daughters of the Rich, with a special cast.—Just a fair picture, sold to us as a special at a special price. Took in enough the first night to pay the orchestra. Oh, how it flopped, just as we have on others from this exchange.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

Daughters of the Rich, with a special cast.—Played this one the Sunday and Monday before Christmas to a better crowd than I expected. I booked it at the time I did because I was afraid of it after the comments I had read on it. I do not remember the picture personally, although I saw the most of it, but also do not remember any kicks on it and was satisfied with the results, for I actually did not lose any money on it and was able to charge the show with my salary for those two days, which I am seldom able to do.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Daughters of the Rich, with a special cast.—Very ordinary program picture. No box office value. Fell flat on second night. Six reels.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

Are You a Failure? with a special cast.—Picture good, but business was a failure.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Are You a Failure? with a special cast.—As a special it is a failure. Title is against it, besides. First reels draggy and overdrawn. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Hero, with Gaston Glass.—Could have been better. If "The Hero" had not been crooked the story would have been good.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Thorns and Orange Blossoms, with a special cast.—A very good picture that pleased all. Business fair. Hockey and skating big opposition here now.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Shadows, with Lon Chaney.—Did not draw an average crowd and we were glad of it, as it did not please very many. We would have been better off if we had not run it.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

Selznick

Rupert of Hentzau, with Elaine Hammerstein.—This is a real worth while picture. Very elaborate costumes and settings and a story with a good heart appeal. Would be better if "Prisoner of Zenda" was shown first, as this is a sequel to it. Just broke even, as the weather had been very bad, but everyone well pleased and said so. Played three days. Nine reels.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

Broadway and Home, with Eugene O'Brien.—This proved quite an interesting picture, although we have not had very good success with Select Pictures. Five reels.—L. E. Joppa, Opera Hall, Deedfield, Wis.—General patronage.

Modern Matrimoney, with Owen Moore.—A dandy little comedy-drama. While we took in but $14.00, the weather was unfavorable. The picture should please any audience at regular admission.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Love's Masquerade, with Conway Tearle.—Would have been about average program picture had not so much been cut out. Selznick pictures have no drawing power here.—L. E. Joppa, Opera Hall, Deerfield, Wis.—General patronage.

John Smith, with a special cast.—This is a good feature and should please wherever shown. However, did not draw any crowd for me. I think it has a wrong title. Five reels.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

Pawned, with Tom Moore.—Pleased a small Sunday crowd. Not as big as represented, just a program picture, but if you like Tom it will please. No complaints. Five reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Evidence, with Elaine Hammerstein.—This is a good feature and pleased those who saw it. Nearly new print, but did not draw for me. I cannot understand why I had a small crowd. No opposition. Five reels.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

The Coast of Opportunity, with J. Warren Kerrigan.—This is an extra good program picture. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Shattered Idols, with a special cast.—Beautiful scenery, good story, and well acted.—Legion Movies, Brocket, N. D.—General patronage.

The Prophet's Paradise, with Eugene O'Brien.—A few thought this very good, but the majority did not consider it worth much. We believe it satisfied about 40 per cent. Five reels.—L. E. Joppa, Opera Hall, Deerfield, Wis.—General patronage.

United Artists

Rosita, with Mary Pickford.—A great big splendid picture. Mary wonderful. Finest lighting I ever saw in a picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Richard the Lion Hearted, with Wallace Beery.—Fine picture but does not go over in small town. Eight reels.—Price & Dalrymple, Home theatre, Oblong, Ill.—Small town patronage.

Garrison's Finish, with Jack Pickford.—Simply great. Not a wasted moment in the whole eight reels. Has everything needed to make a thoroughly satisfactory picture. It will stand a raise in admission and no one will kick. The race in the last reel made them yell. A small town can buy these pictures reasonably. Bad roads kept us from making anything. Eight reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

The Girl I Loved, with Charles Ray.—Fine acting and good direction but would not go over in small town. Did not please half of our patrons. Eight reels.—Price & Dalrymple, Home theatre, Oblong, Ill.—Small town patronage.

Tess of the Storm Country, with Mary Pickford.—A very good picture and pleased all who come to see it. When it comes to real acting, little Mary is right there with the goods. Print in No. 1 condition. Ten reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Tess of the Storm Country, with Mary Pickford.—This is a mighty good picture and pleased all. However, had lots of complaints about it being too long. Ten reels is entirely too long for small towns. If they had put the same story in six reels it would have pleased much better. I did not make any money on it. Can't get 'em out these days. Ten reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Douglas Fairbanks in Robin Hood.—Here

is one we bought to build prestige and not to make money. We accomplished both, but the prestige gained was not worth the price. This statement is made in the face of the fact that seldom do we have the percentage of attendance to stop and compliment the picture as they pass out, but then seldom do we have so few in attendance. Which raises the question: Do you really gain prestige by showing some "work of art" or "high brow" feature and getting, maybe, fifteen or twenty people to attend who are not your regular customers and losing around 200 regular patrons when such pictures as "Miracle Man," "Over the Hill" and dozens of others will get all classes and please?—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

The Man Who Played God, with George Arliss.—Did just a trifle under average business but did not regret running it, as it pleased very well. As good a bet as any program that can be bought.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

The Mark of Zorro, with Douglas Fairbanks.—Played as an encore for this particular suburb after it had been played here two years ago. Put it on New Year's day and dug up an old comedy that made Charlie famous, called "A Day's Pleasure," and was entirely satisfied. Made the mistake of running it two days because the price was so high. Buy it right for one day and advertise it big. It will pay you, and you can also pay five dollars more for it than for an ordinary program picture and make money.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Universal

White Tiger, with Priscilla Dean.—A crook melodrama with unusual features. Gave fair satisfaction and drew fair business for three days. "Leather Pushers" helped to draw them in.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Pure Grit, with Roy Stewart.—A fine picture for Saturday. Will please any audience. Good story and the kid and dog are fine in this one. Five reels.—Pace & Bouma, Rialto theatre, Pocahontas, Iowa.—General patronage.

Hook and Ladder, with Hoot Gibson. A very good comedy-drama with Gibson changing from the cowpuncher character to a fireman's role, after arriving in the city with a shipment of range stock. Six reels.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Drifting, with Priscilla Dean.—Not great, but good. Seven reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Wild Party, with Gladys Walton.—Fair program picture. Five reels.—Peck's theatre, LaSalle, Ill. General patronage.

The Love Brand, with Roy Stewart.—A good program picture that seemed to please here. Not a kick on it. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Thrill Chaser, with Hoot Gibson.—If they had started Hoot off as a comedian he would be running Harold and Charley a good race. As it is now, the ladies won't come because they expect it is a Western, and when the men come they are disappointed because it isn't a Western. If you can get 'em in on this you will please 'em, for it is a good picture, full of comedy and good titles. However, what is a producer going to do to please everybody? If he has a good Western star and puts him in five or six Westerns in a row, no matter how good they are, the wise guy critics on the trade papers will give him no credit but will report on them "western stuff," "same old bunk." When we buy a Western star we want him in Westerns and not in "pink tights" or "Chauve Souris." Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

The Near Lady, with Gladys Walton.—A good comedy-drama. The best thing Walton has done for quite a while. She is a wonderful little star but they don't seem to give her the stories. Five reels.—Pace & Bouma, Rialto theatre, Pocahontas, Iowa.—General patronage.

The Near Lady, with Gladys Walton.—

Viola Dana in three scenes from her latest Metro production "The Heart Bandit."

Above the average of the star, with plenty of action and comedy. A type of picture that is well liked in the small town. Ran Baby Peggy in "Tips" with it, making a well-balanced show. Five reels.—C. H. Bills, Opera House, Lenora, Kan.—Small town patronage.

Men in the Raw, with Jack Hoxie. I don't see why so many don't like this one. It is a good comedy and one should take it with a grain of salt, like any picture of this type, but it pleased about all of them, and especially the titles. Hoxie was sure a good liar, and showed his real metal at the showdown. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Six-Fifty, with a special cast. You may think from the title it's a railroad story. It is not. Sold and advertised as a melodrama. It is not. Also, you may invite the family to see this one, as it won't hurt and they'll soon forget what it's all about. Five reels.—F. G. Roberts, Wewoka theatre, Wewoka, Okla. General patronage.

The Ramblin' Kid, with Hoot Gibson.—Now this is worth looking at. Has that "Blinky" thing skinned a mile. Hoot is at his best in this picture. They nearly tore down the house during the race, which was real, and a durn good fight too. Come on with more like it and Hoot will be a favorite here. Six reels.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—From first to last, a series of thrills and laughs. The best one to date that we have had and, where Hoot is most at home, a real Western. Don't be afraid to boost it for your patrons like Westerns. Six reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—Great production, but no business. There is no money in circulation at this season and nothing draws. Six reels.—J. A. Wright, Auditorium theatre, Seaford, Del.—General patronage.

Where Is This West? with Jack Hoxie.—This is a dandy comedy Western. Filled with hokum, but, judging from the laughter, that is what they want. Good action, titles, and everything, but a terribly thin house due to 40 below zero weather. They wouldn't come out to see Pussyfoot Johnson in this kind of weather. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Shadows of the North, with William Desmond.—This was a good program picture. I am well satisfied with Universal's program pictures. We have not had a poor one. The Jewels, however, are not as good as advertised and are not worth the money paid for them.—J. A. Housey, Calhoun theatre, Calhoun, Mo.—Small town patronage.

A Chapter in Her Life, with a special cast.—This is one of the big ten that is a special, but with about as much drawing power as the average program picture. This Pollyana stuff does not get over any more in the small towns. It pleased those that saw it, but business flopped much below average. Should use a good snappy comedy to balance program. Six reels.—C. H. Bills, Opera House, Lenora, Kan.—Small town patronage.

The Red Warning, with Jack Hoxie.—A great improvement over his last two pictures. Should please any Western audience. Universal has been putting out some fine pictures lately and we have been receiving wonderful service from Des Moines exchange. Five reels.—Pace & Bouma, Rialto theatre, Pocahontas, Iowa.—General patronage.

The Red Warning, with Jack Hoxie.—A Western of the hard riding type that Hoxie fits in. Went over in good shape and pleased a good Saturday audience. Used Century comedy, "Spring Fever," with it. Made a well-balanced program. Five reels.—C. H. Bills, Opera House, Lenora, Kan.—Small town patronage.

Pools and Riches, with Herbert Rawlinson.—Very good program picture. Star good. Five reels.—Peck's theatre, LaSalle, Ill.—General patronage.

Blinky, with Hoot Gibson.—Knockout picture. Not a Western but went over just as good. Something new for Gibson. Bought fair. Good business, good picture, good print and paper. Six reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Blinky, with Hoot Gibson.—I am about the same opinion as some of the other exhibitors. If this is a sample of Hoot's wonderful new features, we sure got stung when we gave more money for them. Better put him where he belongs and keep him there, Mr. Laemmle. Six reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—General patronage.

Crossed Wires, with Gladys Walton.—This is a very clever little program picture. About the best to my notion I ever saw Miss Walton play. Holds the interest throughout. Buy it. Five reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y. General patronage.

Crossed Wires, with Gladys Walton.—Fair. A society picture, not as good as "Sawdust," but a good one of its kind. Weather 18 degrees below, so no business. Five reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Crossed Wires, with Gladys Walton.—Fine. Pleased everyone, old and young. Enough Irish humor to make the laughs come.—H. M. Face & Sons, Elmac theatre, Maple Rapids, Mich.—Small town and neighborhood patronage.

Trifling With Honor, with a special cast.—Another interesting Universal Jewel spoiled by the translation of the titles. It is a pity that Universal don't pay more attention to this item. The picture in English is fine and we do not see why same should not go big everywhere. Eight reels.—Cameron & Salas Porras, Circuito Alcazar, Chihuahua, Mex.—General patronage.

Legally Dead, with Milton Sills.—A picture that they'll all like. Ran this picture

same night as best basket ball game of season and had full house. Have had many requests to get second run. That's going some, as this place is wild over basket ball. Five reels.—W. R. Thompson, New Holland theatre, New Holland, Ga.—General patronage.

Legally Dead, with Milton Sills.—Why did they make such cheese with a regular star like Sills? Gruesome and hard for the average person to believe. Business good first night. None second. Print in A1 shape. Six reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Thundering Dawn, with J. Warren Kerrigan.—Story poor and will not please. Typhoon scenes overdone in a mechanical way but saves in a measure the poor story, long drawn out, which does not appeal to the average patron. Called a Jewel but just an ordinary entertainment. Kerrigan registers in the first reel but oh, how he weakens. My patrons could pick a lot of flaws in this and they surely did. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Dead Game, with Hoot Gibson.—Came close to the house record on this. A number of patrons expressed approval, which is unusual in a small town. It's a relief to play a Western now and then, even if no one likes them any more, for it gets away from the hackneyed eternal triangle. Made a nice profit on "Dead Game." Princess theatre, Okolona, Miss.—General patronage.

The Scarlet Car, with Herbert Rawlinson.—A good program picture. Just the right length so you can run a two-reel comedy and have a show that will please. Five reels.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

Gossip, with Gladys Walton.—A real picture that drew a good crowd at twenty and ten cents and sent them out feeling fine. "One of the best pictures you have ever had. I'm glad I came," was the comment. Five reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

The Shock, with Lon Chaney.—A very good program picture, but not a Jewel. Not much to the earthquake. Star is the only thing to play up about this picture.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

The Flirt, with a special cast.—Very good picture. Pleased everybody and drew better second day. Seven reels.—George Vaughn, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Flirt, with Eileen Percy.—Very good picture. Pleased everybody and drew better second day. Seven reels.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Flirt, with Eileen Percy.—Good picture. Played to fair crowd two nights.—J. A. Bailey, Strand theatre, Greensburg, Ind.—General patronage.

Railroaded, with Herbert Rawlinson.—I figure there are eight requirements for a good picture, possibly nine, and this one possessed none of them. Fortunately, the weather was bad and few saw the picture. However, it is not a fair sample of Universal product, for they are about as good as any. Suffered loss on "Railroaded."—Princess theatre, Okolona, Miss.—Small town patronage.

Railroaded, with Herbert Rawlinson.—Not much to this one. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Out of Luck, with Hoot Gibson.—Get it and boost. Tell your people they can laugh and the picture will prove you are right. It's one of the funniest comedy-dramas that we have squirted on the screen in many days.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Out of Luck, with Hoot Gibson.—A dandy comedy-drama but would rather have a Western man in Western features, as people expect to see a Western when they advertise Hoot, Mix, Hoxie or any of the Western boys. Six reels—C. A. Kelley, Rex theatre, Custer City, Okla.—General patronage.

Out of Luck, with Hoot Gibson.—For this kind of a picture, for Hoot to star in, he did good work and pleased all who saw this picture. Some good comedy in this that certainly had them roaring. I am like C. B. Davis of the Norwood theatre, Norwood, Ohio. The boost in prices on Hoot's new pictures is unwarranted, as I am satisfied he will not draw any more attendance on these than his other pictures, so why should we pay any more? Six reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—Lots of action in this and satisfied that Saturday night crowd. Although Hoxie has never been run here before, he got away with a good start.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—It took the country people like magic. A good Western picture. A little different from the usual ones. Plenty of action and will go over big with the audiences, with those that like Westerns. The XIV Century scenes at opening are good and very effective. Five reels.—Mrs. L. M. Huyette, New theatre, Berryville, Va.—Small town patronage.

The Bolted Door, with Frank Mayo.—From the entertainment standpoint, I cannot say much for it. It was the poorest Mayo picture that I have ever run. Very slow and draggy all the way through. Does not please. Five reels.—Paul E. Gossett, Pike theatre, Coldwater, Kan.—Small town patronage.

The Love Letter, with Gladys Walton.—This is about the same or even a little better than this star's regular pictures and she always draws well and pleases for me. She should be one of the favorite stars in the "Herald Only" club contest. Five reels.—C. A. Mendenhall, Star theatre, Oregon, Ill.—Small town patronage.—(**Note:** She is.)

The Love Letter, with Gladys Walton.—Program picture only, but it seemed to please those that saw it. In fact, much better than some of her former pictures. Five reels.—Paul E. Gossett, Pike theatre, Coldwater, Kan.—Small town patronage.

The Love Letter, with Gladys Walton.—Better than we expected. Pleasing little offering featuring a city girl who goes to the country to look up a blacksmith who had written her a love letter. A number of amusing situations develop and, all in all, the production is good as a light comedy-drama offering. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Gentleman From America, with Hoot Gibson.—This is a good comedy-drama and will please most of them. Print not in very good shape. Five reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Burning Words, with Roy Stewart.—Personally I had to entertain a salesman, so did not see the picture myself, but my patrons said it was good and I feel that I must voice their opinion. Five reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—Very good picture that will please 100 per cent. Business good.—George Vaughn, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Kentucky Derby, with Reginald Denny.—A picture which will please at regular admission. Good horse race in last reel, but Denny should have ridden the winner to be the real hero. Six reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—General patronage.

Sawdust, with Gladys Walton.—Pleasing and just a good one of its kind. Star not liked here very much. Only broke even on it, but even then it pleased. Print clear and perfect. Five reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Sawdust, with Gladys Walton.—A very clever and entertaining and interesting little program picture. Much better than the average program picture. I make my reports on a picture without prejudice to any distributor and give each picture credit for what it does for me and I rate this as I do in spite of the fact that this exchange has done more toward breaking me than any other exchange in Dallas. I can't buy them right from Universal. Only have two more to play.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Flame of Life, with Priscilla Dean.—This picture was substituted unavoidably for another one ordered. It is a disagreeable story about disagreeable people, with horrible photography. Even then it was better than the average picture on the market or available for small town. Seven reels.—Princess theatre, Okolona, Miss.—Small town patronage.

Bavu, with a special cast.—Absolutely no good for a small town, but personally I rather liked it. However, it did not please my patrons. Eight reels.—J. A. Housey, Calhount theatre, Calhoun, Mo.—Small town patronage.

Single Handed, with Hoot Gibson.—Punk. If Hoot makes a couple more of this kind, he'd better start saving his money, for he'll be without a job before many more moons. Over five thousand feet of film gone to waste. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Hunting Big Game in Africa, an H. A. Snow production.—This I considered of the best features of its nature. Should please all classes. When showing this feature, it would be a good policy to make a special price to school children, as it is educational as well as instructive. Plenty of comments by those who come for more knowledge. Nine reels.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

A Delicious Little Devil, with Mae Murray.—This picture was substituted for another and was put on cold while I was absent from town. The receipts were ten to fifteen dollars more than anything else, big or little, this winter, and yet I'd played Mae Murray to a "frost" three days before. If you give 'em what they want you don't have to advertise, but I still don't know what they want. Was out of town.—Princess theatre, Oklolona, Miss.—Small town patronage.

The Storm, with House Peters.—Everything to make a good box office attraction. The kind of a feature that should be shown in every theatre. I have no fault to find with this feature. However, I was disappointed, for I only got to show it one day. Films arrived one day late. Should be shown two days in every theatre. Seven reels.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

The Storm, with House Peters.—**I think this is a good feature, as I booked it from reports.** I received a poor print on the first and third reel and ruined the feature, but did not raise admission, so got by. Wrote Universal about it and they booked me with another Jewel in its place. Fair enough, but sure do hate poor prints. It hurts business. Eight reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—General patronage.

Vitagraph

The Man from Brodney's, with a special cast.—This is a real picture. Ran it two nights. First came the cash, and then the compliments. Made good money, in fact we have yet to play a Vitagraph picture without making money. Their product has always gone over big with us and their service has been just as good.—Deitz & Kincaid, Arcade theatre, Hyattsville, Md.—Suburban patronage.

The Leavenworth Case, with Martha Mansfield.—Good program picture, especially if your clientele likes detective stories. Flopped with it, but it was the week before Christmas, so the picture has a good alibi. Six reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

Pioneer Trails, with Cullen Landis.—This picture starts out as though it is going to be a real picture of the pioneer days, but ends as a plain murder story. Can't see how this is as good as "The Covered Wagon," as some reports say. Indian massacre is a tame affair. Seven reels.—Pace & Bouma, Rialto theatre, Pocahontas, Iowa.—General patronage.

Loyal Lives, with Mary Carr.—Nothing very wonderful. May get some money if you succeed in getting a tie-up with the

(Copy of Western Union telegram.)

JUDGMENT OF THE STORM

opened at Empire Theatre last Sunday to absolute capacity despite worst blizzard in years stop unanimous opinion of patrons best picture have had this season give us more like it

—Morris Fitzer—Syracuse, N.Y.

Hot Dog! Right Off The Bat Comes This Telegram!!

—and the picture hasn't hardly started. How many pictures do YOU know of that can pack a theatre in a blizzard? The writer of this advertisement dropped into one of the biggest New York Broadway theatres *on the same evening* that "Judgment of the Storm" opened in Syracuse. Cold wave here also. The New York Broadway house was half empty with a BIG feature running. Yet "Judgment of the Storm" played capacity, with 25 degrees colder, in a town one-tenth of the size of New York. If you want to know more about "JUDGMENT OF THE STORM" book it and count your profits. Watch the trade papers for more announcements.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y. Exchanges Everywhere

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

A Palmer Photo Play

post office. Received a poor print for a week's run. Seven reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

On the Banks of the Wabash, with Mary Carr.—I bought it for a special. Do yourself a favor and lay off this one. Seven reels.—A. L. Picker, Rex theatre, Ironwood, Mich.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Very good picture. Pleased everybody and did good business.—George Vaughn, Grand theatre, Dunnville, Ont., Can.—General patronage.

On the Banks of the Wabash, with Mary Carr.—This is a fine picture and drew like a house afire for us. Would like to have such crowds all the time. Lots of praise.—Nettie M. Sinderson, Mystic theatre, Albion, Ind.—Small town patronage.

On the Banks of the Wabash, with Mary Carr.—Fine picture. Pleased all who saw it. Held our own against strong competition. Seven reels.—Price & Dalrymple, Home theatre, Oblong, Ill.—Small town patronage.

The Midnight Alarm, with Alice Calhoun.—This may be somewhat improbable, but there's lots of action and I'll bet nine out of every ten like it. Cast good. Cullen Landis is great as Chaser.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Midnight Alarm, with Alice Calhoun.—What's gone wrong with Vitagraph? Paper on this one good, but don't play as special. It is a poor program picture. Seven reels.—A. L. Picker, Rex theatre, Ironwood, Mich.—General patronage.

The Midnight Alarm, with Alice Calhoun.—A high-class melodrama with plenty of action and thrills. Pleased our crowd 100 per cent. Vitagraph specials are all good and service to us cannot be beat. Seven reels.—Martin & Stephenson, Patriot theatre, Patriot, Ind.—Small town patronage.

Masters of Men, with Cullen Landis.—One of the very best pictures I have ever seen, run, or heard of. It verifies the multitude of favorable reports it has had. If this picture doesn't make good for you, you surely can't blame it on the picture anyhow. Seven reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

Masters of Men, with Cullen Landis.—A picture no exhibitor can afford to overlook. It is a real one. **Booked this on the strength of the HERALD reports, as I do the most of my pictures.** Fine print.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

A Woman's Sacrifice, with Corinne Griffith.—This picture would have been all right if we had gotten all of it. Vitagraph has been giving us poor service. Five reels.—Kunath & Garbode, Liberty theatre, Shiner, Tex.—General patronage.

Closed Doors, with Alice Calhoun.—This seemed to please everyone. Had good comments. Poor print. Five reels.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

Playing It Wild, with William Duncan.—A sure good Western. It pleased all that saw it. Really better than some of Duncan's pictures and can be bought right. Six reels.—Faught & West, Pastime theatre, Miami, Tex.—General patronage.

The Ninety and Nine, with Colleen Moore.—We paid a special price for this one, but out receipts were also special so we cannot kick. Ran this on a Friday and Saturday at raised admissions and advertised it big with very good results. Our local Presbyterian minister took for his subject "The Ninety and Nine" the following Sunday and we included this in our advertising with his permission, which helped quite a lot.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

The Ninety and Nine, with Colleen Moore. Fine. You can go the limit on this one. They came out telling me what a good show it was. Second run on this one, to a very poor business, account of zero weather. This will make a good Sunday's picture. Play it strong with the ladies.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

A Man of Might, with William Duncan.—This is just like all of Duncan's pictures, good. Especially for small town patronage. You cannot go wrong on this one. Book it. Five reels.—Faught & West, Pastime theatre, Miami, Tex.—Small town patronage.

COMEDY. Pal, the dog star, plays many ingenious parts in his latest Century comedy, "The Rich Pup." This is a January release by Universal, which distributes Century comedies.

The Scarab Ring, with Alice Joyce.—Very well liked program. Many very favorable comments from our patrons.—Legion Movies, Brocket, N. D.—General patronage.

A Front Page Story, with a special cast.—First-rate comedy-drama which will please after you get them in. Needs some extra effort to get them in but the picture won't disappoint. Six reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

A Girl's Desire, with Alice Calhoun.—This is not the picture I thought it to be. Patrons did not like it and censured me for boosting it. Six reels.—Faught & West, Pastime theatre, Miami, Tex.—Small town patronage.

The Fighting Guide, with William Duncan.—A good program. Considerable comedy.—Legion Movies, Brocket, N. Dak.—General patronage.

Dead Men Tell No Tales, with a special cast.—Fairly good show.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

When Danger Smiles, with William Duncan.—This one better than some of Duncan's other picture.—W. E. Patterson, Princess theatre, Hettick, Ill.—Small town patronage.

Trumpet Island, with a special cast.—A good picture which is a little above the program type. Pleased the most of them. Seven reels.—C. H. Bills, Opera House, Lenora, Kan.—Small town patronage.

The Silver Car, with Earle Williams.—This is a good program picture. Film in good condition.—W. E. Patterson, Princess theatre, Hettick, Ill.—Rural patronage.

Warner Brothers

Marriage Morals, with Tom Moore.—Another mistake by Will Nigh. If you run it, run it fast. Big sets but draggy and disconnected. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Gold Diggers, with Hope Hampton.—A great comedy-drama that will please them anywhere. Spicy? Well, a little but if you can't get by with this and make friends, better quit. Only now and then a real comedy like this.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Tiger Rose, with Lenore Ulric.—Just a mounted police story, well made, with a star who means nothing at the box office. She may be fine on the stage, but not under the camera. Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Little Johnny Jones, with Johnny Hines.—Gave very good satisfaction, but did no more than average business.—P. R. Matson, Crystal theatre, Flaudreau, S. D.—General patronage.

Little Johnny Jones, with Johnny Hines.—This picture pleased about as well as anything we have played lately. Hokum well done and just what the people are looking for. A race that's a knockout. Comedy galore and guaranteed to please.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Country Kid, with Wesley Barry.—This is not Freckles' best but seemed to please. Two days to good business. Wesley is well liked here and I made some money on this one.—Juanita Smith, A-Muse-U theatre, Cordell, Okla.—Small town patronage.

Where the North Begins, with Rin-Tin-Tin.—Some picture. Rin-Tin-Tin is the best dog of them all. They all love him the minute he appears. Story, of course, regular Northern story, but a great picture. Get behind this and make friends.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Little Church Around the Corner, with a special cast.—Great picture with a punch. Fits all classes of people. Had good attendance in spite of bad weather and made little money. No exhibitor can go wrong on it. Six reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Beautiful and Damned, with Marie Prevost.—A dandy picture that will please the mapority. The elimination of about fifty feet of the dance put on by Marie when two gentlemen callers are present would remove very much food for the reformers. Cut this scene out and you can present a feature that is hard to beat.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Heroes of the Street, with Wesley Barry.—Fair picture and liked by all that saw it, but nothing extra. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Rags to Riches, with Wesley Barry.—Went over very well, although Freckles is not a drawing power here.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Main Street, with Monte Blue.—A good picture, but not like the book. Some that read the book were disappointed. Did fine business on a two-day run. Ten reels.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

Main Street, with Monte Blue.—Not in a class with "Brass," but much above average in pictures and drawing power.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Brass, with Monte Blue.—Ran this Christmas week and did biggest business of any Christmas week in ten years. It pleased the patrons and the patrons pleased me.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Brass, with Monte Blue.—Very, very fine.

Characterizations splendid, especially Irene Rich. Drawn out too long, however, and does not carry quite enough comedy. This is important in any picture and an analysis of pictures played during a period of years shows that patrons like best the pictures that are balanced with plenty of humorous situations. Producers may not realize this but the box office does. Title was against this and business was poor. Nine reels.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

Brass, with Monte Blue.—Here is a real picture, and it is one that you can get behind and make an awful noise about, and it will back you up. The old mistake I made is that I had it for one day only, and if there ever was a two-day picture, it is this one. Poor print from the St. Louis Film Exchange at St. Louis. Nine reels. —Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

State Rights

Forgive and Forget (C. C. B.), with a special cast.—We played this one in connection with a home talent show and above five hundred people witnessed this one. I had at least twenty-five people stop me and say how much they had enjoyed the picture. I saw part of it and could tell by that that it was a good one. Print in perfect condition. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Broadway Gold (Truart), with a special cast.—Good and pleased audience.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

East Side, West Side (Principal), with a special cast.—A story which serves a much-needed object lesson to girls who lose faith in themselves and who lose faith in the goodness of the world. A good clean picture that should please all classes. Holds interest from start to final fade out. Stars, Kenneth Harlan, Eileen Percy and Wally Van. Six reels.—Mrs. L. M. Huyette, New theatre, Berryville, Va.—Small town patronage.

Spawn of the Desert (Arrow), with William Fairbanks.—A fair program picture. Nothing to rave about. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Luck (Burr), with Johnnie Hines.—Say, here is a real picture. Hines is a real actor for this type and the stuff is all new and upto date. We have never seen a poor Hines picture yet. Big cast of well known actors that fit their parts well. Priced reasonably. Fair print. Six reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Luck (Burr), with Johnny Hines.—While this is very good comedy, we feel that the star tries to outdo himself too much. Not as good as his previous ones, but fairly good entertainment. Six reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Environment (Principal), with Milton Sills.—Good. A picture that can be seen by anyone and that should be seen by everybody. Our patrons well pleased. Is it not sufficient?—Calderon & Salas Porras, Circuito Alcazar, Chihuahua, Mex.—General patronage.

Environment (Principal), with Milton Sills.—Very entertaining and pleasing program picture. Good stars. Did not draw any business. Six reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Has the World Gone Mad? (Equity), with a special cast.—Nothing to this. Not so bad and not so good. Better not buy it. It was all so unnecessary that you can't help but wonder why they make such pictures. Personally, I would call it punk.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich. —General patronage.

Has the World Gone Mad? (Equity), with a special cast.—This reminds you of the crazy pictures of several years ago and in many instances is not as good. In this we have an exponent of the foolish extremes to which producers went during this past year in choosing worthless story material and then spending huge sums of money expecting that the public would swallow anything. Paid a special price but worth only one dollar per reel in any house. Very poor business and rotten satisfaction. Six reels.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

The Vengeance of Pierre (Independent), with Lester Cuneo.—A good action drama of the Canadian North. Tells a consistent tale and gives Cuneo a great part as a strong man. Pleased a big crowd on a one-day showing. Five reels.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Vengeance of Pierre (Independent), with Lester Cuneo.—We have had considerable better North woods pictures, although it's just passable.—L. E. Joppa, Opera Hall theatre, Deerfield, Wis.—General patronage.

Sure Fire Flint (Burr), with Johnny Hines. This certainly is a sure fire, and undoubtedly no more appropriate name could have been selected for this excellent film. If your patrons have the sense of humor, don't miss it. Our clientele was delighted and in constant hilarity. The translation of titles had much to do also for the success of this film. Eight reels. —Calderon & Salas Porras, Circuito Alcazar, Chihuahua, Mex.—General patronage.

Wolves of the Border (Goldstone), with Franklyn Farnum.—This is a very good Western. Story and acting is absolutely O. K. "Auntie" and "Skeeter" courtship is rich comedy that gets the laughs. Photography could not be improved upon. Five reels. Town of 2,800.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla. —Small town patronage.

The Lone Wagon (Sanford), with Vivian Rich.—Program picture. Story very weak. You can get by if they like Indian pictures, but be sure and put a good two-reel comedy with it. It's in five big reels. We did a poor business, account of zero weather, two days.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

The Cub Reporter (Goldstone), with Richard Talmadge.—Talmadge pictures go well here, but seldom, if ever, do we get all of it. Star well liked here. Five reels. —Kunath & Garbade, Liberty theatre, Shiner, Tex.—General patronage.

The Dempsey-Firpo Fight.—Very good. Cleaned up on this.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Out of the Dust (McCarthy), with a specitl cast.—Here's the way the report heading should be answered: Title: "Out of the June"; star: "none"; reels: "part of each of seven; producer: "unknown"; clientele: "none, if I show another like this." Everything was against this. Scenes laid fifty years ago and those old-time costumes do not please. Photography very bad. Film cut and slashed to pieces. If you looked fast enough you could see the titles flash by. It will take my house thirty days to get over it. Guess the operator will report Monday. Seven reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

The Isle of Love (Herald), with Julian Eltinge.—The rottenest piece of drivel I ever stacked up against. So rotten we shelved it and bought another picture for our second night. Steel clear of this one, boys, or you will be sorry; 4½ reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Honeymoon Ranch (Lubin), with a special cast.—This is a good picture, but film I got was shot to pieces. Many of patrons wanted to know, "Well, when are you going to show the rest of it?" Five reels.—Faught & West, Pastime theatre, Miami, Tex.—Small town patronage.

Out to Win (English Production), with a special cast.—Very good picture. Will please. Photography and direction good. Business average.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Dangerous Path (Arrow), with Neva Gerber.—Oh, boy, some picture. Five reels. —G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Hell's Half Acre (Tri.), with William S. Hart.—"Hell's Hinges" stewed and warmed over, making a fair picture, except that it showed its age. Seemed to please, but not near so good as the later type of Westerns. No comedy relief and that is what is needed in pictures now. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Trapped in the Air (W. P. E. C.), with Lester Cuneo.—Planty of action. Featuring a band of Air Pirates in the West. Some good scenery, some fighting and a little love scene. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D. —General patronage.

The Prodigal Son (English Production), with a special cast.—Very good picture. Photography, etc., very good for an English picture. Business average.—Geo. Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Two-Fisted Jefferson (Arrow), with Jack Hoxie.—A good little Western. Will please if your patrons like Westerns. Five reels —J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Temporary Marriage (Renown), with Mildred Davis.—Just an ordinary picture sold as a special. Good cast, acting, direction and photography, but just doesn't register. You've seem them, lots of them, and the next day you don't remember what they were all about. A "high pressure" salesman is the best warning I know of—from here on out, I'm not in the market for their product. Seven reels.—Leslie J. Trevor, Opera House, Aledo, Ill.—Small town patronage.

The Sporting Earl (English Production), with a special cast.—Fair picture, but English pictures don't draw my patrons.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Witch's Lure (Advance), with Ed Coxen.—A dandy picture with some good stunts in the last reel. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Roy Roy (English Production), with a special cast.—Good picture. Photography and detail good. Average business, plus all the Scotch in town (not whiskey).—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Crow's Nest (Arrow), with Jack Hoxie.—Good program picture. Pleased 90 per cent. Used this on family night. Five reels.—W. E. Patterson, Princess theatre, Hettick, Ill.—Rural patronage.

Partners of the Sunset (Lubin), with Allene Ray.—Miss Ray is a little beauty and delivers the goods. Good for any theatre that runs five reel Western features. Five reels; good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Fighting On (Tri), with William S. Hart. —Good clear reissue of "The Primal Lure." Makes a dandy Saturday picture. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Avenger (Aywon), with Big Boy Williams.—A very good Western that drew a fair crowd. $1,000 Reward," played a few weeks ago, has hurt this star's drawing power with me. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Unknown (Goldstone), with Richard Talmadge.—Excellent entertainment. Believe there is as much action in this five-reel offering as there is any six reels of "Robin Hood." All the difference between "Robin Hood" and this is the price and the big sets. If you have not played it, book it and you will not regret it. Five reels.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

The Unknown (Goldstone), with Richard Talmadge.—One of this star's best pictures. Print was in good shape for Enterprise. Only about one-fourth of this picture was gone. As a rule, the print is cut so bad we only get half of the picture, so taking that into consideration, the print on "The Unknown" was good. People went home after the show without a headache this time, as they did not have to use their brains so much in trying to follow the part that was cut out. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

South of Northern Lights (Steiner), with

(Continued on page 78)

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Neal Hart.—A splendid and beautiful picture. You won't go wrong to book this one. Not a kick on this one. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Serials

The Ghost City (Universal), with Pete Morrison.—The first three episodes and going fine. We advertised Pete Morrison as the king of the horsemen. Our boys like him and that accounts for the box office receipts greatly. In fact, the serial is good if it keeps as it started.—Cameron & Salas Porras, Circuito Alcazar, Chihuahua, Mex.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—I have played the seventh chapter and it's still running good. My crowd is small since we have a basket ball game on the same night. We also run Leo Maloney and one-reel comedy, which makes a good program.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

The Steel Trail (Universal), with William Duncan.—As all the Duncan serials, very good. Lots of pep. New things which please young and old. We run these serials in our suburb houses with success. Certainly a paying proposition. Fifteen episodes.—Cameron & Salas Porras, Circuito Alcazar, Chihuahua, Mex.—General patronage.

The Steel Trail (Universal), with William Duncan.—Am running episode four now and can say that as far as it has gone it is the best serial I have ever run. The star sure pulls them in. It's a treat to run a chapter play of this kind. Two reels.—Peck's theatre, LaSalle, Ill.—General patronage.

The Timber Queen, with Ruth Roland.—A good serial, boys. I am on the eleventh episode and holding up fine. It is the best I ever saw. Ruth sure deserves credit by her daring acting and it gets them in for me. We run it with a good feature on Saturdays. Personally, consider it great. Print in good condition. Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Timber Queen (Pathe), with Ruth Roland.—I am on the fourth episode, holding up good. I put the admission to ten cents the first night and had a full house and they are still coming. I ran it with a Hal Roach comedy and a three-reel playlet. It makes a six-reel show.—B. E. Clements, Strand theatre, Eaton, Ind.—General patronage.

Short Subjects

Aesop's Fables (Pathe).—Always am glad when these arrive, for they please all.—Faught & West, Pastime theatre, Miami, Tex.—Small town patronage.

Cameo Comedies (Educational).—Positively the best single reel comedies on the market.—Jos. G. Staak, Royal and Strand theatre, Carroll, Iowa.—General patronage.

Capitol Comedies (Goldwyn).—Bought five of these and afterwards were scared to death, as we could not find even one review, good or bad, on them, but they all turned out to be very good. Two reels.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

Century Comedies (Universal).—We are using these on Saturday nights with a Universal feature and, while some are not as goods as others, on the whole they give good satisfaction and have solved for us the problem of what to use for Saturday comedies. Their batting average is as good if not better than the usual run of comedy stuff. Two reels.—Clyde Allen, Casino theatre, Antwerp, N. Y.—Neighborhood patronage.

Educational Comedies.—As a whole I think that these please the most of them. Hamlin and Conley especially clever. Use them every week.—Paul E. Gossett, Pike theatre, Coldwater, Kan.—Small town patronage.

Felix the Cat Cartoons (Sullivan).—Very good cartoons that please. One reel.—C. A. Mendenhall, Star theatre, Oregon, Ill.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Just finished the second series. They sure brought in the business for me. Some one reported that the way the first series ended will hurt the second series. I did not think so and booked the second to follow the first. Showed this to one-third more admissions than the first. Give us more like this.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

COMEDY. Scenes from the new Educational comedy, "One Night It Rained," featuring Ned Sparks, Harry Tighe and Doris Dean.

Fighting Blood (F. B. O.), with George O'Hara.—Have shown five of the first series and think they are good and people keep asking when the next one will be shown. Lots of comedy as well as the fights and a romance. Two reels.—Nettie M. Sinderson, Mystic theatre, Albion, Ind.—Small town patronage.

Fox News.—I have been showing these for some time and stopped for a few weeks and was surprised at the number that asked why I was not showing them, in spite of the fact that I was showing two-reel comedy and seven and eight reel features. One reel.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Fun from the Press (Hodkinson). We Cancelled our contract at the earliest possible moment. They may be all right but believe a News Reel is better for the same money. One reel.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

Hallroom Boys Comedies (E. B. C.)—Good if you get news prints. Ours came from the junk man. Watch when you buy these. Two reels.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

The Leather Pushers (Universal), with Reginald Denny. Very good entertainment for men; not much for women. Print in good shape. Two reels. P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—Round 1. Very much disappointed with first round. Very poor print. Every two feet a patch. Not half as good as "Fighting Blood." Two reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Our Gang Comedies (Pathe).—These are all good and I'm sure that they pull business. The price is too high, but Pathe is reasonable with some of their product so the average is fair. Pathe, Chicago branch, service and courteous treatment is above the average and deserving of reciprocation. Two reels.—Leslie J. Trevor, Opera House, Aledo, Ill.—Small town patronage.

Our Gang Comedies (Pathe).—These comedies sure bring in kids. They are also well liked by the grownups. Seem to please all.—Juanita Smith, A-Muse-U theatre, Cordell, Okla.—Small town patronage.

Pathe News.—Very good. We are using Pathe News and consider it a fine reel of entertainment. It is educational and interesting. Good for small towns. Prints always in good condition. Nos. 90 and 92 exceptionally good.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Pathe Playlets (Pathe).—We killed our Tuesday business for two months by running two of these together with other short subjects. They may be good, but impress upon your patrons' minds that there is only three reels and do not let them expect to se a regular show. The photos, etc., are misleading in this respect.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

The Agent (Vitagraph), with Larry Semon.—This is a good two-reel comedy and will please most any audience. Print in good shape. Two reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

All Wet (Fox), with Al St. John.—As usual with Al St. John, this was good. The laughs they laugh are long and loud. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Apple Sause (Fox), a Sunshine Comedy.—A very good comedy for being a Sunshine. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Arabia's Last Alarm (Fox), Imperial Comedy.—This comedy is a riot. One of best we have ever seen. Went over like a house afire and even drew mention from the newspaper critics. It has to be some comedy to do that here. Two reels.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Back Fire (Educational).—One of the best comedies we have seen in a blue moon. Action centers around auto race and it certainly made them laugh. Two reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Back to the Woods (Educational), a Christie comedy with Neal Burns.—This is a fair comedy. Some good laughs but too few. Not as good as average.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Bakery (Vitagraph), with Larry Semon.—I find all the Semons very good. You can't afford to pass them up. Two reels.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

The Barnyard (Vitagraph), with Larry Semon.—This is what you would call good stuff. Quite an improvement over the last few we have had. Two reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

The Bell Hop (Vitagraph), with Larry Semon. — Old fashioned slapstick that tickles the kids. A Semon now and then is good for us all.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

The Big Show (Pathe), with Our Gang.—Fairly good comedy, but had better from Our Gang. Will please those who like the kids. Two reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

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Buddy Messenger.—A comedy that will go over with any audience. Two reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

Cold Feet (Educational).—Some pretty snow scenes, but not much as a comedy. Not a good laugh in it. Two reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Columbus (Pathe).—Gave special matinee for school and brought them in without cooperation of teachers. Children praised it, which is something unusual here for this class of entertainment. So it must be good. Personally thought it best educational released to date. Four reels.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—General patronage.

A Corn Fed Sleuth (Universal), with William Earle.—This is the best Century Comedy I have run for some time. Two reels.—Peck's theatre, La Salle, Ill.—General patronage.

The Cure (Essanay), with Charles Chaplin.—A reissue of one of the old two reel Mutuals that was new to our popular house crowd and they ate it up like a new one. In fact, went better than one or two of the last ones. Was new to the young people and those who saw it years ago got another laugh out of it. Brought an increase of business from young and old. Looks like a good bet to run all of these again in a popular priced house. Two reels.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Darkest Hour (Pathe), with Spat Family.—Chock full of laughs. Hal Roach knows how to make comedies. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Day Dreams (First National), with Buster Keaton.—This is the first Keaton I have used for over a year. He is just as good as he ever was. This one was O. K. Three reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Don't Flirt (Pathe).—One of the Dippy Doo Dads. Very original, entertaining and really the animals are better comedians than certain humans who think they are funny. One reel.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

Dumb Waiters (C. B. C.), with the Hallroom Boys.—Passable. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Elite of Hollywood (Selznick).—This is the first of this series used and I am reporting immediately. Cast not suitable for the parts they attempt to portray. Slapstick silly and overdrawn. One or two situations vulgar because of crude acting. Attempted wit of sub-titles falls flat. Only expression of audience was a sigh of relief when it was over. Advise exhibitors who have not bought to wait for further reports from those who have. Two reels.—Leslie J. Trevor, Opera House, Aledo, Ill.—Small town patronage.

The Fire Fighters (Pathe), with Our Gang.—This is another good Our Gang comedy and one of the best. Two reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Frozen Love (Pathe), with Stan Laurel.—One good comedy. Proved it every day for a week, so know it is good. Two reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

Girls and Records (Pathe).—Another Grantland Rice Sportlight that rings the bell. This is fresh newsy stuff that interests both old and young and the titles are humorous enough to get the laughs. This one is especially good. One reel.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

Help One Another (Pathe).—Not much comedy in this to smile over. Two reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

His Historic Past (Tri.), with Charles Chaplin.—With pictures of this kind it is a wonder that Chaplin has anything but a past. New sub-titles supposed to be clever, but just a bunch of vulgar junk. Whoever wrote them ought to be digging ditches. There is absolutely no excuse or reason for the reissue of these old jokes, and they call them "Old Masterpieces in a new Frame." Better turn such pictures to the wall. Two reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Horse Shoes (Vitagraph), with Larry Semon.—Good comedy. Larry sure makes them laugh. Two reels.—Jos. C. Staak, Royal & Strand theatre, Carroll, Iowa.—General patronage.

The Jazz Bug (Universal).—Fair. Nothing to rave over. One reel.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Lodge Night (Pathe), with Our Gang.—About the poorest Gang we have had. Not much to this one. The rest have been O. K. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Midnight Cabaret (Vitagraph), with Larry Semon.—A typical Semon slapstick comedy. Lots of jumping around. Two reels.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage

The Midnight Cabaret, with Larry Semon.

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—Another one of Larry's good ones. If you want to hear 'em shout, just wait until they see the frog climb down the fat dame's back. Some noise. Two reels. —Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Monkeying Around (C. B. C.), with the Hallroom Boys.—The monkey (the real one I mean) good; six laughs to one that the other two got. Fair for the Hallroom Boys. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

My Friend (Educational), with Lloyd Hamilton.—Good comedy. In spots. Parts of it silly. Have had better Hamilton comedies than this one. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

My Mistake (C. B. C.), with Hallroom Boys.—A usual Percy and Ferdie comedy. Better than some. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can. General patronage.

Nobody's Darling (Universal), with Baby Peggy.—A real good comedy in which Peggy is at her best. Pleased our folks well. Two reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Oh Sister (Educatioanl), a Cameo comedy. —Pretty weak comedy, for Educational, but then they cannot all be winners.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Oh What a Day (Universal), a Gump comedy.—Very good comedy and well liked. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

An Old Sea Dog (Pathe), with Snub Pollard.—A poor comedy for Snub, although a few seemed to like it. Nothing to it. Two reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

The Pest of the Storm Country (Educational), with Louise Fazenda.—If you want fun, run Educational comedies. They all please. Print always good. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala. —General patronage.

The Pill Pounder (Hodkinson), with Charles Murray.—A good comedy and Murray's comedies are all good. Two reels. —W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

A Quiet Street (Pathe), with Our Gang. —Good clean entertainment. Film in good condition. These come next to the Lloyds in the opinion of our patrons. Price too high for small towns. Two reels.—Hammond theatre, Hammond, Wis.—Small town patronage.

A Regular Boy (Universal), with Buddy Messinger.—This is the best one of Buddy yet. Plenty of laughs. Real funny, and that's what they want. Two reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Rob 'em Good (Metro), with Bull Montana.—Too long, too silly, too much slapstick. Some laughs, but not many. Three reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Rolling Home (Federated), with Joe Rock.—Plenty of laughs. Seemed to please 75 per cent. Print new, good as can be expceted. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Soiler (Pathe), with Stan Laurel.—A good action comedy. A burlesque on "The Spoilers." All fighting. Two reels. —Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

The Speeder (Educational), with Lloyd Hamilton.—Here is a comedy. Hamilton is one of the best comedians on the screen today. Educational comedies are all good. Two reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Skipper's Policy (Educational), with Dan Mason.—The poorest Educational I ever saw. Nothing to it. Two reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Steeple Chaser (Educational), a Mermaid Comedy.—A very good comedy that will please all.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patroange.

Telephone and Trouble (Paramount).—No one will hurt themselves laughing at this. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Three Gun Man (Fox), a Sunshine Comedy.—Another Sunshine, too blame foolish to be funny and the actors act like amateurs. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Tire Trouble (Pathe).—A real comedy that brought many laughs. Two reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Traffic (Educational), with Jimmy Adams. —Oh boy, some comedy. One reel.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

A Tropical Romeo (Fox), with Al St. John.—Bought this for a comedy but got stung. If there is a laugh in it I failed to see it. Fox ought to label this a comedy so patrons would know what they were supposed to see. It's punk. Lay off. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Two Wagons—Both Covered (Pathe), with Will Rogers.—Ran it a week and am still wondering why they called it a comedy. I suppose because it is in two reels.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

Uncensored Movies (Pathe), with Will Rogers.—Bad taste left by other so-called Rogers comedies fades away when you see this one. First Rogers comedy to get a laugh from my hard boiled congregation. Burlesque on some of leading stars. Can't go wrong on this one. Second reel rather slow and titles poor. Two reels.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—General patronage.

An Unreal News Reel (Fox).—A burlesque on the news reel that "Sees all, knows all." News incidents burlesqued. No plot or story much, but the kids liked it. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Watchdog (Pathe), a Dippy-doo-dad. —These are good for a lot of laughs any time. One reel.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Why Elephants Leave Home (Pathe).—A good instructive and entertaining picture. Photography excellent.—School theatre, Denmark, S. C.—Small town patronage.

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

EQUIPMENT WANTED

WANTED: 500 chairs, screen, dimmers, Mazda outfit, transverter, cooling system. Condition must be good. Idle Hour Theatre, St. Charles, Ill.

THEATRE WANTED

WANTED: To buy or lease theatre in town of not less than 1500 population. Give complete information in first letter. Rozora Theatre Company, Cloquet, Minn.

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FOR SALE: Simplex, motor drive; Inductor, Set Stage Scenery, Silver Screen, Ticket Chopper, Electric Fans. Bargain. Ridgely Playhouse, Ridgely, Maryland.

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THEATRE CONSTRUCTION AND EQUIPMENT

Many Installations of Vallen Machines Made

Business is good, if you should ask E. J. Vallen of E. J. Vallen Electrical Company, Akron, O., manufacturers of the Vallen automatic curtain machine. As evidence of this Mr. Vallen points to some recent installations which includes the equipping of the Strand Theatre, Johnstown, Pa., where the Vallen machine was installed by Hollis, Smith, Morton Company of Pittsburgh.

Other recent Vallen installations are at the First Baptist Church, Dayton, O., sold through Rike-Kumler Company, Dayton, and specified by Architects Schenck & Williams of Dayton; D. & R. theatres, Aberdeen, Washington, sold through the Theatre Equipment Company of Seattle and B. F. Shearer, Inc., Seattle, Washington for a theatre owned by that company at Portland, Ore.

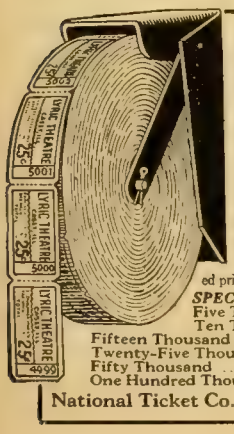
Frank Adam Company Opens N. Y. Office

Announcement is made by the Frank Adam Electric Company, St. Louis, of the appointment of Joseph Mann as representative of the company in the New York office, 116 West Twenty-second Street.

Mr. Mann has been associated with the home organization in St. Louis for more than fifteen years, both in sales and production work, thus giving him an intimate knowledge of the firm's product which will enable the New York office to render efficient and valuable service to those desiring information on panel boards or switchboards.

Opens Supply House

A new theatre supply house has been opened in the Masonic Temple Building, Enid, Okla., carrying a complete line of theatre supplies and which is under the management of Wesley Trout.



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Growth of Cinema Popularity Reflected in the Mark Strand

APRIL of this year will mark the passing of a decade of a brand of entertainment that has reached out over the world and has surpassed all other entertainments in popularity. Analytically, the motion picture theatre has the contributing elements of a number of arts which have always appealed to various classes, that is why, as a whole, it can appeal to all: its screen combines plastic settings with acting and sometimes adds the colors of portraiture, all of which are included in "cineplastics," a word especially coined by Elie Faure in The Freeman; and back of its proscenium arch it must combine the highest of vocal and instrumental music with a luxurious stagecraft that will also admit of the ever classical ballet. Its auditorium and lobby, too, bespeak pretentiousness suggestive of a fine arts exhibit. But withal the motion picture theatre is outgrowing its initial artistic capacity. Though fundamentally a scientific product, it assumes an artistic semblance peculiar to itself. None has better realized this than Joseph Plunkett, managing director of the Mark Strand, New York City. Feeling the great need of a newer motion picture theatre, he underwent endless difficulties just before Christmas to recreate the Mark Strand, one of the first motion picture palaces.

* * *

It is something to look back on a description of one of the first "movie" houses of the world and quite another thing to peruse the tales of its wonders which many a fine writer has since set down. But in the standards of judgement retrospect is essential, and we hereby quote Charles Henry Meltzer, who on April 26, 1914, wrote:

"The moving picture craze is still in its green youth. And yet they are trying to uplift the 'movie' stage. 'Trying,' indeed, is hardly the right word. For they have done the trick already at the Strand. Beside uplifting the Strand stage in a literal sense, the management of the vast and handsome theatre which has replaced the Brewster building has uplifted a good orchestra. While the film-actors on the curtain play exciting scenes (sparing nothing of their at times blood-curdling interest), a group of real musicians, thirty strong, sits on the stage and charms one's ears with excellent music.

What would the same writer say to-day were he to witness the improvements that ten years have wrought? Judging from his following comments one suspects that he would easily be inspired to write a whole and engrossing book relative to the evolution of the motion picture theatre:

* * *

"If you should drop in at the Strand some night you would feel the difference that it makes to your enjoyment. It makes the same difference that exists between seeing a play in a mere barn and watching it in an attractive drawing room. It has a mellowing and refining influence. To watch a photoplay while a cracked piano or pianola ground out sounds, might seem amusing. To look on and drink in good music while you eat your drama puts luxury into your pleasure.

"I half suspect that, before long, we shall find the management of the Strand taking a plunge into grand opera, in some form. With that excellent orchestra and the satisfying acoustics of the house, nothing would be more natural than to see the Strand converted into a popular—perhaps even a fashionable—competitor of the Metropolitan. A year ago, before the house was built, there were rumors that the Chicago Opera Company had serious thoughts of leasing the Strand. If the final rupture between that company and the Metropolitan should come, who knows?"

The Mark Strand did present grand opera in various forms and hopes to do so again.

* * *

"And, as a stepping stone, perhaps we shall get opera as a motion picture show, with gramophone singers and the real flesh and blood musicians? I am only guessing. But it would be a treat to see the presentations of Lina Cavalieri, and Lucien Muratore, on the curtain while some perfected talking machine allowed us the illusion of hearing them in the impassioned and gracious love music of Massenet's 'Manon'."

The writer guessed in the right direction, for the talking pictures and the singing, too, are nearing perfection rapidly.

"With an orchestra as good as that now playing at the Strand it should be easy to bridge over deeper gulfs than those dividing genuine art from the strange modern and magical make-believe of the moving picture stage.

"There are more ways than one of uplifting the public taste; and the good music which the management of the Strand has provided to assist in making its entertainements 'consistent with the dignity of American manhood' (I quote from the program) will lend dignity and beauty to the 'movies'."

* * *

It is evident that the Mark Strand, with its good music, urge the production of classical pictures to match. To further sublimate its own form of entertainment it has utilized invention and transformed itself to accomodate greater things. And from its own advancement may come unique motion picture and musical achievements, believes Joseph Plunkett now as he did years ago.

AVAILABLE ATTRACTIONS

ASSOCIATED EXHIBITORS

COURTSHIP OF MYLES STANDISH, THE, Charles Ray, Enid Bennett, Joseph Downing, Sam DeGrasse, 9. Picturization of Longfellow's poem by same title. Dir. Frederic Sullivan. Rev. 10/10/23.

DAVID COPPERFIELD, Buddy Martin, Karen Winther, 7. Picturization of Charles Dickens novel of same title. Dir. A. W. Sandberg. Pro. Nordisk. Rev. 10/27/23.

EXTRA GIRL, THE, Mabel Normand, Ralph Graves, George Nichols, Anna Hernandez, 7. Film studio comedy-drama. Dir. F. Richard Jones. Pro. Mack Sennett. Rev. 12/8/23. Rep. 1/5/24.

FOOLISH PARENTS, Cecilia St. John, Marjorie Bannerman, 6. Domestic drama. Au. I. A. R. Wylie. Dir. Frank Crane. Rev. 11/24/23.

GOING UP, Douglas MacLean, Hallam Cooley, Marjorie Daw, Edna Murphy, 7. Airplane comedy. Au. James H. Montgomery. Dir. Lloyd Ingraham. Rev. 10/20/23. Rep. 11/17/23.

MIRACLE MAKERS, THE, George Walsh, Edith Yorke, Richard Headrick, Mitchell Lewis, Leah Baird, 6. Melodrama based on smuggling. Au. Leah Baird. Rev. 12/1/23.

TEA—WITH A KICK, Doris May, Creighton Hale, Ralph Lewis, Rosemary Theby, Stuart Holmes, 6. Light comedy. Au. Victor Hugo Halperin. Dir. Erie C. Kenton. Rev. 9/22/23. Rep. 10/7/23.

WHY WORRY, Harold Lloyd, Jobyna Ralston, 7. Skyscraper comedy. Dir. Fred Newmeyer and Sam Taylor. Pro. Hal Roach. Rev. 9/22/23. Rep. 10/7/23.

FILM BOOKING OFFICES

ALIMONY, Warner Baxter, Grace Darmond, Jackie Saunders, 7. Domestic drama. Au. A. T. Locke. Dir. James W. Horne. Rev. 1/19/24.

BLOW YOUR OWN HORN, Warner Baxter, Johnny Fox, Jr., Ralph Lewis, Eugenie Ford, 6. Picturization of stage play by Owen Davis. Dir. James W. Horne. Rev. 11/3-23. Rep. 12/15/23.

DANCER OF THE NILE, THE, Carmel Myers, Malcolm McGregor, Sam de Grasse, Bertram Grassby, June Elvidge, Iris Ashton, 5,780. Egyptian drama. Au. Blanche Taylor Earle. Dir. William P. S. Earle. Rev. 11/3/23. Rep. 2/9/24.

DAYTIME WIVES, Derelys Perdue, Wyndham Standing, 7. Drama of social and business life. Au. Lenore Coffee and John F. Goodrich. Dir. Emile Chautard. Rev. 9/22/23 Rep. 10/20/23.

FAIR CHEAT, THE, Edmund Breese, Wilfred Lytell, Dorothy Mackaill, 6. New York society back stage drama. Au. William B. Lamb. Dir. Burton King. Rev. 10/6/23. Rep. 12/22/23.

FASHIONABLE FAKIRS, Johnnie Walker, Mildred June, George Cowl, 6. Modern romance. Au. Frederick Stowers. Dr. William Worthington. Rev. 1/5/24. Rep. 1/26/24.

HALDANE OF THE SECRET SERVICE, Houdini, Gladys Leslie, 5. International crook-mystery melodrama. Rev. 11/3/23. Rep. 11/10/23.

JUDGMENT OF THE STORM, THE, Lloyd Hughes, Lucille Ricksen, Myrtle Stedman, George Hackathorne, 7. Domestic melodrama. Au. Ethel Stiles Middleton. Dir. Del Andrews. Rev. 12/29/23. Rep. 2/2/24.

LIGHTS OUT, Ruth Stonehouse, Walter McGrail, 6. Drama with film studio background Au. Paul Dickey and Mann Page. Dir Al Santell. Rev. 9/29/23. Rep. 11/24/23.

LOVE PIRATE, THE, Carmel Myers, Charles Force, Melbourne McDowell, Carol Halloway, Spottiswoode, Aitken, 5. Murder mystery melodrama with cabaret background. Dir. Richard Thomas. Rev 12 1/23. Rep 2/16/24.

LULLABY, THE, Jane Novak, Dorothy Brock, Robert Anderson, 6,500. Domestic drama with Italian background. Au. Lillian Ducey. Dir. Chester Bennett. Rev. 1/26/24.

MAIL MAN, THE, Ralph Lewis, Johnnie Walker, Martha Sleeper, Virginia True Boardman, 7. Melodrama based on life of mail carrier. Au. Emilie Johnson. Dir. Emory Johnson. Rev. 12/1/23. Rep. 1/19/24.

Key to Film Index

AU.: Author.

DIR.: Director.

NUMERALS: Length of picture in footage or reels.

REV.: Date of HERALD issue containing Review of picture.

REP.: Date of HERALD issue containing first "What the Picture Did For Me" report on picture.

Picture data amassed in this department during each six months period is incorporated in the semi-annual edition of "The Box Office Record." See published editions of "Record" for data on older pictures.

Blank forms for the scheduling of information on product will be supplied to film companies upon request.

FIRST NATIONAL

AGE OF DESIRE, THE, Josef Swickard, William Collier, Jr., Frank Truesdell, Baby Bruce Guerin, Frankie Lee, Myrtle Stedman, Mary Philbin, 6. Society drama. Au. Dixie Wilson. Dr. Frank Borzage. Rev. 11/3/23. Rep. 12/8/23.

ANNA CHRISTIE, Blanche Sweet, William Russell, George Marion, 8. Picturization of Eugene O'Neill's stage play of same title. Dir. John Griffith Wray. Pro. Thos. H. Ince. Rev. 10/10/23. Rep. 12/29/23.

BAD MAN, THE, Holbrook Blinn, Enid Bennett, Jack Mulhall, Harry Myers, 7. Mexican border comedy drama. Au. George M. Cohan. Dir. Edwin Carewe. Rev. 10/13/23. Rep. 12/15/23.

BLACK OXEN, Caroline Griffith, Conway Tearle, Clara Bow, Allen Hale, 8. Society drama. Au., Gertrude Atherton. Dir., Frank Lloyd. Rev. 12/22/23. Rep. 2/2/24.

BOY OF MINE, Ben Alexander, Rockliffe Fellowes, Henry B. Walthall, Irene Rich, Dot Farley, 7. Juvenile comedy drama. Au. Booth Tarkington. Dir. William Beaudine. Rev. 1/5/24. Rep. 2/2/24.

CHASTITY, Katherine MacDonald, Huntley Gordon, 6. Modern love story. Au. Ernest Pascal. Dir. Victor Schertzinger. Rev. 12/29/23.

DANGEROUS MAID, THE, Constance Talmadge, Conway Tearle, Morgan Wallace, Marjorie Daw, Kate Price, Tully Marshall, 8. English costume play, period of 1685. Au. Elizabeth Ellis. Dir. Victor Heerman. Rev. 10/10/23. Rep. 12/22/23.

ETERNAL CITY, THE, Barbara LaMarr, Lionel Barrymore, Bert Lytell, Montague Love, Richard Bennett, 7,800. Picturization of Sir Hall Craine's novel of same title. Dir. George Fitzmaurice. Rev. 12/1/23.

FIGHTING BLADE, THE, Richard Barthelmess, Dorothy Mackaill, 9. English costume play of Charles I period. Au. Beulah Marie Dix. Dir. John S. Robertson. Rev. 10/20/23. Rep. 11/17/23.

FLAMING YOUTH, Colleen Moore, Myrtle Stedman, Milton Sills, Elliott Dexter, Phillips Smalley, Betty Francisco, Gertrude Astor, 8. Jazz drama. Au. Warner Fabian. Dir. John Francis Dillon. Rev. 11/17/23. Rep. 1/26/24.

HER TEMPORARY HUSBAND, Sidney Chaplin, Owen Moore, Sylvia Breamer, Tully Marshall, 6, 722. Farce Comedy. Dir. John F. McDermott. Rev. 12/29/23. Rep. 2/9/24.

JEALOUS HUSBANDS, Earle Williams, Jane Novak, Ben Alexander, Don Marion, George Seigmann, Bull Montana, 6,500. Domestic melodrama. Au. Fred Kennedy Myton. Dir. Maurice Tourneur. Rev. 11/17/23. Rep. 1/5/24.

LOVE MASTER, THE, Strongheart, Harold Austin, Lillian Rich, 7. Northwestern melodrama. Au. Jane Murfin, L. Trimble. Dir. Laurence Trimble. Rev. 2/2/24.

MEANEST MAN IN THE WORLD, THE, Bert Lytell, Blanche Sweet, 5,800. Drama with oil well background. Au. George M. Cohan. Dir. Edward F. Cline. Rev. 9/29/23. Rep. 12/8/23.

PONJOLA, James Kirkwood, Anna Q. Nilsson, Joseph Kilgour, Tully Marshall, Ruth Clifford, 7. Drama of African veldt. Au. Cynthia Stockley. Dir. Donald Crisp. Rev. 10/27/23. Rep. 11/24/23.

POTASH AND PERLMUTTER, Alexander Carr, Barney Bernard, Vera Gordon, Martha Mansfield, 7,700. Comedy drama of Jewish business methods. Au. Montague Glass. Dir. Clarence Badger. Rev. 10/6/23. Rep. 11/8/23.

SONG OF LOVE, THE, Norma Talmadge, Joseph Schildkraut, Arthur Edmund Carew, 7,800. Desert intrigue. Au. Margaret Peterson. Dir. Chester Franklin. Rev. 1/5/24. Rep. 2/16/24.

THUNDERGATE, Owen Moore, Virginia Brown Faire, Sylvia Breamer, Robert McKim, Tully Marshall, 6,565. Thrilling romance of Oriental intrigue. Au. Sidney Herchel Small. Dir. Jos. DeGrasse. Rev. 10/10/23. Rep. 1/12/24.

TWENTY-ONE, Richard Barthelmess, Dorothy Mackaill, Joe King, Dorothy Cummings, 7. Modern romance. Au. Josephine Lovett. Dir., John S. Robertson. Rev. 12/22/23.

WANTERS, THE, Marie Prevost, Huntley Gordon, Robert Ellis, Norma Shearer, Gertrude Astor, Lillian Langdon, Hank Mann, 7. Society drama. Au. Leila Burton Wells. Dir. John M. Stahl. Rev. 12/1/23. Rep. 12/22/23.

FOX FILM CORP.

ALIAS THE NIGHT WIND, William Russell, Maude Wayne, 5. Detective-crook mystery drama. Au. Varick Vanardy. Dir. Joseph Franz. Rev. 10/6/23. Rep. 11/24/23.

BIG DAN, Charles Jones, Marion Nixon, Ben Hendricks, 6. Comedy drama with juvenile interest. Au. Frederick and Fanny Hatton. Dir. William Wellman. Rev. 10/10/23. Rep. 12/1/23.

CAMEO KIRBY, John Gilbert, Gertrude Olmstead, Alan Hale, Eric Mayne, Richard Tucker, Phillips Smalley, 7. Early Mississippi drama. Au. Booth Tarkington and Harry Leon Wilson. Dir. John Ford. Rev. 10/13/23. Rep. 2/16/24.

CUPID'S FIREMAN, Charles Jones, Marian Nixon, 5. Fire drama. Au. Richard Harding Davis. Dir. William Wellman. Rev. 1/5/24. Rep. 1/19/24.

EYES OF THE FOREST, Tom Mix, Pauline Starke, 5. Forest ranger drama. Au. Shannon Fife. Dir. Lambert Hillyer. Rev. 2/2/24. Rep. 2/24.

GENTLE JULIA, Bessie Love, Harold Goodwin, 8. From Booth Tarkington story. Dir. Rowland V. Lee. Rev. 12/29/23.

GOVERNOR'S LADY, THE, Robert T. Haynes, Jane Grey, Ann Luther, 8. Domestic drama. Au. Alice Bradley, from Belasco stage play. Dir. Harry Millarde. Rev. 1/12/24. Rep. 2/2/24.

GRAIL, THE, Dustin Farnum, Peggy Shaw, Carl Stockdale, 6. Southwest drama of Texas ranger life. Au. George Scarborough. Dir. Colin Campbell. Rev. 10/20/23. Rep. 12/29/23.

GUN FIGHTER, THE, William Farnum, Doris May, 5. Western feud melodrama. Au. John Frederick. Dir. Lynn Reynolds. Rev. 10/20/23. Rep. 11/17/23.

HOODMAN BLIND, David Butler, Glayds Hullette, Frank Campeau, Marc McDermott, Eddie Gribbon, 7. Melodrama. Au. Henry Arthur Jones, Wilson Barrett. Dir. John Ford. Rev. 12/29/23.

KENTUCKY DAYS, Dustin Farnum, Margaret Fielding, Bruce Gordon, 5. Drama of '49. Au., John Lynch. Dir., David Solomon. Rev. 12/22/23. Rep. 1/12/24.

MAN WHO WON, THE, Dustin Farnum, Jacqueline Gadsden, 5. Western drama. Au. E. Adamson. Dir. William Wellman. Rev. 9/22/23. Rep. 10/20/23.

NET, THE, Barbara Castleton, Raymond Bloomer Albert Roscoe, 7. Domestic melodrama. Au. Maravene Thompson. Dir. J. Gordon Edwards. Rev. 12/15/23.

NORTH OF HUDSON BAY, Tom Mix, Kathleen Key, Eugene Pallette, Will Walling, 6. Northern drama. Au. Jules Furthman. Dir. John Ford. Rev. 11/3/23. Rep. 1/26/24.

SHEPHERD KING, THE, Guido Trento, Violet Mersereau, 8,295. Biblical spectacle. Au. Wright Lorimer and Arnold Reeves, stage play, Virginia Tracy, adaptation. Dir. J. Gordon Edwards. Rev. 1/12/24. Rep. 1/5/24.

SIX CYLINDER LOVE, Ernest Truex, Florence Eldridge, 7. Picturization of stage play by William Anthony McGuire. Dir. Elmer Clifton. Rev. 11/24/23. Rep. 1/5/24.

TEMPLE OF VENUS, THE, William Walling, Mary Philibin, Alice Day, David Butler, Phyllis Haver, 8. Spectacle. Dir. Henry Otto. Rev. 11/17/23. Rep. 1/26/24.

TIMES HAVE CHANGED, William Russell, Mabel Julienne Scott, Charles West, Martha Maddox, 5. Crook comedy-drama. Au. Elmer Davis. Dir. James Flood. Rev. 10/27/23. Rep. 12/8/23.

THIS FREEDOM, Fewlass Llewellyn, Adeline Hayden-Coffin, Fay Compton, Clive Brook, 7. Drama of domestic-business life conflict. Au. A. S. M. Hutchinson. Dir. Denison Clift. Rev. 12/15/23.

YOU CAN'T GET AWAY WITH IT, Percy Marmont, Malcolm McGregor, Betty Bouton, Barbara Tennant, Clarissa Selwyn, 6,052. Domestic drama. Au. Gouverneur Morris. Dir. Rowland V. Lee. Rev. 12/1/23.

GOLDWYN COSMOPOLITAN

DAY OF FAITH, THE, Eleanor Boardman, Tyrone Power, Raymond Griffith, Wallace McDonald, Ford Sterling, Charles Conklin, 7. Sociological drama. Au. Arthur Somers Roche. Dir. Tod Browning. Rev. 12/15/23. Rep. 2/9/24.

ETERNAL THREE, THE, Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Tom Gallery, Maryon Aye, Alec Francis, George Cooper, 7. Drama of domestic love and intrigue. Au. Marshall Neilan. Dir. Marshall Neilan and Frank Urson. Rev. 10/20/23. Rep. 12/8/23.

GREAT WHITE WAY, THE, Anita Stewart, T. Roy Barnes, Dore Davidson, 10. Modern metropolitan comedy drama, from "Cain and Mabel." Au. H. C. Witwer. Dir. E. Mason Hopper. Rev. 1/19/24.

IN THE PALACE OF THE KING, Blanche Sweet, Edmund Lowe, Hobart Bosworth, Sam DeGrasse, William V. Mong, Aileen Pringle, Pauline Starke, Lucien Littlefield, Charles Clary, 10. Historical romance, from F. Marion Crawford's novel and stage play of same title. Dir. Emmett J. Flynn. Rev. 11/17/23. Rep. 1/26/24.

NAME THE MAN, Mae Busch, Conrad Nagel, Hobart Bosworth, Creighton Hale, Patsy Ruth Miller, 7,800. English drama, from "The Master of Man." Au. Sir Hall Caine. Dir. Victor Seastrom. Rev. 1/26/24.

RENDEZVOUS, THE, Conrad Nagel, Lucille Ricksen, Richard Travers, Kathleen Key, Elmo Lincoln, Sidney Chaplin, 7,415. Russian melodrama. Au. Madeline Ruthven. Dir. Marshall Neilan. Rev. 1/19/24.

RENO, Helene Chadwick, George Walsh, Lew Cody, Carmel Myers, Dale Fuller, Rush Hughes, Hedda Hopper, 7. Divorce comedy drama. Au. and Dir. Rupert Hughes. Rev. 1/5/24. Rep. 2/9/24.

SIX DAYS, Corinne Griffith, Frank Mayo, Myrtle Stedman, Maude George, Spottiswoode Aitken, Charles Clary, 9. English-American society drama. Au. Elinor Glyn. Dir. Charles Brabin. Rev. 10/18/23. Rep. 10/20/23.

SLAVE OF DESIRE, George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, 7. Picturization of Honore de Balzac's "The Magic Skin." Dir. George D. Baker. Rev. 11/3/23. Rep. 1/5/24.

STEADFAST HEART, THE, Mary Alden, Joseph Depew, Walter Lewis, Marguerite Courtot, 7. Drama of youthful faith. Au. Clarence Budington Kelland. Dir. Sheridan Hall. Rev. 11/3/23. Rep. 11/17/23.

THROUGH THE DARK, Colleen Moore, Forrest Stanley, Hobart Bosworth, 8. Boston Blackie melodrama. Au. Jack Boyle. Dir. George Hill. Rev. 2/2/24. Rep. 2/9/24.

UNSEEING EYES, Lionel Barrymore, Seena Owens, Louis Wolheim, Walter Miller, 8,500. North Country melodrama. Au. Arthur Stringer. Dir. E. H. Griffith. Rev. 11/17/23. Rep. 1/19/24.

UNDER THE RED ROBE, John Charles Thomas, Robert B. Mantell, Alma Rubens, Sydney Herbert, Mary MacLaren, Rose Coghlan, 12. Drama of France under Louis XIII. Au. Stanley Weyman. Dir. Alan Crosland. Rev. 12/1/23.

HODKINSON

OLD FOOL, THE, James Barrows, Henry Hunt, Lloyd Hughes, Barbara Tenant, Louise Fazenda, Betty Francisco, 6,147. Domestic comedy drama with Civil War background. Au. J. C. Fabbrini. Dir. E. D. Venturini. Rev. 1/26/24.

SHIFTING SANDS, Peggy Hyland, Lewis Wil-

DRAMA. A scene from Arrow's latest picture, "Gambling Wives," featuring Hedda Hopper.

loughby, 6. Domestic drama. Dir. Fred Leroy Granville. Pro. Luxor. Rev. 11/17/23.

METRO PICTURES CORP.

DESIRE, Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, 7. Emotional drama Au John B. Clymer and Henry R Symonds. Dir Rowland V. Lee. Rev. 10/6/23. Rep. 2/9/24.

EAGLE'S FEATHER, THE, Mary Alden, James Kirkwood, Lester Cuneo, Elinor Fair, George Seigmann, 6,500. Western drama. Au. Katherine Newlin Burt. Dir. Edward Sloman. Rev. 11/3/23. Rep. 12/8/23.

ETERNAL STRUGGLE, THE, Pat O'Malley, Earle Williams, Barbara LaMarr, Wallace Beery, Renee Adoree, Ed Brady, 7. North West Mounted Police drama. Dir. Reginald Barker. Rev. 9/22/23. Rep. 11/3/23.

FASHION ROW, Mae Murray, Earl Fox, Freeman Wood, Elmo Lincoln, Craig Biddle, 8. Broadway melodrama. Au., Sada Cowan, Howard Higgin. Dir., Robert Z. Leonard. Rev. 12/22/23. Rep. 2/2/24.

HALF-A-DOLLAR BILL, Anna Q. Nilsson. William J. Carlton, Raymond Hatton, Mitchell Lewis, George McQuarrie, Alec B. Francis, 6. Drama with seaport background. Au. Curtis Benton. Dir. W. S. Van Dyke. Rev. 12/1/23. Rep. 2/16/24.

HEART BANDIT, THE, Viola Dana, Milton Sills, George Seigman, Bertram Grassby, 5. Crook melodrama. Au. Frederick Kennedy Myton. Dir. Oscar Apfel. Rev. 1/26/24.

HELD TO ANSWER, House Peters, Grace Carlyle, Evelyn Brent, James Morrison, Bull Montana, Gale Henry, 6. Small town melodrama. Au. Peter Clark MacFarlane. Dir. Harold Shaw. Rev. 10/10/23. Rep. 12/22/23.

IN SEARCH OF A THRILL, Viola Dana, Warner Baxter, Robert Schabel, Rosemary Theby, 5,500. Parisian comedy drama. Au. Basil Dickey. Dir. Oscar Apfel. Rev. 12/1/23.

LONG LIVE THE KING, Jackie Coogan, Rosemary Theby, Ruth Renick, Vera Lewis, Alan Forrest, Walt Whitman, 10. Costume comedy drama. Au. Mary Roberts Rinehart. Dir. Victor Schertzinger. Rev. 11/17/23. Rep. 12/8/23.

MAN LIFE PASSED BY, THE, Percy Marmont, Hobart Bosworth, Cullen Landis, Jane Novak, Eva Novak, 7. Domestic melodrama. Au. Winifred Davis. Dir. Victor Schertzinger. Rev. 1/5/24.

OUR HOSPITALITY, Buster Keaton, Natalie Talmadge-Keaton, Buster Keaton, Jr., Joseph Keaton, Kitty Bradbury, 6,220. Comedy melodrama. Au. Jean Hayes, Joe Mitchell, Clyde Bruckman. Dir. Buster Keaton, Jack Blystone. Rev. 12/8/23. Rep. 1/5/24.

PLEASURE MAD, Huntly Gordon, Mary Alden, Norma Shearer, William Collier, Jr., Winifred Bryson, 6. Modern domestic drama. Au. Blanche Upright. Dir. Reginald Barker. Rev. 11/17/23. Rep. 1/5/24.

ROUGED LIPS, Viola Dana, Tom Moore, 5,150. Metropolitan comedy drama. Au. Rita Weiman. Dir. Harold Shaw. Rev. 9/29/23. Rep. 12/8/23.

SCARAMOUCHE, Ramon Novarro, Alice Terry, Lewis Stone, Lloyd Ingraham, Julia Swayne Gordon, George Seigmann, Edward Connelly, 10. Historical romance of French revolution period. Au. Rafael Sabatini. Dir. Rex Ingram. Rev. 10/13/23.

SOCIAL CODE, THE, Viola Dana, Malcolm McGregor, Edna Flugrath, Huntly Gordon, 5. Murder mystery drama. Au. Rita Weiman. Dir. Oscar Apfel. Rev. 11/3/23. Rep. 2/9/24.

THREE AGES, Buster Keaton, Wallace Beery, Margaret Leahy, Joe Roberts, Lillian Lawrence, 6,500. Slapstick burlesque. Au. Jean Havez. Dir. Eddie Cline. Rev. 12/1/23. Rep. 10/13/23.

STRANGERS OF THE NIGHT, Matt Moore, Enid Bennett, 7. English mystery story, adapted from stage play, "Captain Applejack." Au. Walter Hackett. Dir. Fred Niblo. Rev. 9/22/23. Rep. 12/1/23.

WHITE SISTER, THE, Lillian Gish, Ronald Colman, Gail Kane, J. Barney Sherry, 13. Drama with religious background. Au. F. Marion Crawford. Dir. Henry King. Rev. 9/22/23.

PARAMOUNT

BIG BROTHER, Tom Moore, Edith Roberts, Raymond Hatton, Joe King, Mickey Bennett, 7. Sociological narrative. Au. Rex Beach. Dir. Allan Dwan. Rev. 1/19/24. Rep. 1/5/24.

CALL OF THE CANYON, THE, Richard Dix, Lois Wilson, Marjorie Daw, Noah Beery, 8. Modern Eastern-Western drama. Au. Zane Grey. Dir. Victor Fleming. Rev. 1/19/24. Rep. 2/16/24.

DON'T CALL IT LOVE, Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff, Rod LaRoque, Robert Edeson, Julia Faye, 6,457. Modern love story, adapted from Julian Street's novel, "Rita Coventry," by Clara Beranger. Dir. William DeMille. Rev. 1/12/24. Rep. 1/26/24.

HIS CHILDREN'S CHILDREN, Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Hale Hamilton, Mahlon Hamilton, 7. Society drama from Arthur S. Train's novel of same title. Dir. Sam. Wood. Rev. 11/24/23.

HUMMING BIRD, THE, Gloria Swanson, Edward Burns, 7,577. Parisian underworld melodrama. Au. Maude Fulton. Dir. Sidney Olcott. Rev. 2/2/24. Rep. 2/16/24.

LIGHT THAT FAILED, THE Jacqueline Logan, Percy Marmont, David Torrence, Sigrid Holmquist, Mabel Van Buren, 7,500. Picturization of story by Rudyard Kipling. Dir. George Melford. Rev. 11/24/23. Rep. 2/2/24.

MARRIAGE MAKER, THE, Agnes Ayres, Jack Holt, Charles de Roche, Robert Agnew, Mary Astor, Ethel Wales, 6,295. English society romance. Au. Edward Knoblock. Dir. William DeMille. Rev. 10/18/23. Rep. 11/24/23.

RUGGLES OF RED GAP, Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgway, 6. English-Western comedy. Au. Harry Leon Wilson. Dir. James Cruze. Rev. 9/29/23. Rep. 10/3/23.

SPANISH DANCER, THE, Pola Negri, Antonio Moreno, Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou, Robert Agnew, 8,434. Spanish costume play from stage production of "Don Cesar de Bazan." Au. Adelphe D'Ennery. Dir. Herbert Brenon. Rev. 10/27/23. Rep. 12/22/23.

STEPHEN STEPS OUT, Douglas Fairbanks, Jr., Theodore Roberts, Noah Beery, Harry Myers, Frank Currier, 5,640. Picturization of Richard Harding Davis' "The Grand Cross of the Crescent." Dir. Joseph Henabery. Rev. 12/8/23. Rep. 12/22/23.

TO THE LADIES, Edward Horton, Theodore Roberts, Helen Jerome Eddy, 4,700. From stage comedy-drama of same name. Dir., James Cruze. Rev. 12/22/23. Rep. 1/19/24.

WEST OF THE WATER TOWER, Glenn Hunter, Ernest Torrence, May McAvoy, George Fawcett, Ann Schaefer, Riley Hatch, ZaSu Pitts, 8. Small town love story. Au. Homer Croy. Dir. Rollin S. Sturgeon. Rev. 1/12/24. Rep. 1/26/24.

WILD BILL HICKOCK, William S. Hart, Ethel Grey Terry, Kathleen O'Connor, Harschell Mayall, 5,500. Two-gun Western drama. Au. Wm. S. Hart, J. G. Hawks. Dir. Cliff Smith. Rev. 12/25/23. Rep. 1/19/24.

WOMAN PROOF, Thomas Meighan, Lila Lee, Louise Dresser, Mary Astor, Robert Agnew, 7. Modern comedy drama. Au George Ade. Dir. Alfred Greene. Rev. 11/17/23. Rep. 11/24/23.

ZAZA, Gloria Swanson, H. B. Warner, Mary Thurman, 7. Modernization of stage play. Au. Pierre Berton and Charles Simon. Dir. Allan Dwan. Rev. 9/6/23. Rep. 11/17/23.

PATHE EXCHANGE, INC.

CALL OF THE WILD, THE, Jack Mulhall, "Buck," the dog, 6. Drama of North Country. Au. Jack London. Dir. Fred Jackman Pro. Hal Roach. Rev. 10/20/23. Rep. 12/22/23.

COLUMBUS, sc, 4. Historical production under supervision of Yale University. Dir. Edwin L. Hollywood. Rev. 10/20/23.

TIPPED OFF, Noah Beery, Tom Santschi, Stuart Holmes, Arline Pretty, 5. Underworld mystery. Au. and Dir. Frederick Reel, Jr. Rev. 10/20/23.

WAY OF A MAN, THE, Harold Miller, Florence Lee, Allene Ray, Bud Osborne, 9. Western melodrama. Au. Emerson Hough. Dir. George B. Seitz. Rev. 12/8/23.

PREFERRED

APRIL SHOWERS, Colleen Moore, Kenneth Harlan, Ruth Clifford, Priscilla Bonner, Myrtle Vane, Kid McCoy, 6. Comedy-drama with prize ring finish. Au. Hope Loring and Louis D. Lighton. Dir. Tom Forman. Rev. 10/27/23. Rep. 1/5/24.

MAYTIME, Ethel Shannon, Harrison Ford, Clara Bow, Richard Wayne, Wallace MacDonald, Josef Swickard, Betty Francisco, Robert McKim, 8. Romantic drama. Au., Rida Johnson Young. Dir., Gasnier. Rev. 12/22/23.

VIRGINIAN, THE, Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, 8. Western drama. Au. Owen Wister. Dir. Tom Forman. Rev. 12/8/23. Rep. 12/22/23.

SELZNICK DIST. CORP.

BROADWAY BROKE, Mary Carr, Percy Marmont, Dore Davidson, Gladys Leslie, Billie Quirk, Sally Crute, Henrietta Crosman, 7. Story of New York stage life. Au. Earl Derr Bigger. Dir. J. Sarle Dawley. Rev. 12/15/23.

DEFYING DESTINY, Monte Blue, Irene Rich, Tully Marshall, Jackie Saunders, Russell Simpson, 5. Small town comedy drama. Au. Grace Sanderson Michie. Dir. Louis William Chaudet. Rev. 10/10/23.

FORBIDDEN LOVER, Elliott Sparling, Barbara Bedford, Noah Beery, 9,717. A sequel to "The Prisoner of Zenda." Au. Edward J. Montagne (scenario). Dir. Victor Heerman.

GOOD MEN AND BAD, Marin Sais, 3,926. Texas Argentine melodrama. Au. William Lester. Dir. Merrill McCormick.

MODERN MATRIMONY, Owen Moore, 4,960. Newlywed comedy based on installment payment plan. Au. and Dir. Victor Heerman. Rep. 1/12/24.

MONKEY'S PAW, THE, special cast, 5,194. Rural drama with mystic element. Au. W. W. Jacobs. Dir. Manning Haynes.

PRINCE OF A KING, A, Dinkey Dean, 5. Romance of child king's adventures. Au. Abbie Farwell Brown.

QUEEN OF SIN, THE, Lucy Doraine, 5,814. Modern drama with Sodom and Gomorrah background. Dir. Michael Kertesz.

TOILERS OF THE SEA, Lucy Fox, 5,128. Fishing village drama. Au. From Victor Hugo novel. Dir. R. Wm. Neill.

WIFE IN NAME ONLY, Edmund Lowe, Florence Dixon, 4,868. Matrimonial drama. Au. Bertha M. Clay. Dir. George Terwilliger.

WOMAN TO WOMAN, Betty Compson, Clive Brook, 7. Continental drama. Au. Michael Morton. Dir. Graham Cutts. Rev. 1/26/24.

TRUART

UNKNOWN PURPLE, THE, Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Frankie Lee, Ethel Grey Terry, James Morrison, 7. Mystery melodrama. Au. and Dir. Roland West. Rev. 12/15/23. Rep. 1/19/24.

UNITED ARTISTS

LOVING LIES, Evelyn Brent, Monte Blue, 8. Domestic drama, from "The Harbor Bar." Au. Peter B. Kyne. Dir. W. S. Van Dyke. Rev. 1/26/24.

RICHARD, THE LION HEARTED, Wallace Beery, Charles Gerrard, Kathleen Clifford, Marguerite de la Motte, John Bowers, Tully Marshall, 8. Picturization of Sir Walter Scott's novel, "The Talisman." Dir. Chet Withey. Rev. 10/10/23. Rep. 12/15/23.

WOMAN OF PARIS, A, Edna Purviance, Clarence Geidert, Carl Miller, Lydia Knott, Charles French, Adolph Menjou, Betty Morrisey, Malvina Polo, 7,300. Parisian romantic drama. Au. and Dir. Charles Chaplin. Rev. 10/13/23. Rep. 2/2/24.

UNIVERSAL PICTURES CORP.

BREATHLESS MOMENT, THE, William Desmond, Albert Hart, Charlotte Merriam, 6. Crook melodrama. Au. Raymond Shrock, Harvey Gates. Dir. Robert F. Hill. Rev. 2/2/24.

CLEAN UP, THE, Claire Adams, Claire Anderson, Wm. Irving, 5. Comedy drama with surprise ending. Au. H. H. Van Loan. Dir. William Parke. Rev. 9/22/23. Rep. 10/3/23.

CROOKED ALLEY, Thomas Carrigan, Laura LaPlante, Kate Lester, Sydney Bracey, 5. A "Boston Blackie" crook story. Au. Jack Boyle. Dir. Robert F. Hill. Rev. 12/1/23. Rep. 12/22/23.

DARLING OF NEW YORK, THE, Baby Peggy, Carl Stockdale, Gladys Brockwell, Sheldon Lewis, Frank Currier, 6,200. Comedy drama. Au. King Baggot, Raymond Shrock. Dir. King Baggot. Rev. 11/17/23. Rep. 12/15/23.

HOOK AND LADDER, Hoot Gibson, Mildred June, 6. Fire-fighting melodrama. Dir. Edward Sedgwick. Rev. 12/29/23. Rep. 2/2/24.

HUNCHBACK OF NOTRE DAME, THE, Lon Chaney, Patsy Ruth Miller, Norman Kerry, Ernest Torrence, Raymond Hatton, Tully Marshall, Gladys Brockwell, 10. Spectacular French drama. Au. Victor Hugo. Dir. Wallace Worsley. Rev. 9/22/23.

COMEDY. Two scenes from the Educational-Christie subject, "Stay Single," featuring pretty Dorothy Devore.

JACK O' CLUBS, Herbert Rawlinson, Ruth Dwyer, Eddie Gribbin, 5. Metropolitan romance. Au. Gerard Beaumont. Dir. Robert F. Hill. Rev. 1/26/24.

LADY OF QUALITY, A, Virginia Valli, Lionel Belmore, Milton Sills, 7. English period drama. Au. Frances Hodgson Burnett. Dir. Hobart Henley. Rev. 12/8/23.

MAN FROM WYOMING, THE, Jack Hoxie, William Welch, Lillian Rich, 5. Western drama. Au. William McLeon Raine. Dir. Robert North Bradbury. Rev. 1/19/24.

MEN IN THE RAW, Jack Hoxie, Marguerite Clayton 5. Western comedy-drama. Au. Bert W. Poster. Dir. George Marshall. Rev. 10/20/23. Rep. 12/1/23.

MILLION TO BURN, A, Herbert Rawlinson, Kalla Pasha, Beatrice Burnham, 5. Modern comedy drama. Au. Mary Whiteside. Dir. William Parke. Rev. 11/3/23. Rep. 12/15/23.

NEAR LADY, THE, Gladys Walton, Harry Mann, Kate Price, Otis Harlan, 5. Domestic comedy-drama. Au. Frank R. Adams. Dir. Herbert Blache. Rev. 12/8/23. Rep. 12/8/23.

PURE GRIT, Roy Stewart, Esther Ralston, Jack Mower, 5. Western drama. Au. William LacLeod Raine. Dir. Nat Ross. Rev. 12/15/23. Rep. 1/5/24.

RAMBLIN' KID, THE, Hoot Gibson, Laura LaPlante, Harold Goodwin, William Welch, 6. Western comedy drama. Au. Earl Wayland Bowman. Dir. Edward Sedgwick. Rev. Rep. 10/20/23.

RED WARNING, THE, Jack Hoxie, Elinor Field, Fred Hokler, William Welsh, 5. Western drama. Au. Isadore Bernstein. Dir. Robert North Bradbury. Rev. 12/1/23. Rep. 12/22/23.

SIX FIFTY, THE, Renee Adoree, Orville Cadwell, 6. Story of small town ambitions. Au. Kate McLaurin. Dir. Nat Ross. Rev. 9/29/23. Rep. 10/20/23.

THRILL CHASER, THE, Hoot Gibson, Billie Dove, 6. Hollywood studio comedy drama. Au. & Dir. Edward Sedgwick. Rev. 11/24/23. Rep. 12/22/23.

THUNDERING DAWN, THE, J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi, Charles Clary, Winter Hall, Anna Mae Wong, 7. Melodrama laid in Java. Au. John Blackwood. Dir. Harry Garson. Rev. 11/3/23. Rep. 12/15/23.

WHISPERED NAME, THE, Ruth Clifford, Niles Welch, Hayden Stevenson, Charles Clary, 5. Narrative drama. Au. Rita Weiman. Dir. King Baggott. Rev. 1/5/24.

WHITE TIGER, THE, Priscilla Dean, Raymond Griffith, Wallace Beery, 7,177. Crook melodrama. Au. and Dir. Tod Browning. Rev. 12/15/23. Rep. 1/5/24.

WILD PARTY, THE, Gladys Walton, Robert Ellis, Kate Lester, Sydney Bracey, Freeman Wood, Dorothy Revier, 5. Repertorial comedy-drama. Au. Marion Orth. Dir. Herbert Blache. Rev. 10/20/23. Rep. 12/1/23.

VITAGRAPH

LEAVENWORTH CASE, THE, Seena Owen, Martha Mansfield, Wilfred Lytell, 7. Mystery melodrama. Au. Anna Katherine Green. Dir. Charles Giblyn. Rev. 11/24/23. Rep. 2/2/24.

LET NOT MAN PUT ASUNDER, Pauline Frederick, Lou Tellegen, 8,250. Domestic drama. Au. Basil King. Dir. J. Stuart Blackton. Rev. 2/2/24.

LOVE BANDIT, THE, Doris Kenyon, Jules Cowles, Victor Sutherland, 6. Melodrama. Au. Charles E. Blaney, Norman Houston. Dir. Del Henderson. Rev. 12/29/23.

MAN FROM BRODNEY'S, THE, J. Warren Kerrigan, Alice Calhoun, Pat O'Malley, Wanda Hawley, 7,120. Mythical kingdom romance. Au. George Barr McCutcheon. Dir. David Smith. Rev. 12/15/23. Rep. 1/19/24.

ON THE BANKS OF THE WABASH, Mary Carr, Burr McIntosh, James Morrison, Mary MacLaren, Madge Evans, 7. Small town melodrama, based on song of same title. Pro. J. Stuart Blackton. Rev. 10/10/23. Rep. 12/22/23.

PIONEER TRAILS, Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Harlan, 7. Melodrama of '49 gold rush. Au. and Dir. David Stuart Blackton. Rev. 10/10/23. Rep. 12/1/23.

WARNER BROTHERS

CONDUCTOR 1492, Johnny Hines, Doris May, Dan Mason, Ruth Renick, Robert Cain, 7. Comedy drama. Au. Johnny Hines. Dir. Charles Hines, Frank Griffin. Rev. 1/12/24. Rep. 1/26/24.

GOLD DIGGERS, THE, Hope Hampton, Wyndham Standing, Louise Fazenda, Gertrude Short, 6. Comedy drama based on life of chorus girl. Au. David Belasco. Dir. Harry Beaumont. Rev. 9/29/23. Rep. 1/5/24.

COUNTRY KID, THE, Wesley Barry, Spec O'Donnel, Bruce Guerin, Helen Jerome Eddy, 6. Domestic comedy drama. Dir. William Beaudine. Rev. 11/17/23. Rep. 12/22/23.

LUCRETIA LOMBARD (FLAMING PASSION), Irene Rich, Monte Blue, Marc McDermott, Alec B. Francis, Norma Shearer, John Roche, 7. Society drama. Au. Kathleen Norris. Dir. Jack Conway. Rev. 12/15/23. Rep. 2/9/24.

TIGER ROSE, Lenore Ulric, Forrest Stanley, Joseph Dowling, Claude Gillingwater, 8. Northwest drama. Dir. Sidney A. Franklin. Rev. 12/29/23. Rep. 2/2/24.

STATE RIGHTS

ABRAHAM LINCOLN (Rockett) George A. Billings, Ruth Clifford, Nell Craig, 9. Historical drama. Au. Frances Marion. Dir. Phil Rosen. Rev. 2/2/24.

BAREFOOT BOY, THE (C. B. C.) John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshall, 5,800. Based on Whittier's poem of like title. Au. Wallace C. Clifton. Dir. David Kirkland.

FORGIVE AND FORGET (C. B. C.) Pauline Garon, Estelle Taylor, Wyndham Standing, 5,800. Matrimonial drama. Au. Charles Furthman. Dir. Howard M. Mitchell. Rep. 2/16/24.

HIS LAST RACE (Goldstone) Snowy Baker, Gladys Brockwell, Pauline Starke, Alec B. Francis, Robert McKim, Noah Beery, Tully Marshall, 6. "Thrill-o-drama." Dir. Reeves Eason, Howard Mitchell. Rev. 11/17/23.

IN THE SPIDER'S WEB (Independent) special cast, 5. Story of chorus girl's betrayal and regeneration. Rev. 10/6/23.

ISLE OF VANISHING MEN, THE (Alder), 7. A pictorial presentation of life and customs among the Kia Kias, a New Guinea cannibal tribe. Pro. W. F. Alder. Rev. 10/10/23.

LONE WAGON, THE, (Sanford), Matty Mattison, Vivian Rich, Earl Metcalf, Gene Crosby, 5. Western melodrama. Au., Dir., not credited. Rev. 1/12/24. Rep. 1/26/24.

MASK OF LOPEZ, THE (Monogram), Fred Thompson, Wilfred Lucas, Hazel Keener, 4,900. Western drama. Au. Marion Jackson. Dir. Albert Rogell. Rev. 12/8/23.

MINE TO KEEP (Grand-Asher), Bryant Washburn, Mabel Forrest, Wheeler Oakman, Peaches Jackson, Mickey Moore, 6. Domestic problem play. Au. Evelyn Campbell. Dir. Ben Wilson. Rev. 10/10/23.

WAY MEN LOVE, THE, (Grand-Asher) Elliott Dexter, Mildred Harris, Anders Randolf, Sydney Bracey, 7,500. Sociological drama. Au. Adam Hull Shirk. Dir. R. William Neill. Rev. 11/24/23.

YESTERDAY'S WIFE (C. B. C.) Irene Rich, Eileen Percy, 5,800. Drama of wealth and marriage. Au. Evelyn Campbell. Dir. Edward J. LeSaint.

MIDDLE WEST EVENTS

EXHIBITORS ASKED TO PLAY CLASSICAL MUSIC, NOT JAZZ

Wisconsin Women's Clubs Ask Cooperation of Theatres

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 5.—Substitute classical music for jazz numbers wherever possible.

This is the plea that has gone forth from the headquarters of the Wisconsin Federation of Women's Clubs to hundreds of exhibitors in the state. The plea is contained in pamphlets listing numerous famous classical pieces which theatre men are urged to substitute for jazz on the grounds that it will improve the tone of theatre entertainment.

Promise of wholehearted support for the exhibitors who show an inclination to heed this request is contained in the pamphlets. At the same time, the women declare they will oppose attendance at theatres which continue to feature jazz. Accordingly, Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, has declared his organization will do all in its power to abide by the request.

The women hold that good music has an uplifting effect upon an audience, whereas jazz aggrevates questionable situations depicted on the screen.

* * *

Reformers shortly are to descend upon congress in a fight to obtain national censorship and Sunday closing of movies.

This is the word brought back from the East by Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, who declares that he has come into possession of information which has convinced him beyond a doubt that the reform element plans such a step.

In an effort to devise ways to combat such action in Wisconsin, Mr. Seegert has announced that the next meeting of the board of directors of his organization will devote considerable time to a discussion of the matter.

The Rev. S. Patterson Todd, Milwaukeean known throughout the country for his interest in reform work, when informed of Mr. Seegert's assertions, declared there is no foundation for them.

* * *

Through its common council, the city of Milwaukee has memorialized congress to abolish the amusement tax which, it is estimated, cost Milwaukee approximately $350,000 during the last year.

"This nuisance tax is purely a wartime measure and as such, has long since outlived its usefulness," declared Ald. C. W. O'Connor, author of the resolution. "The public, which in many instances is being subjected even to hardship in order to meet this tax, demands its immediate repeal. Congress must answer our protest if other cities join us."

Miss Miriam Wintroub, daughter of Max Wintroub, owner of Fontenelle Feature Film Co., and her friend, Rose Steinberg, on hiking trip from Omaha to New York.

HODKINSON CORP. APPOINTS THREE DIV'N. MANAGERS

Harry Lorch Is New Chicago Branch Manager

Several changes were made in the W. W. Hodkinson Corp. lineup last week. Cecil Maberry, Chicago manager, was appointed Central Division manager. His headquarters will be here and he will have charge of Chicago, Cleveland, Cincinnati, Detroit, Minneapolis, St. Louis, Kansas City and Omaha offices.

W. F. Seymour was made division manager in charge of the Eastern division. He will have supervision of exchanges in Atlanta, Boston, Buffalo, Pittsburgh, New York, Philadelphia, Washington, Toronto, Montreal, St. John, Calgary, Winnipeg, Vancouver. His headquarters are in New York.

The Western Division will be looked after by S. J. Vogel, with headquarters in San Francisco. He will have Denver, Salt Lake City, Butte, Mont., Los Angeles, Seattle and San Francisco under his supervision.

Harry Lorch has been appointed exchange manager of the Chicago Hodkinson exchange. Mr. Lorch is well known in the central west having been with Goldwyn five years as exploitation man. He was also local manager at Omaha and Branch Manager of Goldwyn in Chicago and Detroit. He put over "The Old Nest" when it played a successful engagement at the Astor theatre, New York.

TOO MUCH REALISM IN STORM SCENES ARGUES EXHIBITOR

Nineteen Holes In Roof Lose Suit For This Landlord

(Special to Exhibitors Herald)

ST. LOUIS, MO., Feb. 5.—Too much realism in the storm scenes at the neighborhood movie, Twenty-fifth and State streets, East St. Louis, consisting of a downpour of rain through nineteen holes in the roof defeated Fred Wiesemann's claim for rent against J. L. Price and H. E. Rose in a Belleville Justice of the Peace court January 24. Rose and Price rented the picture theatre for $110 a month but moved out to keep from being drowned. The owner sued for four months' rent.

Wiesemann charged that Price and Rose deserted his building because a rival theatre had opened in the neighborhood and lured their patrons away. The defendants denied this, saying it was the leaky roof. They said they were "standing 'em up" until the water started coming through the roof in nineteen different places.

One patron testified that he was forced to sit through a show with a raised umbrella to keep from being drenched by water coming through a hole in the roof.

* * *

Ed A. Alperson, formerly manager of the Omaha, Neb., First National office, has succeeded Barney Rosenthal as resident St. Louis manager for Universal pictures. R. J. McManus, formerly St. Louis manager for Famous Players-Lasky Corporation, has been named St. Louis sales manager for Universal. They have already assumed their duties. Will Haynes, lately with Goldwyn, has also been added to the Universal sales staff and will make Southern Illinois, while Ed Hurley has taken over the exploitation for "The Hunchback of Notre Dame" in the St. Louis district.

* * *

Fred A. Wasgien, formerly manager of the McGraw theatre, Brookfield, Mo., has accepted a position in the sales organization of the local First National office. He will travel territory B, while Harry Pitner, who formerly had that district, takes over territory C. Lee Chamberlain has succeeded Wasgien as manager of the McGraw theatre.

C. D. Hill, local manager for W. W. Hodkinson Corporation, recently starred in the role of First Aid to Daniel Cupid. For some time H. E. Boswell had been making the Tennessee territory for Hill, but a few weeks ago the manager decided to transfer Boswell to the Southern Illinois field. It now develops that is the very move that little Dan was waiting for, because on Saturday, January 18, Boswell took unto himself a wife. The bride hails from Clarksville, Tenn., and is a very charming young lady. We don't blame Boswell nor does Hill. Absence, naturally, makes the heart grow fonder and marriage is something that must go on.

FOR ILLINOIS AND INDIANA
RECENT ACQUISITIONS

10 Pat Sullivan Comics

"Felix the Kat"

Entire series booked to
BALABAN AND KATZ
CHICAGO THEATRE

26 Max Fleischer's

"Out of the Ink Well" Cartoons

Cleverest single reel comedy on screen

"Australia's Wild Northwest"

Two novel reels of unbelievable actuality. Something different you will long remember.

12 Single Reel

"Jazz Comedies"

"Bill"

A novelty character creation adapted by Hugo Reisenfeld

"Einstein's Theory of Relativity"

Booked at the McVicker's Theatre, Chicago

26 "Screen Snapshots"

FOR ILLINOIS
"Captain Kleinschmidt's Adventures in the Far North"
Five weeks at the ROOSEVELT Theatre, Chicago

Write for Quotations

Greiver Productions

831 So. Wabash Ave. Chicago Ill.

CHICAGO PERSONALITIES

By J. R. M.

HARRY COHEN, for a number of years with Hodkinson and First National, is now shipping clerk for National Screen Service.

* * *

RAY FLORINE is back in the city selling for Selznick.

* * *

The many friends of V. M. LANGFORD, of the Apollo and Lucille theatres, will be grieved to learn of his illness.

* * *

I. FELDMAN, manager of the Indiana theatre, 43rd and Indiana ave. reopened his house on Wednesday night.

* * *

CHARLES CUMMINGS, of the Loraine theatre, Hoopstown, Ill., was a Chicago visitor last week.

* * *

CHARLIE KNICKERBOCKER, a protege of Cecil Maberry's, is now manager of the Hodkinson exchange, Salt Lake City.

* * *

NUTE DAVIS, former manager of Goldwyn, Minneapolis, has been added to the Chicago sales force of Hodkinson.

* * *

C. W. TAYLOR, manager Rialto theatre, Bloomington, Ill., has inaugurated a new policy of pictures and vaudeville. He reports business good.

* * *

A. J. OPPERMAN, Pontiac, Ill., of the Crescent and Bond theatres, is going to close the Crescent and will build a modern 800-seat theatre on the site.

* * *

The Livingston theatre, Dwight, Ill., has been sold to A. J. SODINI.

* * *

HENRY TRINZ has taken over the Dearborn theatre, 40 West Division street. In this connection an old timer, Harry V. Winslow, deserted the ranks of "legitimate" theatres and for the past six months has been managing the Dearborn. Mr. Winslow has been in the show business for 25 years in various capacities. He was business manager of the Orpheum and Morgan, Opera House, Sharon, Pa., and the Warren, Ohio, Opera House, and was out on the road as press agent for fifteen years with big attractions. He is perhaps one of the best posted and widest experienced men in the theatrical field.

* * *

The boys around the Fox exchange were wearing happy faces last week. Reason? They received their bonus checks for last year's drive. FRANK FLAHERTY, with his check, was host to a number of the salesmen including Lyon, Mitchard, Smith and Loeb, at Roth's cafe.

* * *

Word was received in Chicago of the serious illness of MRS. CLYDE ECKHARDT, last Friday. She was operated on last week and is now on the way to recovery.

* * *

FRED GILFORD, son-in-law of E. Benesch, well known Chicago theatreman, has taken over the Century theatre, on Madison st.

* * *

GEORGE McCOY will reopen the Marlow theatre, 63rd st. and Stewart av., Feb. 9.

* * *

JIMMIE COSTON is slowly recovering from his recent serious illness, and it is expected the general manager of the Sixty-Third street theatres will soon be up and about.

* * *

MORRIS HELLMAN, president of Reelcraft Pictures, is back from a successful trip through the Illinois territory, making all the large cities north of Springfield.

Through error we stated the Liberty theatre, Mason City, Ill., had been sold to H. B. FRANK of Macomb. We are advised by L. J. Bennett, manager, that he still owns the theatre. The item should have stated H. B. Frank has purchased the Liberty theatre, Atlanta, Ill.

* * *

L. J. BENNETT has purchased the Colonial theatre, Delevan, Ill.

* * *

ARTHUR SCHOENSTADT, of the firm of H. Schoenstadt & Sons, left on Jan. 30 for an extended trip to California. He will stop off at Grand Canyon, en route and will return via. Isthmus of Panama and South America. Mr. Schoenstadt goes to gather new ideas for the betterment of the service in the firm's chain of theatres. He will also observe conditions in Hollywood and get a general idea of the industry from the production standpoint.

* * *

DAVID R. BLYTH, director of sales and distribution of Selznick Distributing Corp., advises the Standard Cinema Corporation's product will be served out of the Selznick Chicago office. Henri Ellman will handle the Standard product.

* * *

We hear Ace Berry, general manager of the Circle theatre, Indianapolis, has a son. Congrats. to Mr. and Mrs. Berry.

* * *

SAM KATZ, of the Balaban and Katz theatres, is back from Sunny California.

* * *

"BILL" HOLLANDER, the publicity expert for the B. & K. theatres, is around again, minus his tonsils.

* * *

The McVicker's theatre is making a bid for radio fan patronage this week, by advertising the KYW Radio Stars—Herb. Mintz, Harold Fall and "Sen" Kaney.

* * *

Indiana Harbor will soon have plenty of theatres. Two new houses—one with 1,000 seats and another with 650—will soon be built, it is said.

Tully Passes Through

Richard Walton Tully, the playwright and producer, accompanied by Mrs. Tully, arrived in Chicago on Monday en route to New York. They registered at the Congress and were interviewed by the Chicago press. Mr. Tully has just completed the Rex Beach story "Flowing Gold" for First National, and will follow this with "The Bird of Paradise" adapted from the stage success. He expects to photograph scenes for the latter film in Hawaii.

New Theatre Ready

The Hoosier theatre, Whiting, Indiana's newest picture house, owned and operated by Mrs. M. Bennett, will open its doors to the public on Feb. 12. This is an up-to-date house, seating 1,000, and costing in the neighborhood of $250,000. It will have a children's play room and other comforts for patrons. The building will have sixteen apartments as well as five stores besides the theatre proper.

Fox Visits Exchanges

William Fox, head of the Fox Film Corporation, was a Chicago visitor on Monday, where he inspected the local exchange and had a conference with manager Sidney Meyer.

Has competition developed too strongly this Winter?

Hold your crowds and draw more with WURLITZER TRADE MARK REGISTERED MUSIC

Which has become as great an attraction as the pictures themselves

urlitzer Unit Organs hold possibilities in develop- settings and picture presentations possessed by other theatre accessory. The theatres the country er that get the crowds and make the money make avy investments in music. Read how these three ominent exhibitors express themselves on the value good music with pictures.

oli Theatre, Chicago:

"We honestly believe that something would be lacking in our theatres without this wonder instrument, the Wurlitzer Unit Organ."—Balaban & Katz.

orld Theatre, Omaha:

"This is the second Wurlitzer Unit Organ in use in our theatres and we consider them the peer of all theatre organs."—World Realty Co.

Vicker's Theatre, Chicago:

"I don't see how any real picture house could get along without a Wurlitzer Unit Organ."—Jones, Linick & Schaefer Co.

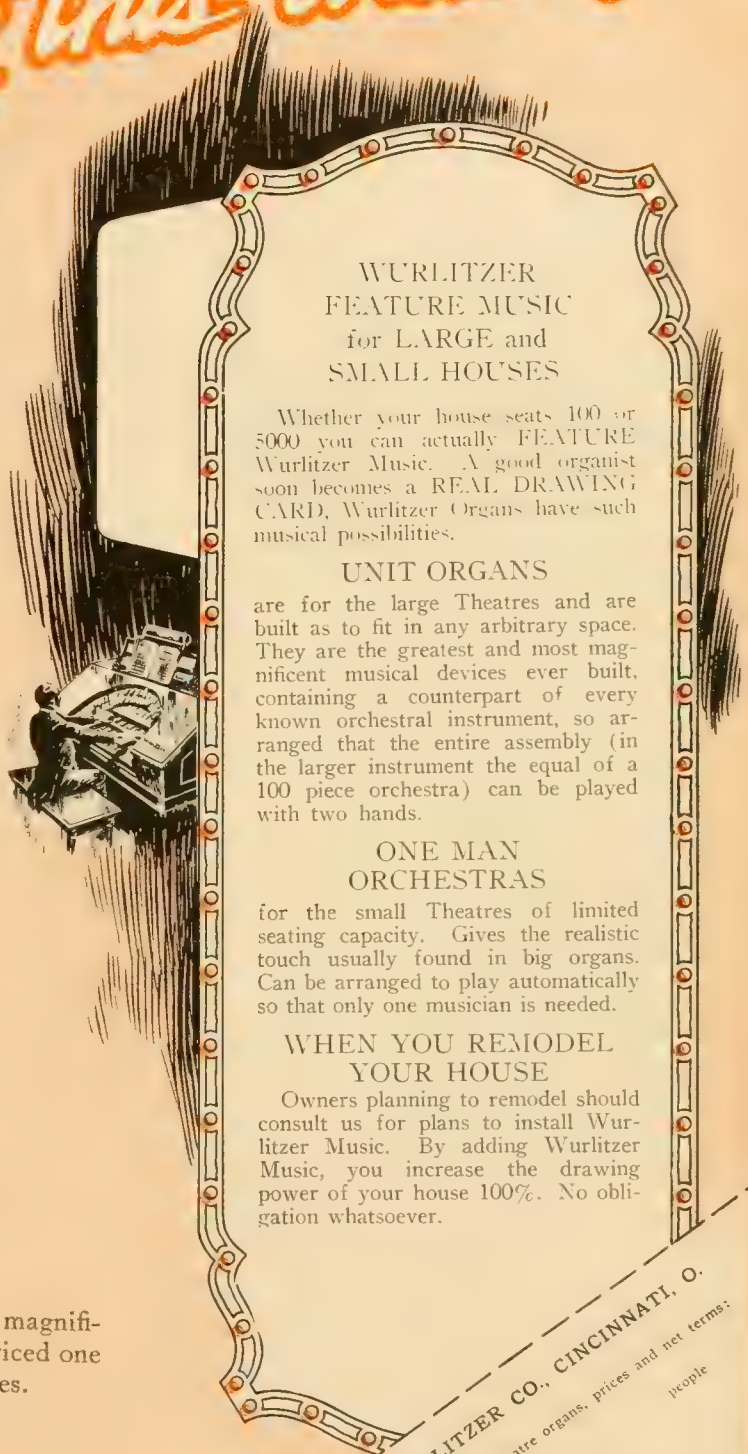
is superb Wurlitzer music is available in the most magnifi- nt and costly organs ever built, as well as modest priced one an orchestras for small theatres with limited resources.

Send the coupon today for complete information.

THE RUDOLPH WURLITZER CO.

Executive Offices: CINCINNATI

NEW YORK CHICAGO SAN FRANCISCO



WURLITZER FEATURE MUSIC for LARGE and SMALL HOUSES

Whether your house seats 100 or 5000 you can actually FEATURE Wurlitzer Music. A good organist soon becomes a REAL DRAWING CARD, Wurlitzer Organs have such musical possibilities.

UNIT ORGANS

are for the large Theatres and are built as to fit in any arbitrary space. They are the greatest and most magnificent musical devices ever built, containing a counterpart of every known orchestral instrument, so arranged that the entire assembly (in the larger instrument the equal of a 100 piece orchestra) can be played with two hands.

ONE MAN ORCHESTRAS

for the small Theatres of limited seating capacity. Gives the realistic touch usually found in big organs. Can be arranged to play automatically so that only one musician is needed.

WHEN YOU REMODEL YOUR HOUSE

Owners planning to remodel should consult us for plans to install Wurlitzer Music. By adding Wurlitzer Music, you increase the drawing power of your house 100%. No obligation whatsoever.

THE RUDOLPH WURLITZER CO., CINCINNATI, O.

Gentlemen: Please send me catalog of your theatre organs, prices and net terms:

My house seats

Name

Address

people

MACK SENNETT

presents

PICKING PEACHES

with

HARRY LANGDON

Two Parts

Drown out your music!

If all comedies were as good as "Picking Peaches" you could forget features and make the comedy the feature of your show.

If you want to have your crowd exhausted from laughing; if you want them rolling on the floor; if you want the roars, the yells, the screams to drown out your music; if you want to see the prettiest girls that ever graced a picture, *book it.*

Langdon is *Good!*

Pick a peach. Play "Picking Peaches"

Pathécomedy

TRADE MARK

Dissension in Music Publishers' Ranks—Page 39

EXHIBITORS HERALD

The Independent Film Trade Paper

HERE THEY COME ~

Three Big Ones

Nellie, the Beautiful Cloak Model

The Melodrama of 1000 Thrills

The Great White Way

Cosmopolitan's Surprise Sensation

Three Weeks

Elinor Glyn's Immortal Romance

Goldwyn-Cosmopolitan

OL. XVIII, No. 9 Entered as second-class matter August [illegible] at the Post Office at Chicago [illegible] March [illegible] Published weekly at 407 South Dearborn St., Chicago. Subscription $3.00 a year February 23, 1924

What the Hoosiers think of "The HOOSIER SCHOOLMASTER"

THE INDIANA SOCIETY
OF THE DISTRICT OF COLUMBIA
WASHINGTON, D. C.

January 12, 1924

To Whitman Bennett,
Producer of
The Hoosier Schoolmaster

Dear Mr Bennett:

The Indiana Society of Washington, D. C., esteem an honor in your giving them a private showing of the picturization of "The Hoosier Schoolmaster" January 8, 1924.

There has been for many years a desire, by descendants of the early settlers of Indiana, that a film reproduction depicting the frontier days of that section of our country be made for the benefit of this and future generations.

In giving the story of "The Hoosier Schoolmaster" you have succeeded creditably and the scenes presented follow the story very well, and we hope that you will secure the popularity for this "Picture" that your efforts deserve.

We have enjoyed meeting you and your associates and hope that we may reciprocate their good will and esteem in the future.

Very sincerely yours,
ALTON P. HASTINGS
President

Passed by the most critical board in the world—the people it tells about.

They like it—so will you, and so will your patrons.

A wonderful picture has been made from Edward Eggleston's famous mid-western classic, depicting the trials and triumphs of two lovers in the early days of Indiana.

BOOK IT NOW AT YOUR NEAREST HODKINSON EXCHANGE

Whitman Bennett
presents
The HOOSIER SCHOOLMASTER
The Great Mid-Western Classic
by Edward Eggleston
featuring
Henry Hull & Jane Thomas
Scenario by Eve Stuyvesant
Directed by
Oliver Sellers

Distributed by **HODKINSON**
First Run Pictures

Six Knockouts!

No. 1

Hunt Stromberg presents

Harry Carey

IN *The*

NIGHT HAWK

A Hunt Stromberg Production

Five Smashing Hits with this great star to come —

"Tiger Thompson"
"The Desert Rose"
"Roaring Rails"
The Man From Texas"
"Soft Shoes"

Directed by
Stuart Paton

Produced by
Stellar Productions, Inc.
Charles R. Rogers
Vice Pres

Distributed by
HODKINSON

A swift moving dramatic comedy that will please them all

Samuel V. Grand presents

BRYANT WASHBURN

in

Try and Get It

with

Billie Dove

Directed by Cullen Tate

Adapted by Jules Furthman from Eugene P. Lyle Jr.'s Saturday Evening Post Story, "The Ring-Tailed Galliwampus."

Distributed by HODKINSON—FIRST RUN PICTURES

Past~

FOR all-round general excellence and box-office pull, the 31 pictures released by Paramount during the first half of the 1923-24 Season, from November 1, 1923 to March 1, 1924, have absolutely topped everything in the field!

Not just one or two pictures—but many!

Think them over:

✓ "Bluebeard's 8th Wife"
✓ "To the Last Man"
✓ "Zaza"
✓ "Woman Proof"
✓ "The Cheat"
✓ "The Spanish Dancer"
✓ "The Call of the Canyon"
✓ "The Humming Bird"
✓ "The Heritage of the Desert"

and many others

ALL

Paramount Pictures

Present—

WHAT about the coming half-year, when the dearth of good, money-making product from many sources becomes pronounced?

Paramount comes through bigger than ever:

"SHADOWS OF PARIS"
"PIED PIPER MALONE"
"NEARLY A SINNER"
"THE STRANGER"

Released in February

Marvelously produced, great stories. Box-office written all over them. The cream of the season!

"ICEBOUND"
"A SOCIETY SCANDAL"
"THE FIGHTING COWARD"
"FAIR WEEK"

Released in March

Four big new ones just completed and guaranteed 1000% gold-getting.

"MONTMARTRE"
"The DAWN of a TOMORROW"
"THE CONFIDENCE MAN"
"TRIUMPH"

Released in April

Try to match these Negri, Meighan, Logan and Cecil B. DeMille productions with anything you can find in the field to-day!

ALL

Paramount Pictures

Future ~

THERE'LL be no let-down from Paramount as the hot weather approaches. Look at these big ones for late Spring and Summer:

"THE BREAKING POINT"
"BLUFF"
"WANDERER OF THE WASTELAND"
"MEN"

Released in May

Brenon, Sam Wood, Willat, Buchowetski directing Negri, Holt, Ayres, Moreno, in stories by Mary Roberts Rinehart, Rita Weiman, Zane Grey. Original, daring, sumptuously produced modern stories such as the public wants.

"TAKE IT OR LEAVE IT"
"IN THE FIRST DEGREE"
"THE CODE OF THE SEA"
"THE MORAL SINNER"
"PETER THE GREAT"

Released in June

Warm weather won't affect these great products of the world's finest stars and directors.

Have you received your copy of Paramount's New Product Booklet?

Match Paramount's New 17 with any pictures offered you to-day. Compare them picture by picture, cast by cast, story by story, and see why Paramount is always

Paramount

PRODUCED BY

A GRIFFITH WEEK

YOUR money is your business life. An Exhibitor should make money as a matter of service to his patrons. Surely you have noticed how quickly a theatre that is losing money gets a chill, depressed inhospitable air. And you have also noticed a prosperous theatre has a warm, welcome feel to it.

Remember this — **D. W. GRIFFITH** has made **MORE MONEY** for motion picture **EXHIBITORS** than any other man. Since the early Biograph days, his pictures have been pictures of prosperity to the men who show them.

We do not say he has always batted one hundred per cent! What man ever has? Has **YOUR** judgment been one hundred per cent good?

Have you played all his recent pictures? There is real money in playing them. Realize this—**A GRIFFITH PICTURE** never hurts your theatre; and you know theatres can be hurt by pictures. **A GRIFFITH PICTURE** always helps your theatre, because he puts all his brains, and all his strength and all his time into making pictures for you. And who else does that for you, year in and year out?

If you haven't played **"ORPHANS OF THE STORM," "ONE EXCITING NIGHT"** and **"THE WHITE ROSE,"** put aside one week for a **GRIFFITH WEEK, PLAY THEM,** and **MAKE MONEY.**

Get in touch with the
UNITED ARTISTS EXCHANGE
in your territory or

write direct to
Albert L. Gray, General Manager,
D. W. GRIFFITH Inc.,
303 Longacre Bldg., New York City

A MONEY WEEK

A MONEY WEEK

"It turned a losing season into a winning one for New Orleans."—(Variety)

D. W. Griffith's

picture has warmed many chilly box offices this winter

"The White Rose"

Take some city, any city—here is Oklahoma City, Okla.
Mr. Wm. Noble of the Empress Theatre Says:

"One of the very best pictures ever produced and a picture that everybody should see. Mr. Griffith's picture is a big success for us."

A GRIFFITH WEEK

A GRIFFITH WEEK

Always within the first ten of the most popular pictures

This great Griffith picture has won the highest honors in every national popularity contest, always being in the first ten. In England it was second to **"WAY DOWN EAST"** among all pictures.

"Orphans of the Storm"

It is an absolutely sure investment for you

"One Exciting Night"

The greatest of all mystery films, with terrific comedy. MYSTERY—LOVE—LAUGHTER,—if that doesn't mean money, what does!

A MONEY WEEK

Who is CLARENCE BADGER?

The man who is making Screen History in Directing

"The Shooting of Dan McGrew"

WITH

BARBARA LA MARR

LEW CODY

PERCY MARMONT

MAE BUSCH

GEORGE SIEGMAN

A SL

SAWYER-LUBIN SPECIAL

PRODUCED BY

ASSOCIATED PICTURES

FOR

METRO PICTURES CORPORATION

CLARENCE BADGER MADE

QUINCY ADAMS SAWYER

METRO

RED LIGHTS

GOLDWYN

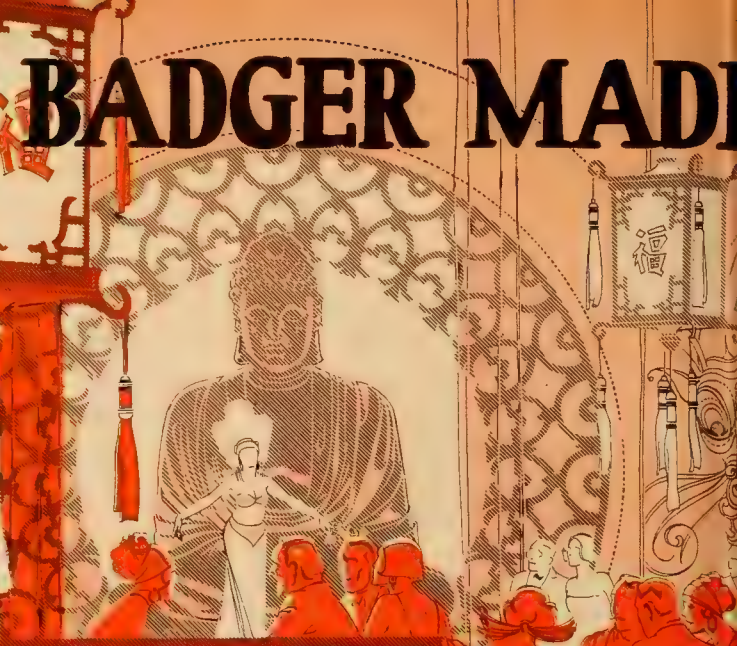
PAINTED PEOPLE

FIRST NATIONAL

&

POTASH AND PERLMUTTER

FIRST NATIONAL



The past achievments of Clarence Badger prove him a great director. His directorial genius in making "The Shooting of Dan McGrew" will stamp him as a director whose name on a production means money at the box office.

THESE SURE FIRE SUCCESSES!

CLARENCE BADGER IS ONE OF THE SCREEN'S GREAT DIRECTORS!

WATCH FOR THE NEXT BADGER PRODUCTION

THE SHOOTING OF DAN MC GREW

Clarence Badger is now transferring to the screen "The Shooting of Dan Mc Grew" for Sawyer-Lubin. His direction of Robert W. Service's melodramatic masterpiece with the players shown above will add to his firmly established reputation as a director of sure-fire successes.

A SL

SAWYER-LUBIN
SPECIAL

DISTRIBUTED BY

Metro Pictures Corp.

Carl Laemmle Drives Home a Fact!

ALONG with others in the industry, Universal made a lot of promises about its great array of productions for this year. But, unlike many others, Universal CAME THROUGH.

Beginning with "Merry Go Round" Universal swept the field with one great box-office smash after another—and simultaneously swept profits into the hands of every exhibitor who played these great successes.

AND NOW in the great pictures described on the following pages Carl Laemmle gives the industry the final, overwhelming proof of his great slogan—UNIVERSAL HAS THE PICTURES.

For the sake of your box-office study every one of the pictures listed. Note the unexcelled combinations of stars, stories, casts, directors,—they are superb! Every one is destined to be a bigger success than any of its predecessors—they cannot fail! Nothing could state more clearly, or emphasize more strongly the fact that

UNIVERSAL
Has The Pictures!

THE papers are full of it! The people are talking about it! Your box office is hungry for it!

Carl Laemmle presents

SPORTING YOUTH

The great American speed picture—young blood, young love, young ideas running wild without a speedometer, and a roaring, smashing auto race that will give young and old the thrill of their lives.

Starring

Reginald Denny

A real box office star if ever there was one, with a good looking, snappy supporting cast headed by Laura La Plante. Here is the greatest, sure-fire audience picture ever made!

Byron Morgan's Dazzling Story of the Younger Set

Directed by Harry Pollard

UNIVERSAL JEWEL

AT last! The Beautiful "Merry Go Round" Girl in her second great box office triumph.

Carl Laemmle presents

FOOLS HIGHWAY

Along this path worn smooth by many feet is unfolded the gripping action, the love and the pathos of Mary Philbin's second great starring vehicle. Her part in this vivid story of New York life is by far her greatest role, and the rare talent and artistry with which it is enacted will prove the box office sensation of the year.

Starring

Mary Philbin

Ever since the release of "Merry Go Round" you and your public have waited for another great Mary Philbin picture. Here it is! You can book it with all the assurance in the world that it is going to sweep your audiences to the very heights of picture entertainment.

The great supporting cast includes Pat O' Malley, Max Davidson, William Collier, Jr., Kate Price, Charles Murray, Lincoln Plummer, E. J. Brady and others.

From Owen Kildare's Amazing Life Story
"MY MAMIE ROSE"
Directed by Irving Cummings

UNIVERSAL JEWEL

A GREAT box office title, 100% audience appeal, and a tremendous cast! Some combination!

Carl Laemmle presents

The LAW FORBIDS

The dramatist has searched the heart of a modern American family for his story—and has found one! This daring human-interest drama contains rare humor and eye-opening surprise developments forming a combination that will wring applause from young and old.

With a great all star cast including

Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, William Welsh, Winifred Bryson, Bobby Bowes, William E. Lawrence, Eva Thatcher and others.

When a picture has an appeal that gets every member of every family, it is going to talk money at your box office. This one has it!

Directed by Jesse Robbins

UNIVERSAL JEWEL DE LUXE

PRISCILLA DEAN—a specially written story—and Dean audiences waiting everywhere. Get the significance of it!

Carl Laemmle presents

THE STORM DAUGHTER

The steady howl of the gale, the shuddering death blows that the huge sea rollers dealt, the creak of strained rigging—together with the hoarse, intermittent cries of the crew struggling heroically to hold the little schooner to its course, rolling and surging onward . . . . such is the background of this splendid new photo drama.

Starring

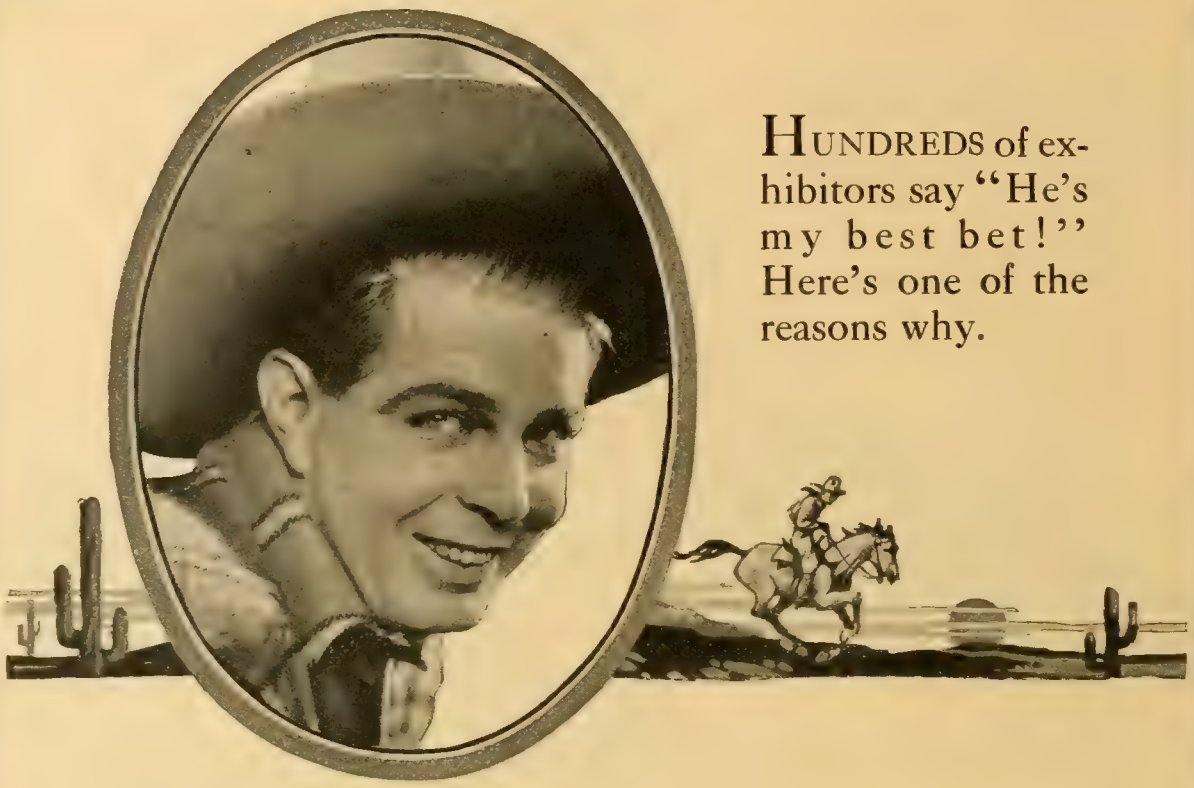
PRISCILLA DEAN

Just the kind of a picture that has made Dean famous! You can see her now on that little schooner, and you will feel the tang of the salt sea breeze as the scenes of this turbulent, dramatic romance unfold on your screen. It certainly is a picture to put pep in lazy box offices!

Tom Santschi, Wm. B. Davidson, J. F. McDonald, Cyril Chadwick and Bert Roach head the powerful supporting cast. From the story by Leet Renick Brown.

Directed by George Archainbaud

UNIVERSAL JEWEL



HUNDREDS of exhibitors say "He's my best bet!" Here's one of the reasons why.

Carl Laemmle presents

HOOT GIBSON

Good old Hoot! How the audience roars as he rips across the screen in his whirlwind action romances of the great outdoors! And here is his latest—full of the stuff that made him famous. Think of the best picture he ever made—multiply it by two and you have it. That's straight goods!

Ride For Your Life

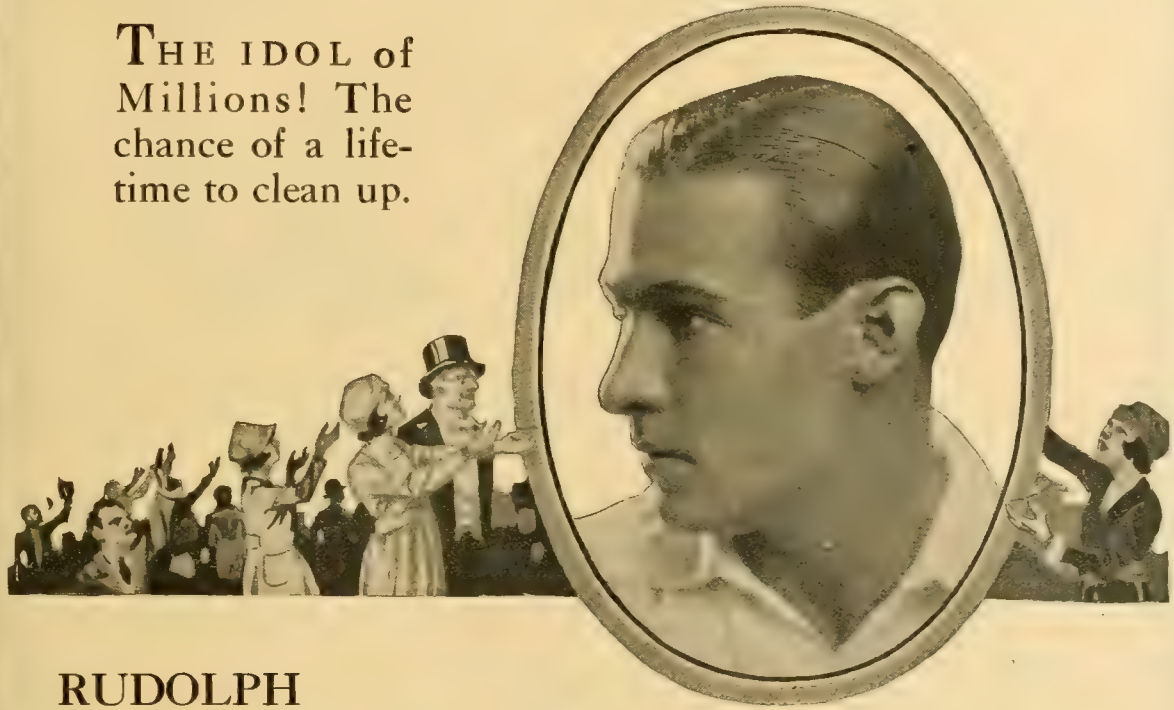
Will bring a crowd from far and near. Every Gibson fan and all his friends will want to see this one! No house record is safe while Hoot is making pictures!

From the story by Johnston McCulley

Directed by Edward Sedgwick

UNIVERSAL GIBSON PRODUCTION

THE IDOL of Millions! The chance of a lifetime to clean up.



RUDOLPH

VALENTINO

AND

CARMEL MYERS

In a two-reel re-issue of the popular feature success

A Society Sensation

You don't need to be told the power of Valentino's name at your box office! The public was never so eager to see him as it is today! This picture is a real gold mine for you —a bonanza—a box office triumph! Seldom do you get a chance like this to make a clean-up. Don't let your competition get this one. New prints, beautifully re-edited and titled; new accessories. Get it quick.

A UNIVERSAL SPECIAL

Associated Authors, Inc.,
Frank Woods Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring
EVELYN BRENT & MONTE BLUE
Joan Lowell, Charles Gerrard and Ralph Faulkner
A THOMPSON BUCHANAN PRODUCTION
Directed by W. S. Van Dyke

"Attractive Offering of Proven Popular Appeal"

" 'Loving Lies' is a picture that should do well in the average theatre, for it has many elements of proven popular appeal," says the M. P. World.

"There is an abundance of action, a number of thrilling situations and a lot of human interest. In fact, there is something doing all the time. It has good exploitation possibilities."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange

You ain't seen nothin' yet—

From August to January we have released to you a product of consistent successes including "Enemies of Women"—"Little Old New York"—"The Spoilers"—"Six Days," Etc.

But now we announce the greatest series of box-office triumphs you've ever had a chance to sign up

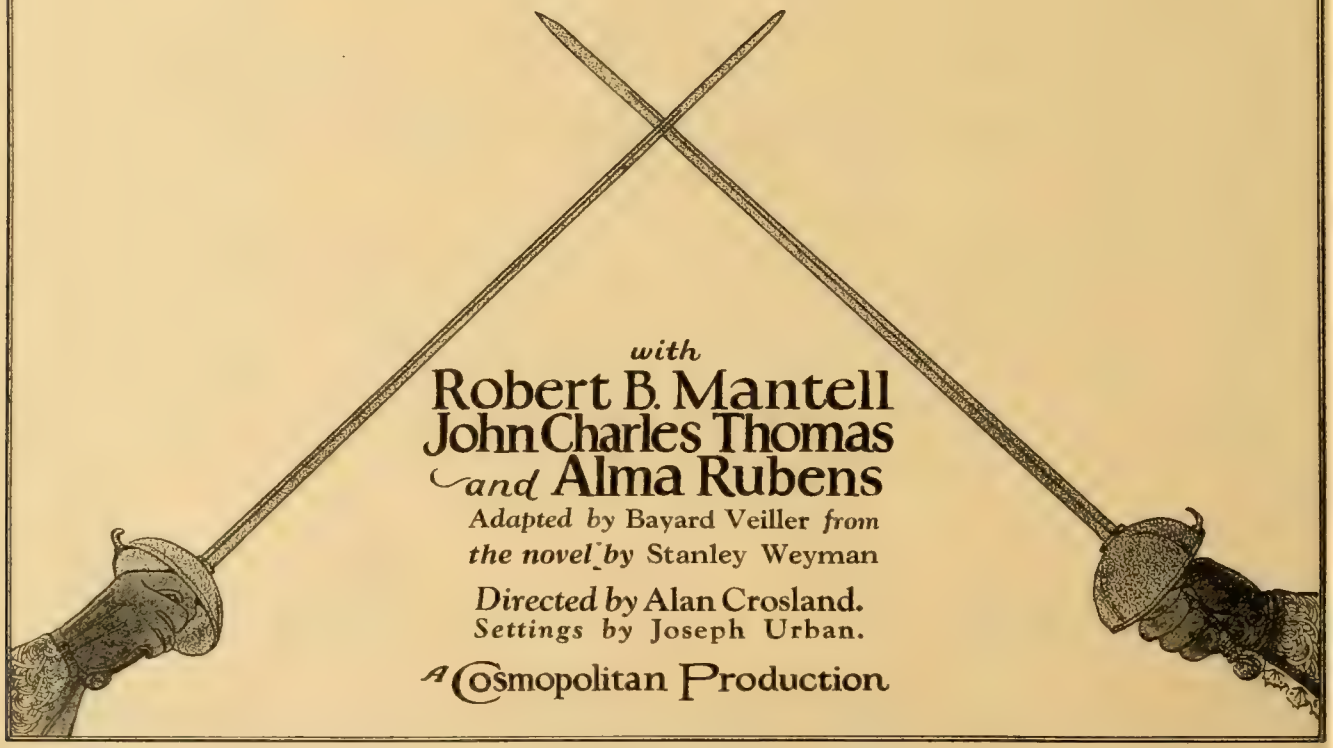
Seven Surefire Screen Sensations Spelling Success

for Distribution by

Goldwyn-Cosmopolitan

The Cosmopolitan Corporation
presents

Under the Red Robe



with
Robert B. Mantell
John Charles Thomas
and Alma Rubens
Adapted by Bayard Veiller *from the novel by* Stanley Weyman
Directed by Alan Crosland.
Settings by Joseph Urban.
A Cosmopolitan Production

The $1,500,000 Picture. Two months on Broadway. A picture that is gorgeous, lavish and above all dramatic. A clean-up everywhere!

The Cosmopolitan Corporation *presents*

THE GREAT WHITE WAY

"It's the life!"

The wonder picture of New York's Main Street

Adapted by LUTHER REED
From the story by H. C. WITWER

Directed by E. MASON HOPPER
Settings by JOSEPH URBAN

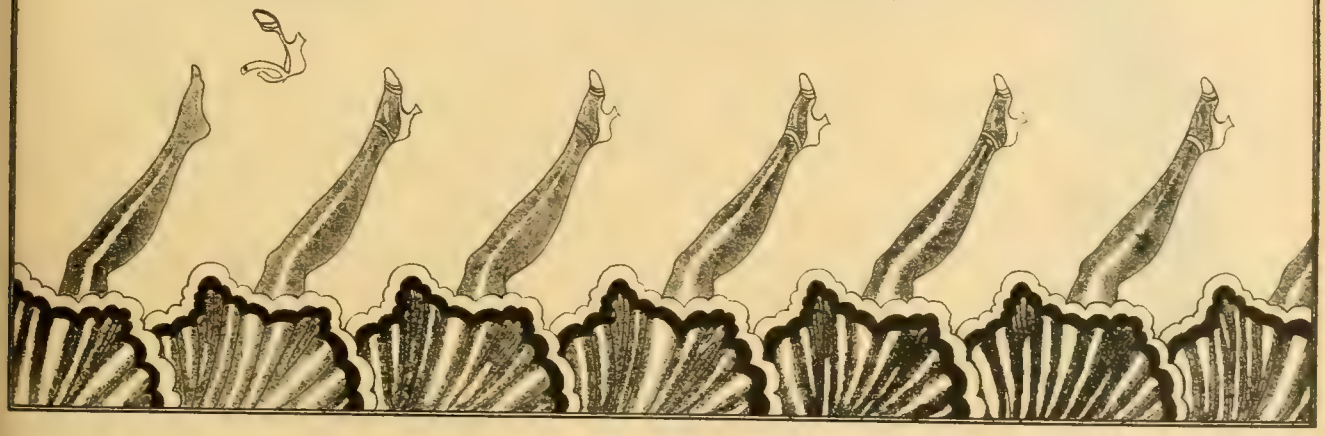
with—

ANITA STEWART
T. ROY BARNES
OSCAR SHAW
TOM LEWIS
DORE DAVIDSON
HARRY WATSON
OLIN HOWLAND
HAL FORDE
STANLEY FORDE

"BUGS" BAER
TEX RICKARD
NED WAYBURN
IRVIN S. COBB
H. C. WITWER
"McGURK"
WINSOR McCAY
HAL COFFMAN

ARTHUR BRISBANE
HARRY HERSHFIELD
DAMON RUNYON
EARLE SANDE
"KID" BROAD
JOHNNY GALLAGHER
PETE HARTLEY
JOE HUMPHRIES

AND THE ENTIRE "ZIEGFELD CHORUS"



'Makes the Dempsey-Firpo battle look like a chess match in slow-motion."

—DON ALLEN *in the Eve. World*

Goldwyn-Cosmopolitan

Goldwyn *presents*

NAME The MAN!

Victor Seastrom's

Production from "The Master of Man" by

Sir Hall Caine

Featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale

Screen Adaptation by Paul Bern
JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

see it ~ *that's all!*

The Talk of the Trade. This is a real film classic and no one will dispute it. A towering, powerful production that packs the money punch. You'll be proud to present this one.

Goldwyn *presents*

Elinor Glyn's

Production of
HER FAMOUS NOVEL

THREE WEEKS

Directed by
ALAN CROSLAND

Scenario by ELINOR GLYN
Continuity by CAREY WILSON
JUNE MATHIS, *Editorial Director*
Featuring CONRAD NAGEL *and* AILEEN PRINGLE

The Most Popular
Story Ever
Written

Goldwyn-Cosmopolitan

The Cosmopolitan Corporation *presents*

THROUGH THE DARK

with

Colleen Moore

Directed by

George Hill

Adapted by
Frances Marion

from the story by
Jack Boyle

A Fast-moving Picture Play with an absorbing Plot and a great love story. Now running on Broadway at legit prices

Goldwyn *presents*

King Vidor's *production of*

Wild Oranges

By Joseph Hergesheimer

with Frank Mayo, Virginia Valli, Ford Sterling.

June Mathis,
Editorial Director.

The Saturday Evening Post Story

Joseph Hergesheimer writes: "I am speechless with delight. It is perfection. There is not an inch of bunk in it. It is fine and stirring. Setting and camera superb."

"'Wild Oranges' is one of the real novelties of the season and one of the best of recent melodramas. Quite a few superlatives will be needed to describe it."

Edwin Schallert in the Los Angeles Times.

Goldwyn-Cosmopolitan

Goldwyn *presents*

EMMETT FLYNN'S *production*

Nellie

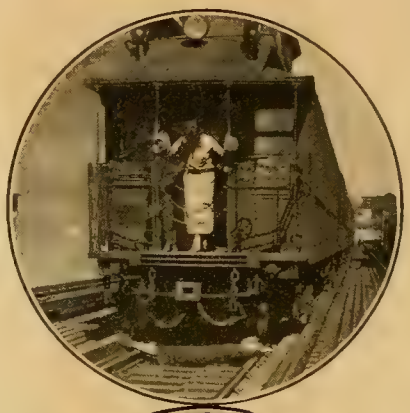
THE BEAUTIFUL CLOAK MODEL

By Owen Davis. Scenario by Carey Wilson. Directed by Emmett Flynn.

Featuring Claire Windsor, Edmund Lowe, Raymond Griffith, Mae Busch, Lew Cody and Hobart Bosworth.

Adapted by
H. H. Van Loan.

JUNE MATHIS
Editorial Director



1,000 THRILLS!

Pictures Talk—*We've got 'em*

and backing them with real advertising and publicity

Goldwyn–Cosmopolitan

Thrills Thrills Thrills

Audiences will gasp —
—then they'll Cheer!

RICHARD TALMADGE
IN
"LETS GO!"
A TRUART PICTURE

A KNOCKOUT!

—*With more* thrilling, death-defying stunts than any individual picture ever contained!

—*with a star of* unique ability and *personality* that registers with a bang!

—*with enough* laughs to keep your patrons in good humor for a month!

—*and* SOME CAST!

The Speediest
Thrillingest
Most Entertaining
You've ever seen!

The first of a new elaborate series of Richard Talmadge thrill-dramas

Presented on the independent market by
TRUART FILM CORPORATION
M. H. HOFFMAN, VICE-PRESIDENT
1540 BROADWAY
NEW YORK

I [illegible] the death defy[illegible] "LETS GO!" [illegible] performed by Richard Talmadge without the [illegible] doubles, take or trick photography or subterfuge of any kind or nature.

Truart Films

By F. J. REMBUSCH
Manager of Big Indiana Theatre Circuit
The long features are destroying the business.
There is not a speaker, no matter how brilliant, who can hold your attention for more than forty-five minutes or an hour; then why would you expect to hold the attention of a motion picture audience for two hours, especially when so much of it is just a matter of dragging the story out?
It is an awful strain for people to look at a picture for an hour and a half, and I do not know of anything that takes greater concentration. Five reels, and some short subjects between, would relieve it.
MERMAID COMEDIES
NEVER MISS FIRE as Laugh-Makers
"NECK AND NECK"
A JACK WHITE PRODUCTION
with LIGE CONLEY
Your audience will cheer like the freshman class when you show this comedy of a hick as the college champion
Supervised by
JACK WHITE
Educational Pictures
"THE SPICE OF THE PROGRAM"
EDUCATIONAL FILM EXCHANGES, Inc.
President

On "The Virginian" our every promise has come true

now

Here's another example of truthful advertising—

MAYTIME

Six years a great stage success — now a wonderful Preferred Picture

Has everything that makes the big crowds come!

B. P. Schulberg presents a
GASNIER PRODUCTION
from the famous play by Rida Johnson Young

with Harrison Ford Clara Bow
Ethel Shannon Wm. Norris
and Hollywood's twelve most beautiful girls.

Scenario by Olga Printzlau

Preferred Pictures
Corporation
B.P. Schulberg. Pres J.G. Bachmann. Treas.
1650 Broadway. New York.

FOREIGN DISTRIBUTORS
EXPORT AND IMPORT FILM CO INC

New Hollywood Plant for

Technicolor

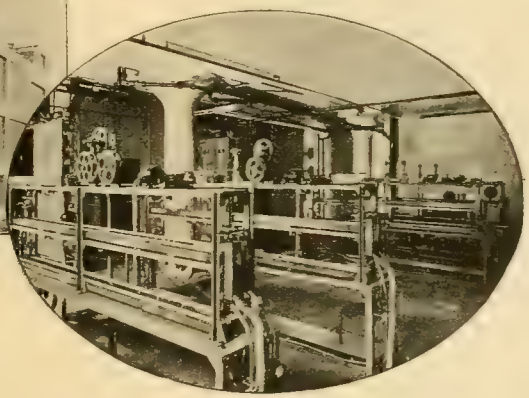
Now under construction—

AT Hollywood, work is being pushed on Technicolor's new Plant and California Headquarters. The completion of this plant will insure prompt delivery of rush prints.

Out in Death Valley, on the Mojave Desert, Technicolor cameras are being used exclusively, photographing Famous Players-Lasky's next Zane Grey Picture—"The Wanderer in the Wasteland," an Irving Willat Production. This picture will be done *entirely* in Technicolor.

Everybody is talking about the wonderful Technicolor sequence in Cecil B. De Mille's "The Ten Commandments." They'll soon be talking about the Technicolor undersea scenes in "The Uninvited Guest"—a Williamson Production soon to be released through Metro.

Progressive producers do it in Technicolor.



Interior and exterior views of new Technicolor plant at Boston

Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

Praise From Walter Hays Is Praise Indeed

SELZNICK DISTRIBUTING CORPORATION

SYRACUSE STRAND THEATRE COMPANY

WALTER HAYS PRESIDENT
WILLIAM F. RAFFERTY VICE PRESIDENT
EUGENE L. FALK TREASURER
GEORGE L. TICKNER SECRETARY

SYRACUSE OFFICE
STRAND THEATRE BUILDING
BUFFALO OFFICE
ECCLES BUILDING

Mr. C. R. Seelye,
c/o SELZNICK DISTRIBUTING CORPORATION
729 Seventh Avenue,
New York City.

Buffalo, N. Y.,
Feb.1, 1924

Dear Sir:

You have asked me for a letter of recommendation on your picture "DAUGHTERS OF TODAY" and the unique experience I had with the run of this picture at the Strand Theatre, Syracuse. I seldom allow my name to be used in such a connection as my experience has been that letters of this kind are usually bought very cheaply and used for the purpose of extracting from fellow exhibitors a rental price far in excess of the box office value of the productions.

To be honest with you, my judgment was against booking "DAUGHTERS OF TODAY", but, skilled in salesmanship as you are, you prevailed upon me to give you a positive contract for four days; and if the picture did a stipulated amount of business by the end of the third day, I agreed to hold it a week; and believe me, I put that figure so high that I immediately set in another picture for the last three days of the week.

You agreed to personally superintend the exploitation work and expend a few hundred dollars over our regular appropriation in the papers, which was to be deducted from your rental.

You were so good at this work and so plausible that you refused to accept a contract from me. You said to me, "Play the picture first and after the run pay me what you think it is worth." That sounded good to me and I fell for it.

I took a run down to Syracuse for the opening of your picture. I wanted to justify my advance opinion of "DAUGHTERS OF TODAY" through expressions of approval or disapproval of our patrons. For the first time I learned what a rotten judge of pictures I was.

Mr. Seelye, who has long been recognized as one of the best showmen in the industry, has prepared an exploitation campaign that will make records for you too.

Only a big man will admit it when he guesses wrong.

"DAUGHTERS of TODAY"

Year's Biggest Box Office"

The opinion of the great majority is the highest tribunal —when record breaking thousands, fathers with their daughters, mothers with their sons, stand in line to praise a picture — that picture is great.

Mr. C. R. Seelye. -2- Feb.1, 1924

The public was unanimously against me. I questioned dozens of people in the hope of finding at least one that agreed with me. Surely in that vast crowd, there must have been one solitary human being that would console me, but if so, I missed him.

We opened up big and we played to capacity all week. That week "DAUGHTERS OF TODAY" was the reigning topic of conversation in Syracuse. The gross receipts were bigger than any week for over a year. After the run I settled with you Mr. Seelye, and willingly too, for at least fifty percent. more than I could have bought the picture for in advance.

This picture should make a lot of money for everybody, you the owner, the Selznick organization as distributors, and exhibitors fortunate enough to play it.

With congratulations, I am

Sincerely yours,

Walter Hays

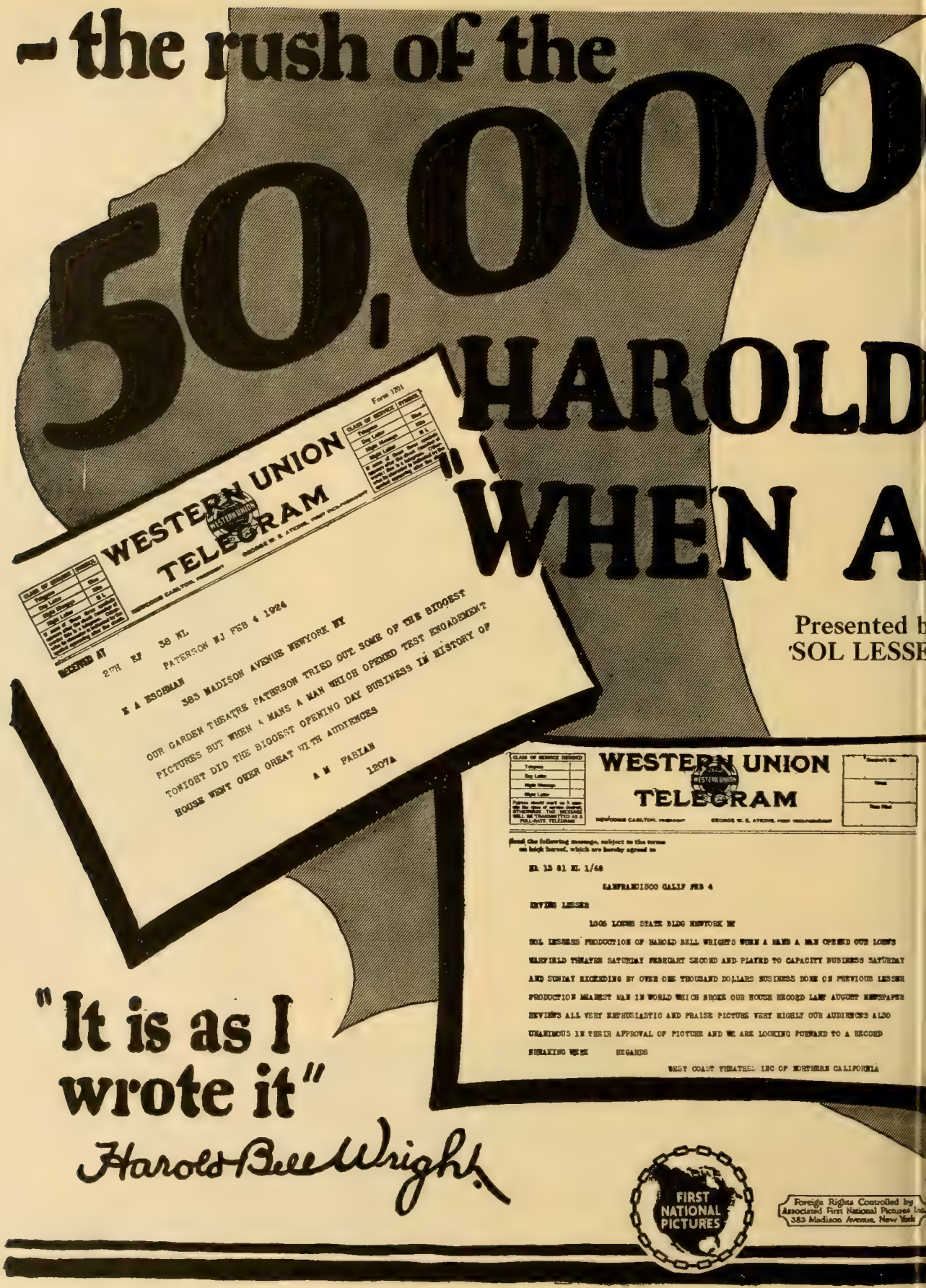
President,
SYRACUSE STRAND THEATRE CO., Inc.

W.H. H.

Walter Hays is Director of New York Strand, Brooklyn Strand, Syracuse Strand, prominent member of Associated First National and other important enterprises, and is known as one of America's leading showmen.

Syracuse regards Harold Lloyd as a home town boy — his "Why Worry" held the record until the Strand played "Daughters of Today."

Among recent big pictures played in the Strand were: "Flaming Youth," "Eternal City," "Why Worry," "Black Oxen," "Common Law" and "Rosita."


– the rush of the
50,000
HAROLD
WHEN A
Presented b
SOL LESSE
WESTERN UNION
TELEGRAM
Form 1201
RECEIVED AT
2FH EF 38 NL
PATERSON NJ FEB 4 1924
E A ESCHMAN
383 MADISON AVENUE NEWYORK NY
OUR GARDEN THEATRE PATERSON TRIED OUT SOME OF THE BIGGEST
PICTURES BUT WHEN A MANS A MAN WHICH OPENED TEST ENGAGEMENT
TONIGHT DID THE BIGGEST OPENING DAY BUSINESS IN HISTORY OF
HOUSE WENT OVER GREAT WITH AUDIENCES
A M FABIAN
1207A
WESTERN UNION
TELEGRAM
Send the following message, subject to the terms
on back hereof, which are hereby agreed to
NA 13 81 NL 1/68
SANFRANCISCO CALIF FEB 4
ERVING LESSER
1005 LOEWS STATE BLDG NEWYORK NY
SOL LESSERS PRODUCTION OF HAROLD BELL WRIGHTS WHEN A MANS A MAN OPENED OUR LOEWS
WARFIELD THEATRE SATURDAY FEBRUARY SECOND AND PLAYED TO CAPACITY BUSINESS SATURDAY
AND SUNDAY EXCEEDING BY OVER ONE THOUSAND DOLLARS BUSINESS DONE ON PREVIOUS LESSER
PRODUCTION MEANEST MAN IN WORLD WHICH BROKE OUR HOUSE RECORD LAST AUGUST NEWSPAPER
REVIEWS ALL VERY ENTHUSIASTIC AND PRAISE PICTURE VERY HIGHLY OUR AUDIENCES ALSO
UNANIMOUS IN THEIR APPROVAL OF PICTURE AND WE ARE LOOKING FORWARD TO A RECORD
BREAKING WEEK REGARDS
WEST COAST THEATRES INC OF NORTHERN CALIFORNIA
"It is as I wrote it"
Harold Bell Wright
FIRST NATIONAL PICTURES
Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

000

readers of Harold Bell Wright's books

has started!

BELL WRIGHT'S MAN'S A MAN"

th John Bowers, Marguerite de la Motte, George Hackathorne, Forrest Robinson, John Frazier

Opens at six centers to tremendous business

Where the weather conditions were half-way decent, "WHEN A MAN'S A MAN" smashed the house records; in others, under terrific climatic handicaps and strong opposition it played to extraordinary business

The showing made by "WHEN A MAN'S A MAN" in these cities—

Paterson N.J.-San Francisco

Produced by
Principal Pictures Corporation
SOL LESSER, President
Directed by EDWARD F. CLINE

A First National Attraction

Los Angeles—Wichita, Kansas Jackson, Mich., and NEW YORK

and

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W. E. ATKINS FIRST VICE PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

CCB K 67 5 EXA

WICHITA KANSAS FEB 5

HARRY SCHWALBE NEWYORK

WHEN A MANS A MAN OPENED PALACE THEATRE TO EXTRAORDINARY BUSINESS IN SPITE OF BLIZZARD ZERO WEATHER UNUSUAL FOR KANSAS FOLLOWING WEEK OF REGULAR SPRING WEATHER STOP PICTURE SENSATIONAL SUCCESS RECEIVING NOTHING BUT FAVORABLE COMMENTS STOP WITH DECENT BREAK IN WEATHER SHOULD COMPETE FOR BOX OFFICE RECORDS OF THIS HOUSE STOP YOU HAVE A GREAT SHOWMANS PICTURE HERE EXPLOITATION POSSIBILITIES UNLIMITED REGARDS

STANLEY CHAMBERS

MANAGENG DIRECTOR MILLER THEATRE

ENTERPRISE

WESTERN UNION TELEGRAM

OMB CARLTON PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT

14NY K 96 NL LOSANGELES CAL FEB 3

H O SCHWALBE NY

MY PREDICTION OF HAROLD BELL WRIGHTS SERIES JUSTIFIED BY BUSINESS DONE AT LOEWS WARFIELD SANFRANCISCO AND LOEWS STATE LOSANGELES WITH WHEN A MANS A MAN ON OPENING DAY SATURDAY STOP WE DID FORTY SEVEN HUNDRED SIXTEE DOLLARS IN LOSANGELES AND FORTY THREE HUNDRED SANFRANCISCO WHICH IN BOTH INSTANCES ONLY ABOUT FOUR HUNDRED LESS THAN BLACK OXEN AND ONLY OTHER PICTURE BEATING IT IS FLAMING YOUTH STOP AUDIENCES ENJOYED PICTURE AND APPLAUDED IN BOTH THEATRES AM LOOKING FOR TWO KNOCKOUT WEEKS STOP TO-DAY SUNDAY AT LOEWS STATE BUSINESS FIFTY TWO SEVENTY FIVE FAR EXCEED ING BLACK OXEN REGARDS SOL LESSER 9AM

POSTAL TELEGRAPH — COMMERCIAL C

RECEIVED AT STRAUS BUILDING N. E. COR FIFTH AVE & 46TH ST NEW YORK CITY TEL. VANDERBILT 2130

TELEGRAM

This is a fast Telegram unless otherwise indicated by signal after the number of words—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram)

STANDARD TIME INDICATED ON THIS MESSAGE

13NY K 74 NL 5 EXA

JACKSON MICH FEB 3

H O SCHWALBE NY

IN FACE OF ESPECIALLY STRONG OPPOSITION AT ALL HOUSES WHEN A MANS A MAN OPENED TO BUSINESS SLIGHTLY BELOW FLAMING YOUTH AND CONSIDERABLY IN EXCESS OF BLACK OXEN AND PONJOLA ATRONS COMMENT VERY FAVORABLE PERSONALLY THINK TOUCHES IN DIRECTION HAVE RAISED PICTURE WELL OUT OF THE CLASS OF ORDINARY WESTERNS WHILE BOX OFFICE POWER OF AUTHORS NAME MAKES IT A STRONG ATTRACTTION AT LEAST FOR CITIES OF THIS SIZE

HAROLD FRANK

MGR REX AND MAJESTIC THEATRES

AT JACKSON

You can't go wrong when A First National Attraction

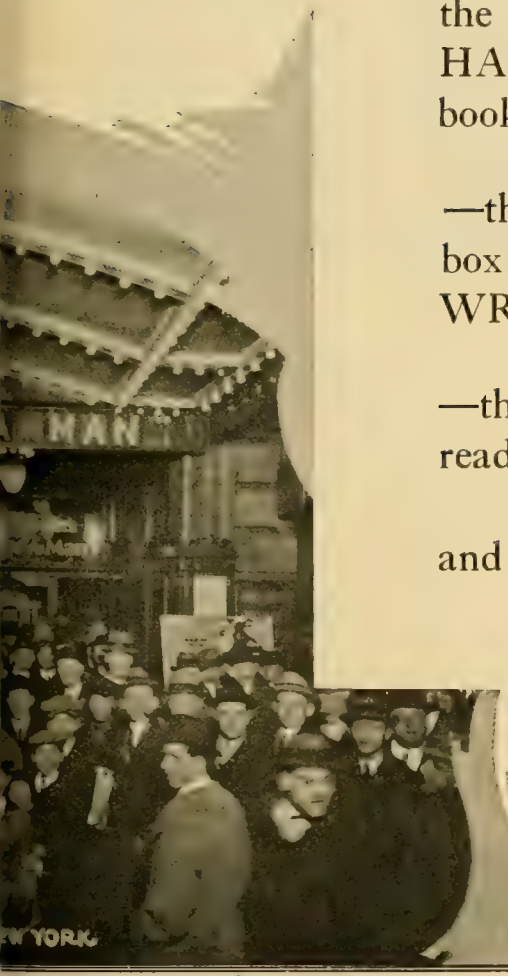
prove—HAROLD BELL WRIGHT to be greatest of box-office authors "WHEN A MAN'S A MAN" biggest of audience pictures,

—these telegrams and photographs tell the story of what will happen wherever HAROLD BELL WRIGHT'S novel is booked.

—these facts demonstrate what a real box office drawing card HAROLD BELL WRIGHT'S name is.

—these results prove that every WRIGHT reader is a "sold" ticket buyer—

and remember—there are



50,000,000 of them

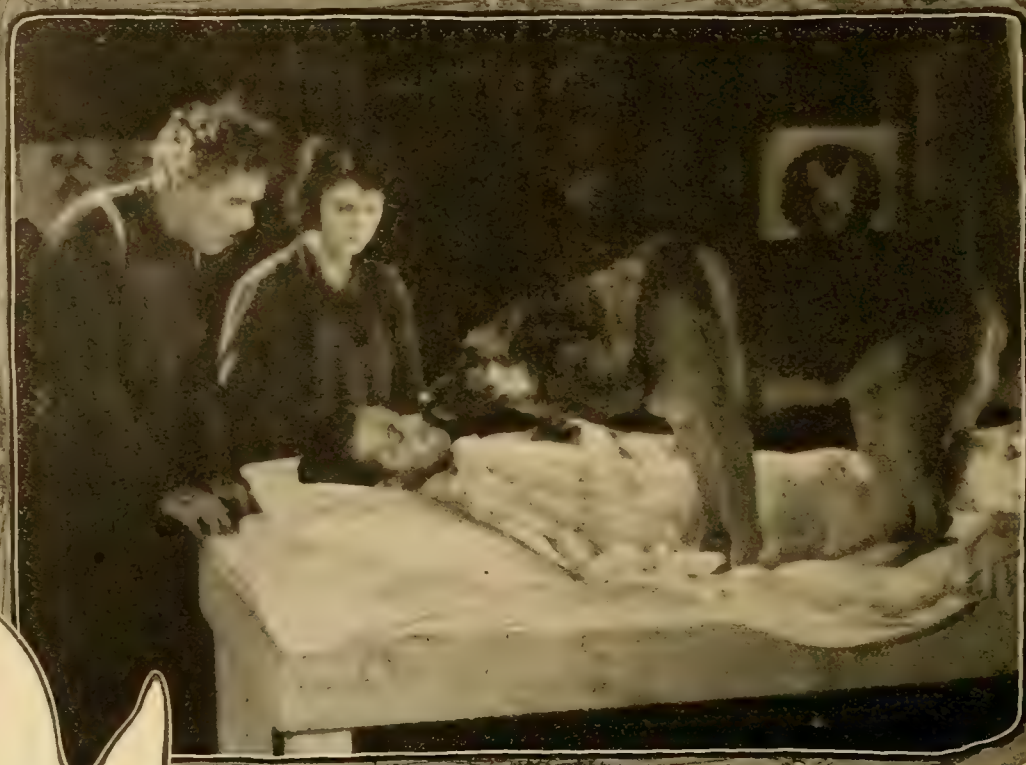
FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

you have a Wright

A First National Attraction

Gripping!



They had failed! Could STRONGHEART save him?

This incident in "The Love Master" is probably the most dramatic scene ever seen in a dog picture. To see this wonder dog fight off the messenger of death—thereby saving his beloved master, is worth the price of admission alone.

As the Moving Picture World says: "It is not acting for him, it is real, and he makes you feel it."

Laurence Trimble and Jane Murfin present

STRONGHEART in "The LOVE MASTER"

with

LILLIAN RICH

Written and Directed by

LAURENCE TRIMBLE

A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

Also to be found in the FIRST NATIONAL 20 to be released between February and June

EXHIBITORS HERALD

"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

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Vol. XVIII February 23, 1924 No. 9

Hearst Commends Exhibitors' Reports

We are not surprised to learn that Mr. William Randolph Hearst places great reliance upon the Herald department, "What the Picture Did For Me."

Mr. Hearst is somewhat new in the picture business but he is not new in the business of determining the value of a publication department. We did not need even the word of the greatest publisher of the age to know what our exhibitor report department means to this industry but it is gratifying to note the authoritative approval of Mr. Hearst which was delivered in such strong terms at a recent meeting of the Theatre Owners Chamber of Commerce of New York City.

Mr. Hearst stated that he is a regular and careful reader of the exhibitor reports and emphasized the trade truism that no one is so well able to say what the public wants as the exhibitor who comes in direct contact with the people.

The noted publisher's approval of the exhibitor report idea, which was created by the Herald and which in the Herald alone receives sufficient support from theatre owners to be of real service, is the result of his thorough and extensive knowledge of publications, backed with his growing mastery of the film business. The value of an exhibitor forum on box office values, contributed to by more than one thousand exhibitors could not escape the commendation of Mr. Hearst.

We want to commend Mr. Hearst's remarks to other executives in the industry. There are many, of course, who have not let the valuable guidance of "What the Picture Did For Me" pass them by; but, unfortunately, there are some who have and it is for the attention of these that we appeal.

In this we have no selfish motive because the success of the department is dependent upon the service that we render and the attention that we get—from exhibitors. But every distributor's office and every studio needs the information that the department yields.

* * *

Arbitration Sound Factor in Business

The tendency toward the widespread acceptance of the principle of arbitration in trade disputes is inevitable—in this industry and elsewhere.

Disputes and controversies cannot be eliminated from business but there certainly is no reason why the harm they do and the expense they involve should not be reduced to a minimum. And the way to do this is through arbitration.

In this connection a recent decision of the supreme court of New York under the arbitration law of that state is interesting. Under this decision an exhibitor who had declined to submit his case to the exchange and exhibitor joint board of arbitration was summarily directed by the court to do so.

The exhibitor may feel that in this case he has been placed at a disadvantage. But we do not know of any reason why he should suspect that the merits of his case would not be fairly considered by the arbitration board and we do know that the practice of arbitration is thoroughly sound and economic and that it is a valuable ally to the businessman who is seeking to conduct his business legitimately. It eliminates the heavy expense burden of lawsuits and it does not engender the bitter feeling that follows in the wake of court trials.

Because of the intricacies of the business of renting pictures both the exhibitors and the exchanges stand in great need of arbitration boards that will function properly.

We hope that this will be realized by all concerned and that arbitration will be agreed to as the permanent machinery for the adjustment of trade disputes in this industry.

* * *

Protests Warranted On Print Condition

Exhibitors in the smaller towns are constantly protesting against the bad condition of some of the film that is sent to them.

These protests should be heard and acted upon. Regardless of how low the price may be, if a film is not in a condition which will permit of it being properly put through a machine, a distributor has no right in accepting a booking on it.

It seems to be the thought in certain exchanges that in the case of minimum price bookings it does not matter much what the condition of the print may be. There is no fairness in this attitude and it certainly is not good business.

In the case of every booking, regardless of the price, the size of the town or how old the picture may be the exhibitor is entitled to a print in workable condition. If a print is grossly damaged no booking should be taken on it. The exhibitor is entitled to this protection and any exchange which does not recognize it is making a serious mistake.

by Martin J. Quigley

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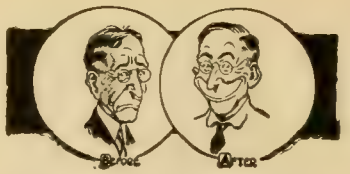


The above is symbolical of thousands in the motion picture industry. First its gloom. That's BEFORE the exhibitor, producer, director, star or distributor subscribes for EXHIBITORS HERALD. Then comes satisfaction. That's AFTER subscribing for the industry's leading trade paper. If you would smile with satisfaction take the HERALD and read its pages from cover to cover.

The "Herald" IS One Big Family

"I have never enjoyed any of the trade papers as I now am enjoying the HERALD. I always read the letters from other exhibitors first and I feel as if we are one big family. I believe I would recognize Jenkins, Rand, Creal, Hinds, Meyer and several more if I met them accidentally anywhere in public and would no doubt say 'Hello,' because I feel as if we are old acquaintances since I have been reading reports as well as letters of the 'Herald Only' Club.

"I have never sent a report to any other paper and I find only a few reports on pictures in others, where the HERALD improves in volume each week.

"MRS. J. W. MOORE,
"Lyric Theatre,
"St. Charles, Mo."

Re-Takes

NOW that Congress is well oiled up things ought to run pretty smooth for a while. Some of 'em may slide right outa the capitol.

* * *

They All Fall For It

The Dems. didn't want the Rep. crowd to get all the publicity so they got into the mess, too, and made a regular tea pot party of the thing.

* * *

Who's First?

By the way, who will have the first comedy adapted from the Congressional Record's stirring report of the affair?

* * *

Oh, How Thrilling!

Now that Rudy. Valentino is back at work, everyone can breathe easier and all the girls have to wait for is the completion of "Monsieur Beaucaire."

* * *

Get Rid of It Quick

If those WAMPAS boys want to get rid of that $20,000 that is burning a hole in their pocket, why don't they start a fillum company and make a "million dollar picture?"

* * *

The Dry Mr. King

The "Mysterious John T. King" sends us a post card from New Haven, Conn., and asks if the film exchanges are not liable under the Volstead Act for supplying the exhibitors with "stills."

* * *

Down Missouri Way

Another one of our steady readers says he knows an exhibitor down south who during the first month of his career as a showman had to run the comedy first every night and then dash down to the express office with the night's receipts to "litt" the feature.

* * *

Wonder Why?

The railroads have a lot of good planks in their platforms, yet they never run for office.

* * *

Or the Cosmic Urge

That Milwaukee theatre that is to have a "cosmetic room" for the ladies probably felt the cosmetic urge.

* * *

Easy Combing

I see the police are combing Brooklyn for a bob-haired girl in a murder mystery.

* * *

He'll Get Plenty

Grover Cleveland Bergdoll is going to ask a jury to award him $15,000 damages for injuries received when an American soldier tried to kidnap him. If he comes over here we'll give him a jury trial.

* * *

Foreign News

Our foreign correspondent writes us that the Prince of Wales has fallen off of his horse again. This makes the eighth time in five years, and Parliament is going to do something about it. When interviewed by our special correspondent the Prince said: "Yes, I believe I've broken my collar bone." The equerry who accompanied the Prince said: "Yes, the Prince has broken his collar bone." The horse said: "Yes, how vexing, I believe the Prince DID break his collar bone." Pathe, Fox, International News Weeklies please copy.

J. R. M.

Can't Quit, Says "Music Tax" Official

Commenting upon the official notices of resignation received by the American Society of Composers, Authors & Publishers from Waterson, Berlin & Snyder and Will Rossiter, J. C. Rosenthal, general manager of the "music tax" society, said:

"It is true that two of our members have tried to resign. But there is nothing doing on resignations as long as their contracts are in force, and neither one of these expires until January 1, 1926. They evidently overlooked such a little matter as a binding contract.

"In the matter of Rossiter we don't care one way or another, as he has not really had anything worth while in the past five years. And we do not anticipate any trouble with Waterson, either, as his contract is explicit and binding, as he probably now realizes.

"The trouble was brought about chiefly by the radio which has grown to such an extent and is still growing as to cut very deeply into the sales of phonograph records. This is a serious problem and is daily growing more serious.

"Several of the largest broadcasting stations have taken out licenses with us for the use of our music, but there are a lot that have not. Rossiter and Waterson have probably reached the conclusion that the giving of free rights to these broadcasting stations will be helpful to their general business.

"These are only defections or attempted defections and while we are not worrying about anything else happening we will enforce the terms of our contracts to the letter. In the event of Rossiter and Waterson attempting to evade or ignore these contracts we will go into court and get an injunction compelling them to live up to the agreement."

May Lift Tax On Theatre Tickets Up to One Dollar

(Special to Exhibitors Herald)

WASHINGTON, D. C., Feb. 12.—Exemption from tax on admissions of $1 or less is proposed as a substitute for the 50 cents exemption decided upon by the House ways and means committee in a bill which has been introduced in congress by Representative Gallivan of Massachusetts.

The decision of the committee to exempt admissions of 50 cents or less has resulted in a flood of protests from the legitimate side of the industry, where this decision is looked upon as a discrimination in favor of the moving pictures. Letters to members of congress point out that the same saving to the public could have been accomplished by reducing the rate of tax rather than by an arbitrary exemption, and it is declared that the legitimate stage is as much in need of relief and as deserving of it as are films.

Two Big Publishers Resign From "Music Tax" Society

Broadcasters Invite Exhibitors to Attend Chicago Meeting for the Purpose of Formulating Plan For Fighting the A. S. C. A. P.

A long smouldering affair between the National Association of Broadcasters and the American Society of Composers, Authors and Publishers over the "music tax" question burst into open and unequivocal warfare last week. Motion picture theatres, hotels, dance halls and other places of public amusement are figuring in the skirmishes which followed the announcement of the resignation from the publishers society of two of the "big six" members—Will Rossiter and Waterson, Berlin & Snyder.

From an attitude of passive resistance the broadcasters have thrown down the gauntlet to the publishers and according to E. F. McDonald, president of the National Association of Broadcasters, the radio clan already has the hotel people lined up behind them.

Exhibitors Invited to Attend Meeting of Broadcasters

The situation with reference to motion picture houses is not quite as clearly defined. A meeting is to be held at the La Salle Hotel, Chicago, on February 15, to which a number of theatre owners and exhibitor organization leaders have been invited and at which it is expected some concrete plan for interesting the theatres in the fight against the society will be formulated.

It is known that the plan for affiliating motion picture theatres with the broadcasters may take the form of an associate membership. Under this plan theatres would receive the music published by broadcasters free, the cost being covered by annual dues. Another plan is to sell the music direct on a weekly program basis, minus, of course, any "tax."

Theatres Must Take Initiative

While the broadcasters are apparently desirous of having theatres with them, Mr. McDonald indicated that it was up to exhibitors to take the initiative in backing the broadcasters in their stand. He intimated that the broadcasters cannot undertake to act in behalf of theatre owners in securing for them the rights to the free music unless they "are with us." His inference was that he had found it difficult to locate any one who could voice the attitude of a majority of theatre owners because of the "split" in exhibitors ranks.

A new method of attack launched by the broadcasters last week is that of arousing public opinion against the society's policies via the radio. The opening gun in this direction was fired last Wednesday when Mr. McDonald, speaking from the Zenith-Edgewater Beach hotel station, WJAZ, let the public in on some of the features of the controversy. In his attack on the society he declared, among other things, that every time his listeners attended a motion picture theatre they paid toll to the society.

"Ether Attack" on Society

Within fiften minutes of his talk, Mr. McDonald declared, over $150 was received at the station from the radio audience to be used in helping the broadcasters in the fight. The ether attack was repeated again on Sunday evening.

According to word from New York the music publishers' society has refused to accept the resignation of Rossiter and Waterson, Berlin & Snyder on the ground that the companies are under contract and cannot withdraw from the association, and it was indicated that efforts would be made to force the recalcitrants to remain with the body under threat of suit.

According to McDonald, this stand has an amusing aspect, as he declares the society cannot sue one of their members without that member's consent.

The letter from Waterson, Berlin & Snyder to the broadcasters reads in part as follows:

"We hereby give permission to publicly perform our music without any further authority from us, and we will refuse, if we can legally do so, to prosecute or join in the prosecution of any one publicly performing our music. We oppose the organization because it collects money from agencies which we believe to be of value to us in advertising. We are not in sympathy with their collecting money from broadcasting stations, or moving picture theatres for the privilege of playing our copyrighted music."

Legal Point Involved

While the broadcasters have the release of the company in the foregoing form for using their music this will not be done, however, until all legal points are cleared. In instances of where suit has been brought for the payment of tax on the copyrighted music of the society in the past, such suits have been brought in the name of the members. The fact that a member would refuse to prosecute an infringement, as stated in the Waterson letter, gives the situation an interesting legal aspect.

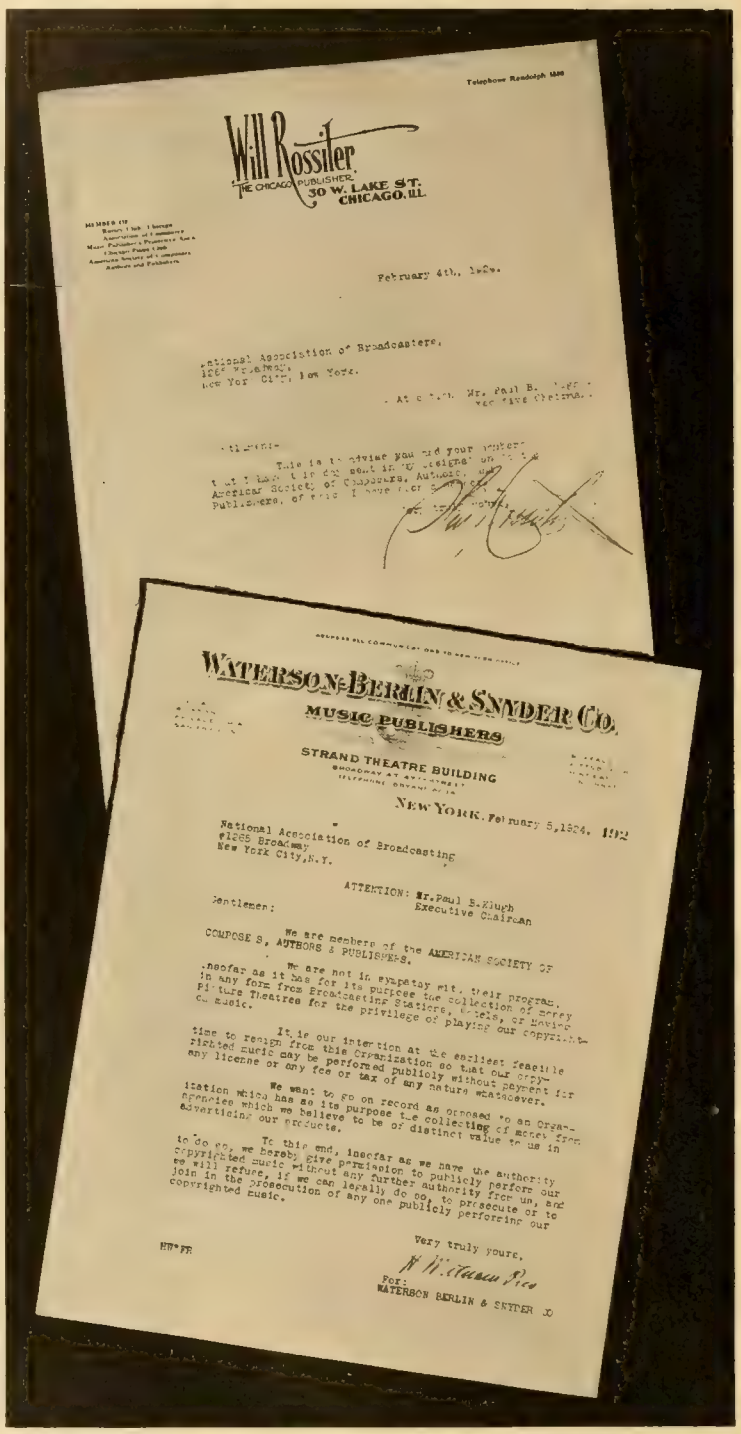
Another angle of the music row effecting theatres to a limited extent is the recent effort launched by E. C. Mills, chairman of the administrative committee of the American Society of Composers, Authors and Publishers, to line up orchestra leaders to seek compensation for performances which go out over the air. This means that at a number of large theatres throughout the country the musicians would receive additional wage if a microphone is placed in position while they are playing their usual music for the theatre.

Tourneur in Hospital

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 12.—Maurice Tourneur is convalescing at the Good Samaritan hospital, where he underwent a minor operation. He will leave for his home shortly where he will rest a while before starting work on "The White Moth," his next M. C. Levee production for First National.

Oppose "Music Tax"



Will Rossiter
THE CHICAGO PUBLISHER
30 W. LAKE ST.
CHICAGO, ILL.

February 4th, 1924.

National Association of Broadcasters,
1265 Broadway,
New York City, New York.

WATERSON, BERLIN & SNYDER CO.
MUSIC PUBLISHERS
STRAND THEATRE BUILDING
NEW YORK, February 5, 1924.

National Association of Broadcasting
1265 Broadway
New York City, N.Y.

ATTENTION: Mr. Paul B. Klugh
Executive Chairman

Gentlemen:

We are members of the AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS.

We are not in sympathy with their program, inasmuch as it has for its purpose the collection of money in any form from Broadcasting Stations, Hotels, or Motion Picture Theatres for the privilege of playing our copyrighted music.

It is our intention at the earliest feasible time to resign from this Organization so that our copyrighted music may be performed publicly without payment for any license or any fee or tax of any nature whatsoever.

We want to go on record as opposed to an Organization which has as its purpose the collecting of money from agencies which we believe to be of distinct value to us in advertising our products.

To this end, insofar as we have the authority to do so, we hereby give permission to publicly perform our copyrighted music without any further authority from us, and we will refuse, if we can legally do so, to prosecute or to join in the prosecution of any one publicly performing our copyrighted music.

Very truly yours,

For:
WATERSON BERLIN & SNYDER CO

Reproduction of letters received by the National Association of Broadcasters from Will Rossiter and H. Waterson of Waterson, Berlin & Snyder. In these letters the two publishers express their opposition to collection of the "music tax" from broadcasters, theatres and other amusement places. Rossiter, in his letter, advises broadcasters of his resignation from the American Society of Composers, Authors & Publishers, while Mr. Waterson, in his communication, says that "it is our intention at the earliest feasible time to resign from the organization."

Thomas A. Edison to Be Guest of Film Men

Tender Testimonial in Form of Luncheon to "Father of Motion Pictures"

(Special to Exhibitors Herald)

NEW YORK, Feb. 12.—Thomas A. Edison will be the guest of the motion picture industry at a luncheon given on the occasion of his 77th birthday, Friday, February 15th, at the Ritz Carlton hotel. It is felt by the leaders in the industry that the occasion of Mr. Edison's birthday is a fitting time to pay tribute to the great inventor whose work has laid the foundation on which the entire industry is built.

Will Hays will act as toastmaster and the event is in charge of a general committee composed of: George Kleine, chairman; Arthur Brisbane, William Brandt, Paul H. Cromelin, Sydney L. Cohen, Joseph Dannenberg, Dr. Lee DeForest, George Eastman, John Emerson, William Fox, D. W. Griffith, Burton Holmes, Aaron Jones, Wm. A. Johnston, J. J. Kennedy, Marcus Loew, William Randolph Hearst, Carle Laemmle, Harold Lloyd, Chas. L. O'Reilly, Elmer Pearson, Edward S. Porter, Watterson Rothacker, Terry Ramsaye, S. L. Rothafel, Richard A. Rowland, Charles M. Schwab, Albert E. Smith, Courtland Smith, Franch Tichenor, J. D. Williams and Adolph Zukor.

Charles M. Schwab, Arthur Brisbane, Senator Owen of Oklahoma and Terry Ramsaye are among the probable speakers and among the invited guests are the pioneers of the industry including: Thomas Armat, Herman Cassler, Frank Dyer, Edward S. Porter, Harry Raver, Wm. N. Selig, J. J. Kennedy, Albert E. Smith, George K. Spoor, Charles Urban and Percy L. Waters.

Every phase of the industry will be represented by an individual committee composed of outstandingly prominent men.

Lillian Drew, Former Film Player, Is Dead

Veronal poisoning was coroner's verdict on the death of Miss Lillian Drew, known in private life as the wife of E. H. Calvert. According to her mother Mrs. Marguerite Flannery, 4701 Winthrop Ave., with whom she has been living, Miss Drew had been the victim of a slight accident which caused her so much pain she was unable to sleep. The explanation of her death is that she took an overdose of the veronal in an endeavor to get to sleep.

Miss Drew, who retired from the screen about a year ago, was at one time connected with the old Essanay studios, following a stage career. E. H. Calvert, her husband, is also a former actor.

Louis R. Markum Will Be Senate Candidate

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Feb. 12.—Louis R. Markum, 4314 East New York St., a prominent exhibitor and well known in local politics, has announced his candidacy for the office of state senator from Marion county.

Markum has been an active figure in the motion picture industry for about eight years, operating a chain of theatres under the name of Markum Enterprises. During the World War he was in the air service and is an alumnus of the University of West Virginia.

Chicago Office Leads First National Sales Contest Just Ended

First National's great sales contest, which opened December 16 came to a close February 9. The big drive held many surprises and the competition for first place was keen from the start.

Clayton E. Bond

Under the leadership of Clayton E. Bond, manager of the Chicago office, the mid-west office jumped from twelfth place to first position in the national drive, and according to Mr. Bond Chicago's prospects for winning the coveted first prize money are exceedingly bright. It marks one of the few occasions when a Chicago office has assumed leadership in a national contest and its position in the race just ended is a striking commentary on the strength of the sales force Mr. Bond has assembled around him and on his own ability as an exchange executive.

The division of prize money has been arranged so as to provide a definite fixed sum for each prize winner, as distinguished from the usual method of dividing a lump sum among members of each winning branch. The prizes to be awarded are as follows:

First Branch: Branch manager, $750; assistant, $400; each salesman, $300; booker, $250, and cashier, $250.

Second Branch: Manager, $500; assistant, $275; salesmen $200; booker, $175, and cashier, $175.

Third Branch: Manager, $300; assistant, $175; salesmen, $125; booker, $100; cashier, $100.

Mr. Bond has been with First National since June, 1920, he having been made branch manager in 1922. He has been identified with the Illinois territory with various film companies since 1912 and is one of the most popular managers in the mid-west.

New York Censorship Situation Unchanged

(Special to Exhibitors Herald)

ALBANY N. Y., Feb. 12.—The past week brought forth no change in the censorship situation in New York, although it was freely discussed at a so-called "harmony conference" which was held at the executive mansion. The governor wants some bills passed and so does his political opponent, the speaker of the assembly. If every bill is to be regarded as a party measure, it seems reasonably sure that no bill will get anywhere during the days to come.

It was with this thought in mind that the conference was held and while the two factions agreed on some measures they could not get together on the question of the censorship repeal. It is now expected that there will be a hearing in March and that the matter will go to a vote a little later.

Falling Off in Number Of New Film Companies

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 12.—The past week showed a decrease in the number of companies incorporating in New York to enter the motion picture business.

The companies incorporating included: Moeller Theatre Service, Inc., capitalized at $25,000; Junee Holding Corporation, $25,000 while the capitalization of the Heartstone Pictures, Inc., and Hepworth Productions, Inc., was not stated in the papers filed.

Laemmle Appreciates Friends' Good Wishes

NEW YORK, Feb. 12.—In response to the many letters and wires of congratulation and felicitation on his fortieth anniversary as an American, which is being celebrated by the Universal organization as Laemmle Month, Carl Laemmle has addressed the following appreciation to his friends in the industry:

"God Bless You. From the very bottom of my heart I wish to thank all of you who have simply overwhelmed me with congratulatory letters and telegrams in connection with the fortieth anniversary of my arrival in the greatest country on earth."

Al Christie to Make Full Length Comedies

New Productions Will Not Interfere With Popular Short Subjects

(Special to Exhibitors Herald)

NEW YORK, Feb. 12.—Official announcement was made here last week of the entrance of Al and Charles Christie into the feature length comedy field, as printed in EXHIBITORS HERALD some time ago. The announcement was made at a luncheon given in honor of Charles Christie by W. W. Hodkinson Corporation, which concern will distribute the new Christie product.

The first of the full length comedies will be from an original story by Frank Roland Conklin, now bearing the tentative title "High and Dry" and will mark the rise to stardom of Dorothy Devore, a versatile young woman who has been working on the Christy lot for the past four years. Work on this will be commenced immediately, and Walter Hiers, Tully Marshall and Mitchell Lewis have been engaged for the cast. In speaking of his plans, Mr. Christie said:

"We are going to try and make some quick touch and go straightout comedies. We tried, as you know, several years back when we made "So Long Letty" and we are getting back to them with added experience. The new specials will be known as "Al Christie Specials" and will in no wise interfere with the shorter subjects we have been making, and will continue to make, for Educational. The specials will be directed by Scott Sidney."

Hearings Held on New State Building Code

(Special to Exhibitors Herald)

Albany, N. Y., Feb. 12.—Hearings on the proposed New York State standard building code were held during the past week in Buffalo, Rochester, Syracuse, Albany and New York City. In nearly every place, theatre owners requested and were granted an extension of thirty days in which to file briefs and suggestions.

The code was prepared as the result of a law which was passed shortly after the Washington, D. C. catastrophe. Those who attended the hearings declare that the proposed code is too drastic and that its adoption would force many smaller houses out of business, and would bring about an expense to others that would be almost prohibitive.

Rand Joins Jenkins in Support of Viola Dana In "Herald Only" Race

Climatic disorders generally prevalent are believed to emanate from seismic undulations set up when, as exclusively reported by this paper this week, Philip Rand cast his lot with J. C. Jenkins in support of Viola Dana's candidacy in the "Herald Only" Club Favorite Star Contest. He tells it, in poetry and prose, in "What the Picture Did For Me" this week. Fittingly, Miss Dana's specially posed photograph arrived in time for reproduction in the Pictorial Section.

Five more names are added to the stellar ballot this week, the list assuming the aspect of a screen blue book. Clara Kimball Young, Madge Bellamy, Lois Wilson, Bebe Daniels and Priscilla Dean are the newly nominated contestants.

For full details of contest developments see page 76.

Wisconsin's Blizzard Costs Films $200,000

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 12.—Wisconsin's worst blizzard of the year, which tied up traffic in the state for several days last week, cost the film industry in the state approximately $200,000 according to Mr. Levine, head of Universal here. Many houses throughout the state were forced to close for three days, while scores of others remained open only by repeating their programs of the previous week. Most of these lost heavily because of a lack of patronage on account of the inclement weather.

Shipment of film was paralyzed and scores of film salesmen were stranded at various towns. Milwaukee houses reported the worst business of the year, it being impossible for the public to reach the theatres in most cases because of the street car tieup.

Protest Against Use Of Nitro-Cellulose Film

(Special to Exhibitors Herald)

OTTAWA, ONT., Feb. 12.—The yearly protest against general use of nitro-cellulose films for moving pictures was heard at the annual convention of the Dominion Fire Prevention Association at Ottawa on January 31. Inexperienced projection machine operators were regarded as a menace and the lack of precautions in the presenting of moving pictures in places outside of theatres was also discussed. The convention urged that steps should be taken to supplant the nitro-cellulose film with the acetate cellulose type.

Name New Officials In Ince Reorganization

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 12.—John Griffith Wray, noted director, is general production manager; Edwin De B. Newman, business manager; Colvin Brown, manager of distribution; Arthur MacLennan, manager of promotion, and Reeve Houck, studio superintendent in the 1924 reorganization of the Thomas H. Ince studios. Wray is best known as director of "Anna Christie."

Favors Producing in New York

"Hero Worship" Wouldn't Exist In East: Rowland

Other Companies Planning No Immediate Change in Activities

By JOHN S. SPARGO
(New York Editor, Exhibitors Herald)

NEW YORK, Feb. 12.—Upon returning from the Coast, where he made another complete survey of production activities and possibilities, Richard A. Rowland, general manager of First National, more firmly than ever believes that the East is the proper place for the big companies to make their pictures. Mr. Rowland also stated that within a very short time First National anticipates having several of its production units making pictures in and about New York.

In discussing production centers Mr. Rowland said:

"It is quite all right for individual producers like Ince and Joe Schenck, who make a few pictures a year, to live and work on the Coast. But for the producer who has headquarters in New York, it is all wrong. You cannot make your product 3,500 miles away from the home office with that degree of efficiency and economy necessary to success, as when you have your organization close at hand.

Will Move Units East

"The hero worship, the mutual admiration society which exists in a small place like Hollywood could not exist here.

"We of First National anticipate having several of our units working in the East in a few months, not more than six months at the most; probably earlier."

Principal Pictures, which has heretofore made all pictures on the Coast, is testing out Eastern production by making one picture here. This is being made by Eastern Productions, a new corporation which is in charge of William O'Hagen Hurst, and work is being done at the Biograph studio.

In discussing the possibility of making other pictures in the East, Irving Lesser said:

"We are not considering at this time of making any decided change in our production plans and our pictures will generally be made on the Coast. However, in individual cases, we may find it possible to make some pictures here and we are trying this out in the case of 'The Masked Dancer' which is being made for us by Eastern Productions."

Plays Are Purchased

Knowing the value that a stage success imparts to the motion picture which is made from it, William Fox has chosen three outstanding plays for screen presentation; all of them now being in course of production at the Fox New York studio.

When Channing Pollock's "The Fool" was presented on Broadway, Mr. Fox stepped in and bought the rights to this play. The price he paid is among the biggest ever recorded. Harry Millarde, a director who has twice turned out pictures which were named among the ten best of their respective seasons—"If Winter Comes" and "Over the Hill"—is at

(Continued on page 56)

Herald's Studio Directory

East Coast

BIOGRAPH STUDIO, 807 East 175th street.
PRINCIPAL PICTURES: Burton King directing Helene Chadwick and Lowell Sherman in "The Masked Dancer."

COSMOPOLITAN STUDIO, 127th street and Second avenue.
COSMOPOLITAN PRODUCTIONS: E. Mason Hopper directing Marion Davies in "Janice Meredith."

FOX STUDIO, 55th street and 10th avenue.
FOX FILM CORPORATION: Harry Millarde directing Edmund Lowe in "The Fool."
J. Gordon Edwards directing special cast in "It Is the Law."
Elmer Clifton is cutting and titling "The Warrens of Virginia," featuring Martha Mansfield.

FISCHER STUDIO, New Rochelle, N. Y.
CRITERION PICTURES, INC.: Carl L. Gregory directing Jimmy Brewer and Gladys Quartara in a series of 26 two-reel comedy dramas.
"The Fountain of Youth" is the first of the series already completed.

GRIFFITH STUDIO, Mamaroneck, N. Y.
D. W. GRIFFITH PRODUCTIONS: D. W. Griffith is completing "America," featuring Carol Dempster and Neil Hamilton.

INSPIRATION STUDIO, Fort Lee, N. J.
INSPIRATION PICTURES: John S. Robertson is completing the production "The Enchanted Cottage," with Richard Barthelmess in the leading role.

PARAMOUNT STUDIO, Long Island City.
FAMOUS PLAYERS-LASKY CORPORATION: Sidney Olcott directing Rodolph Valentino and all star cast in "Monsieur Beaucaire."
William de Mille directing Lois Wilson and Richard Dix in "Icebound."
Victor Heerman directing Thomas Meighan and Virginia Valli in "The Confidence Man."
Allan Dwan drecting Gloria Swanson in "Manhandled."

TALMADGE STUDIO, 318 East 48th street.
ASSOCIATED EXHIBITORS: Murray Garsson production—William Christy Cabanne directing Betty Blythe, Robert Warwick, Elliott Dexter, Lowell Sherman and Pauline Garon in "Plaster Saints."

TILFORD STUDIO, 344 West 44th street.
ASSOCIATED EXHIBITORS: S. E. V. Pictures, Inc.—S. E. V. Taylor is completing "The Lone Wolf," starring Dorothy Dalton and Jack Holt.

VITAGRAPH STUDIO, Brooklyn, N. Y.
YALE UNIVERSITY PRESS: Kenneth Webb completing "Wolf and Montclam."
Kenneth Webb directing "The Declaration of Independence."
Webster Campbell directing "Yorktown."
Webster Campbell directing "The Gateway to the West."

WHITMAN BENNETT STUDIO, Yonkers, N. Y.
WHITMAN BENNETT PRODUCTIONS: Whitman Bennett directing all star cast, Dagmar Godowsky, Naomi Childers, David Powell, Hedda Lind in "Virtuous Liars."
Leon U'Dsseau co-directing with Whitman Bennett.
NIGHSMITH PICTURES, INC.: Will Nigh is producing a series of miniatures. "Her Memory" is the second of the series which Will Nigh is now working on.

West Coast

BEN WILSON STUDIOS, 5821 Santa Monica Boulevard.
EDDIE LYONS PRODUCTIONS: Eddie Lyons directing Eddie Lyons in two comedies.
Gene De Rue directing Bobbie Dunn in two-reel comedies.
BEN WILSON PRODUCTIONS: Ben Wilson directing himself in "The First Notch."
Dix Hatton directing himself in "Shooting Mad."

BRONX STUDIO, 1745 Glendale Boulevard.
WILLEY PRODUCTIONS: Fred Reel directing Bill Patton in "The Gasoline Cowboy."

BUSTER KEATON STUDIO, 1025 Lillian Way.
BUSTER KEATON PRODUCTION: Buster Keaton directing Buster Keaton in "Sherlock, Jr."

CENTURY FILM CORPORATION, 6100 Sunset Boulevard.
Al Herman directing Buddie Messinger in "The Jazz Kid."
Noel Smith directing Harry McCoy in "Stranded."
Noel Smith directing an all-star productoin "The Movie Queen."

CHARLIE CHAPLIN STUDIO, 1416 La Brea.
Charles Chaplin directing Charles Chaplin in an untitled comedy.

CHRISTIE STUDIO, 6101 Sunset Boulevard.
Al Christie directing Neal Burns in a two-reel comedy.
Harold Beaudine directing Jimmie Adams in a two-reel comedy.
Scott Sidney directing Dorothy De Vore in a feature comedy.

CHARLES RAY STUDIO, 3700 Beverley Boulevard.
BUTTERFLY COMEDIES: Sherwood MacDonold to direct two-reel comedies.

F. B. O., 780 Gower Street.
Jess Robbins directing Douglas McLean in "Never Say Die."
Mal St. Clair directing Alberta Vaughn in "King Leary."
Emory Johnson directing Mary Carr and Johnnie Walker in "Swords and Plowshares."

FAMOUS ARTISTS STUDIOS, 6046 Sunset Boulevard.
INDEPENDENT PICTURES CORPORATION: Jack Nelson directing Franklyn Farnum in "The Man Who Forgot."
J. P. McGowan to direct Franklyn Farnum in "The Fight With Fate."

Coast Activity Cut 15 Per Cent

FINE ARTS STUDIOS, 4500 Sunset Boulevard.
JACK WHITE CORPORATION: Norman Taurog directing Lige Conley in a Mermaid Comedy.
Al Ray to direct an all-star Cameo comedy.
LLOYD HAMILTON CORPORATION: Lloyd Bacon directing Lloyd Hamilton.

FOX STUDIO, Western Avenue at Sunset Boulevard.
Edward Mortimer directing John Gilbert in "The Mark of Cain."
Jack Conway directing Tom Mix in "The Trouble Shooter."
Seller-Carruth directing Chimpanzee comedies.
Jack Ford directing an all-star (untitled).

FRED CALDWELL PRODUCTIONS, 4513 Sunset Boulevard.
Fred Caldwell directing an all-star (untitled).

GOLDWYN STUDIO, Culver City.
GOLDWYN PRODUCTIONS: Marshall Neilan directing "Tess of the D'Urbervilles," all-star.
TIFFANY PRODUCTIONS: Robert Leonard directing Mae Murray in "Madamoiselle Midnight."

GRAND STUDIOS, 1438 Gower Street.
R. William Neill directing "Rose of the Ghetto"—all-star.
CHAS. SWICKARD PRODUCTIONS: Chas. Swickard directing "San Francisco"—all-star.

GARSON STUDIOS, 1845 Glendale Boulevard.
Benny Zeidman Productions.

GOLDSTONE STUDIOS, 1426 Beechwood Drive.
PHIL GOLDSTONE PRODUCTIONS: Al Neitz directing William Fairbanks in "The Texas Ranger."
Al Neitz will direct William Fairbanks in "The Bar-T Mystery."

HOLLYWOOD STUDIOS, 6642 Santa Monica Boulevard.
MADELINE BRANDEIS PRODUCTIONS: Bryan Foy directing one-reel comedies.

INCE STUDIO, Culver City.
THOMAS H. INCE PRODUCTIONS: Lambert Hillyer directing "Those Who Dance" with an all-star cast.
John Griffith Wray directing "The Marriage Cheat" with an all-star cast.
REGAL PICTURES, INC.: William Beaudine directing James Kirwood and Lila Lee in "Love and Lies."

LASKY STUDIO, 1520 Vine Street.
Sam Wood directing "Bluff" co-starring Agnes Ayres and Antonio Moreno.
C. B. De Mille directing "Triumph" with an all-star cast.
Herbert Brenon directing "The Breaking Point" with an all-star cast.
Irvin Willat directing "Wanderer of the Wasteland" with an all-star cast.
Dimitri Buchowetzki directing Pola Negri in "Men."

MAYER-SCHULBERG STUDIOS, 3800 Mission Road.
PREFERRED PICTURES CORPORATION: Louis Gasnier directing "Poisoned Paradise" with an all-star cast.

METRO STUDIO, 900 Cahuenga.
Eddie Cline directing Viola Dana in "Along Came Ruth."
S-L PRODUCTIONS: Clarence Badger directing "The Shooting of Dan McGrew" with an all-star cast.

PRINCIPAL PICTURE CORPORATION, 7250 Santa Monica Boulevard.
Louis Tolhurst directing "Secrets of Life." Nature study series.

ROACH, HAL E., STUDIOS, Culver City.
Bob McGowan directing "Our Gang" in comedies.
Lem Powers directing "Pippy Doo Dads" with animals.
Rob Wagner directing Will Rogers in a two-reel comedy.
J. A. Howe directing the Spat family in two-reel comedies.
Ralph Ceder directing Chas. Chase in one-reel comedies.
Roach-Clements directing "Somewhere in Kansas" starring Glen Tryon.
Geo. Jeske directing Stan Laurel in two-reel comedy.
Fred Groul directing Earl Mohen in one-reel comedy.

STUART MACK STUDIOS, 1329 Gordon Street.
STUART MACK PRODUCTIONS: Stuart Mack directing "Everyday Mystery" starring Lola Patti.
GEORGE EZRA CRANE, JR., PRODUCTIONS.

SENNETT STUDIOS, 1712 Glendale Boulevard.
Del Lord directing Sid Smith in "Turn to the Left."
Earl Kenton directing Harry Langdon. (Picture untitled.)
Roy Del Ruth directing "The Kid From Hollywood" with an all-star cast.

UNITED STUDIOS, 5341 Melrose Avenue.
ASSOCIATED FIRST NATIONAL PICTURES: Harry Hoyt directing Sylvia Breamer in "Women of Jury."
FRANK LLOYD PRODUCTIONS: Frank Lloyd directing "The Sea Hawk" starring Milton Sills.
SAMUEL GOLDWYN PRODUCTIONS: George Fitzmaurice directing "Cytherea" with an all-star cast.

UNIVERAL STUDIOS, Universal City.
Edward Sedgwick directing Hoot Gibson in "Forty Horse Power Hawkins."
William Duncan directing William Duncan and Edythe Johnston in "The Free Trader."
Edward Laemmle directing Billy Sullivan in "The Information Kid" series.
Jay Marchant directing Albertine Margaret Morris in "The Iron Man."
King Baggot directing Mary Philbin in "The Inheritors."
William Watson directing Neely Edwards and Bert Roach in comedies.
Slim Summerville directing Somerville Dunn in comedies.
Cliff Smith directing Jack Hoxie (untitled).
Tom Forman directing "The Throwback" with an all-star cast.
Robert Hill directing Laura La Plante in "The Dangerous Blonde."
Irving Cummings—"When Johnny Comes Marching Home"—all-star.
Harry Pollard—Reginald Denny in "The Reckless Age."
Herbert Cache directing Herbert Rawlinson in "High Speed."

SUNSET PRODUCTIONS.
Jack Nelson directing Kenneth McDonald in "After a Million."
Robert N. Bradbury directing J. B. Warner in "Wanted by the Law."

VITAGRAPH STUDIOS, 1708 Talmadge Street.
David Smith directing "Borrowed Husbands" with an all-star cast.
J. Stuart Blackton directing Lou Tellegen in "Between Friends."

WALDORF STUDIOS, 6070 Sunset Boulevard.
MISSION FILM CORPORATION: Tom Forman directing "Flattery" with an all-star cast.

WARNER BROTHERS STUDIO, 5842 Sunset Boulevard.
William A. Seiter directing "How to Educate a Wife" with an all-star cast.
Harry Beaumont directing "Babbitt" with an all-star cast.
Monte Bell directing "Broadway After Dark" with an all-star cast.

Hollywood Shares Production With New York Plants

Survey Shows More Intensive Schedules Than Reported One Month Ago

By HARRY HAMMOND BEALL
(West Coast Representative, Exhibitors Herald)

HOLLYWOOD, Feb. 12.—While Hollywood production is far in advance of what it was the last time the West Coast studio situation was surveyed, it has not yet reached the pinnacle attained in 1923. The "old line" companies are beginning to build up their schedules, and independents are cropping forth almost every day with some new production, but it is still a long way to go to the hum of activity when all was in full blast last year.

On the other hand Hollywood is having to share production activities with New York more than ever before. Statisticians have estimated that where Hollywood was once getting a play on 90 per cent of picture making, the percentage has fallen to less than 75 per cent. The outlook in general, however, is encouraging, particularly in view of the pace set by Famous Players-Lasky, whose early 1924 production plans have just been made public.

Stagnation Period Ends

Jesse L. Lasky, in an announcement given out as he was leaving for New York, made it apparent that the period of stagnation in Hollywood studios is over and that the Paramount plant will start its 1924 productions with a full blast effect that will carry it into the fall.

In making public the list of screen plays that will engage the attention of the Famous Players-Lasky cohorts, the corporation's first vice-president in charge of production sounded the tocsin notes of the new regime in Hollywood. And, having delivered his joyous news, Lasky is en route to New York City to confer with the president, Adolph Zukor, and other officials on plans that will run through the summer and far into the autumn.

Among other things, Lasky's announcement revealed that several noteworthy screen favorites have been signed.

Cecil B. DeMille's next picture will be "Feet of Clay," and production will follow the completion of "Triumph." The photoplay is an adaptation of Margaretta Tuttle's novel, and Leatrice Joy and Rod LaRocque will head the list of players.

George Melford, who has just completed "The Dawn of Tomorrow," will start at once on "The Wildcat," featuring Bebe Daniels, who will return to Hollywood as soon as she completes her work with Rodolph Valentino in "Monsieur Beaucaire." "The Wildcat" is a Julia Herne adaptation of Manuel Penella's popular Spanish opera.

William B. De Mille, now directing Richard Dix and Lois Wilson in "Icebound" in New York, will return here to begin work on a story as yet untitled.

James Cruze, who has completed "Magnolia," will produce "The Enemy Sex," featuring Betty Compson in an adaptation of Owen Johnson's novel.

Pola Negri, when she finishes "Men" with Dimitri Buchowetzki, will star in a second picture.

"Roles," by Elizabeth Alexander, will star Agnes Ayres in a Wood production. He is now completing "Bluff," in which Miss Ayres and Antonio Moreno are co-starred.

Joseph Henaberry will feature Leatrice Joy in

(Continued on page 47)

Optimism Reigns On West Coast As Studios Hum

Sam Goldwyn Moves from New York to Hollywood—Southwest Theatres, Inc. Acquire New Houses

By HARRY HAMMOND BEALL

HOLLYWOOD, CALIF., Feb. 12.—Things have been happening this week in the film capital. Announcements have been broadcasted and cinematically speaking things have been humming generally. All in all, it looks favorable for a studio "come-back," and as a result optimism reigns supreme.

First of all, word has been received from Sam Goldwyn who arrives here February 15 that he is about to say "adieu" to Gotham and "hello" Los Angeles. Although this is not news because of a previous announcement previously made by the film magnate, it is a confirmation of an important statement and is therefore worth relating. Goldwyn announces the closing down of the Biograph studios in New York and the immediate removal of all his staff and equipment to the coast. The Eastern metropolis is not a producing city according to Goldwyn, who bemoans the fact that the picture business is not accorded the attention and respect it should be. So much for that.

HERE'S some live news that sounds encouraging. Fifteen picture theatres in this city, Pasadena, Riverside, Huntington Park, Taft and Glendale have been taken over by Southwest Theatres, Inc., a million dollar corporation that recently entered the California theatrical field. The officers of the new organization are chiefly officials of the giant West Coast Theatres' chain—Claude Langley, president; A. L. Gore, vice-president; Sol Lesser, secretary; Frank Livingston, of Exter, treasurer; directors Adolph Ramish, and Mrs. Claude Langley.

In addition to the fifteen houses already operating which the new firm has taken over, Southwest Theatres, Inc., will erect new houses in Pasadena, Huntington Park and Glendale, bringing the total to eighteen.

A First National franchise has been purchased from Gore, Ramish and Lesser for the sum of $225,000, which will give all of the present "Southwest" houses First National pictures.

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By the time this appears in print John M. Quinn, who for the past seven years has served as general manager of the Vitagraph Company, will be laid at rest in Chicago. His sudden demise was a distinct shock to the local film row where he was a well known figure. Mr. Quinn had been in the city but a few days when he was stricken and was ordered to a Hollywood Sanitarium where he passed away last Monday. Mystery shrouds his death which is said to have been brought about by a combination of disorders resulting in heart disease. His body was taken to Chicago where it will be buried by Albert E. Smith, president of the Vitagraph Company.

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Westwood, the boom suburb of Los Angeles, has acquired still another promise of a studio. This time it is the National Film Corporation, a pioneer organization that has been more or less inactive for the past several years, that asserts it will erect a modern picture plant at Westwood on a site purchased this week and which adjoins the acreage acquired by the Christie brothers. It is said that the deal involved $250,000. Officers of the National include R. E. Frey, president; C. G. Logan, treasurer, and William La Plante, vice-president and secretary. Other studios besides this one and the Christie company that are land owners in Westwood are the Fox Film Corporation and Harold Lloyd Productions.

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And while on the subject of Westwood it might be well to mention here that it is rumored that the object of William Fox's journey to the coast is that he might start the ball rolling for the immediate construction of his new plant there. Be that as it may, the mogul who plays the title role in Fox Film Corp. will arrive here most any day now and all is a-flutter at the Western avenue and Sunset boulevard plant where the "big chief" has been expected to arrive ere this. When he does enter his studio gate, this week or next, Fox will be greeted by twelve companies now engaged at the plant.

And while speaking of Fox and his local studio we are reminded that he has acquired a new master director in the person of Denison Clift, former supervising editor of the same organization, who has spent the past three-and-a-half years in England as chief producer for the Ideal Film Company, Ltd. Clift arrived here this week and at once took up his duties under a two-year contract at the Fox Studios where he will direct a series of specials. And that isn't all the news that has been breaking about the Fox lot lately. For instance we are told that Shirley Mason, whose contract with Fox expired a few weeks ago, has been signed again, and is to resume work shortly. Jack Conway has also put his name on the dotted line of a long-term contract and he will direct the next Tom Mix picture. George Archainbaud will begin production on a big feature, as yet untitled, shortly.

* * *

RUTH MIX, daughter of the inimitable "Tom" by his first marriage, will be seen on a local vaudeville stage here next week. The young actress will appear with capable support in a dramatic playlet. The act was tried out at a suburban theatre recently and evidently made good.

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Coincident with Chinese New Year, the Wampas will hold its annual election next week. It is declared on authority that several bombs will be touched off in celebration of both events. Results will be announced in the next issue of EXHIBITORS HERALD.

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Local attendance records at theatres were shattered during the month of January according to tax reports. Receipts for the month on amusements totalled $476,507 as compared with $263,547 for January of 1923. The unprecedented tax receipts of the past month are indicative of local conditions generally, as the C of C secretary would say.

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ALEC PANTAGES, vaudeville mogul, got in bad with local federal authorities last week, by presenting motion pictures of the Dempsey-Firpo set-to of July 4, last, at his local playhouse. Following the seizure of the fight film, warrants were issued for Pantages, Ralph Proctor and Mrs. Margaret Proctor, who were indicted with the theatrical magnate. Each gave cash bond of $2,000. A telegraphic warrant was dispatched to New York for the arrest of Fred C. Quimby, short subject sales manager of Universal Film Company. It is understood that a number of other defendants were named in the indictment, which was returned as a secret bill by the grand jury here last week.

* * *

OWEN MOORE is slowly recuperating from a serious case of blood poisoning resulting from injuries received in an automobile accident recently. The ex-husband of Mary Pickford is at the Good Samaritan hospital here and early this week he underwent an operation on his arm to stem the progress of the poison. Moore was injured about three weeks ago when his automobile overturned after striking a ditch on a little-used dirt road that was in terrible condition. Passing motorists worked for two hours before they could raise the machine off of Moore's body. His right arm had been pinned under the car and it was badly mangled, though no bones were broken.

* * *

"When you call me that, smile!" This famous line echoed around the world by various handsome and devil-may-care "Virginians", is to be repeated for the screen by none other than dashing Ben Turpin, we are informed. Dick Jones is to direct a burlesque on Owen Wister's widely read novel for Mack Sennett and "Big Ben" is to do the title role with his fingers crossed—as well. Dustin Farnum and Kenneth Harlan are advised to look to their laurels.

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JESSE L. LASKY departed for New York this week on one of his quarterly trips for a conference with Adolph Zukor. This time production plans concerning the summer and fall months are to be discussed.

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HARRY BRAND, publicist for Schenck, Talmadges, Keaton, et al, has not had time as yet to name the new arrival at the Buster Keaton home. We trust that the "frozen-fizzed" comedian will break his long silence after this one.

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Here's a piece of bad news for embryo scenarists. Goldwyn studios are attempting to discourage the submission of amateur manuscripts. The department read over 4,000 manuscripts in 1923 without finding one that it cared to purchase. Save your stamps, pupils! is the advice of the scenario chief.

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For the first time since it was opened, Goldwyn Studios is now soliciting outside business. CLYDE SLATER has been made sales manager of the newly created rental department. The studio has enlarged its technical department and is making an active campaign to induce independents to produce their pictures there.

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HARRY BEAUMONT has returned to the Metro studios after an absence of one year and will direct Viola Dana in, "Don't Doubt Your Husband", her newest starring picture. Allen Forrest is to be "the much-doubted benedict."

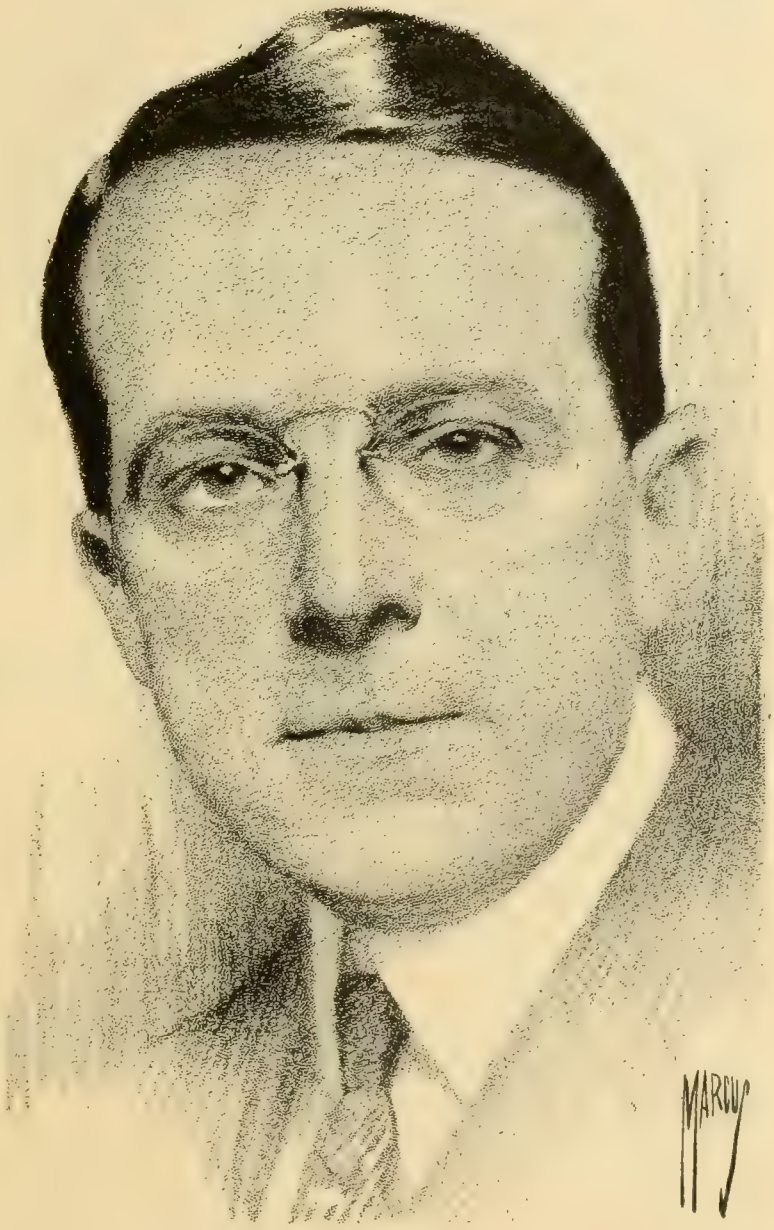
Quinn Funeral Held in Chicago

Vitagraph Chief Brings Body East From Los Angeles

Industry in Tribute to Dead General Manager of Company

John M. Quinn

Born January 29, 1886 Died February 4, 1924



Chicago is the last resting place of John M. Quinn.

Funeral services for the late general manager of Vitagraph were held Tuesday morning, February 12, from the home of his sister, Mrs. Margaret Hanly, and the Church of St. Thomas Aquinas.

Interment was in Mount Carmel Cemetery.

A silent tribute to their dead chief was paid by Vitagraph workers throughout the country. Operation of all exchanges was suspended for the day, with the exception, of course, of those departments upon which exhibitors depend for their service.

This silent tribute was exemplary of the high esteem in which General Manager Quinn was held by those who came in direct contact with him as well as those who knew him for his fairness in his relationship with employes.

Mr. Quinn died suddenly last week in Los Angeles from a heart attack. While en route to the Coast and during a stopover in Chicago he was indisposed. At that time his sister, Mrs. Hanly, urged him to remain in Chicago for a brief rest prior to resuming his trip. Displaying the stamina and forcefulness which had made him a powerful factor in the Vitagraph organization, he refused and continued the journey which was to end with death.

The body, on its return to Chicago, was accompanied by Albert E. Smith, president of Vitagraph, with whom Mr. Quinn had been associated for more than five years.

In addition to Mr. Smith a number of other Vitagraph officials from New York and other cities were in attendance at the funeral. Among these were John Rock, son of "Pop" Rock, one of the founders of the producing and distributing company. Mr. Rock came from Florida to attend the services.

Attending from the home office were A. J. Nelson and G. A. Balsdon, assistant general managers, J. H. Young, department manager, and John Peck, purchasing agent. From Cleveland was J. E. Beck, manager of the company's branch in that city.

Mr. Quinn, who came to the motion picture field from the publishing business where he was prominently connected with the Western Newspaper Union, was a man who shunned publicity. Seldom did his name appear in the trade papers and for that reason he was known only casually by others of the industry than his close associates.

By his associates, however, who knew of his big achievements in the Vitagraph organization, he was admired and respected. An illustration of this is the statement of J. M. Duncan, district manager with headquarters in Chicago.

"Mr. Quinn was the fairest man I have ever been associated with," was Mr. Duncan's tribute to his dead chief.

This sentiment was unanimous among his superiors and among those worked under his supervision.

Though John M. Quinn neither sought nor tolerated personal publicity the cameraman was permitted to snap this picture two years ago during a conference between Vitagraph executives. Left to right: Mr. Quinn, David Smith, President Albert E. Smith and George Randolph Chester.

A Tribute to John M. Quinn

In the death of John M. Quinn the industry loses an executive of a type that will be sorely missed.

After a broad and successful experience in other lines, which excellently equipped him for the work he was to undertake, Mr. Quinn came into the film business and very shortly established a reputation for keen and constructive executive management.

Mr. Quinn neither sought nor tolerated personal exploitation. He was content to remain in the background and allow the name of his company and its product to receive major attention at all times. His personal acquaintanceship in the industry was not great but from his retired position in the executive headquarters of Vitagraph he kept in intimate touch with personalities and movements throughout the business.

His methods builded solidly for his company and the organization, convinced that he knew his business, gave him an unusually high degree of loyalty and cooperation. His was a forceful personality which commanded respect and attention for his policies and practices, and this without brusqueness or dictatorial manner.

He had a great faith in the motion picture and in the commercial possibilities of the industry and regardless of changing conditions he kept his track and his purpose at all times and the result of his steadfastness is seen in the substantial progress made by his company in recent years.

Mr. Quinn, although cut down by death at the height of his career, nevertheless leaves to the motion picture industry a brilliant record which will remain as a monument to the work he has done and as an encouragement to those who are carrying on behind him.—M. J. Q.

Seek to Indict Theatre Men in Blue Law Cases

(Special to Exhibitors Herald)

NEW YORK, Feb. 12, 1924.—Indictments will be sought this week for seventeen motion picture theatres in Jersey City who gave their regular Sunday afternoon and evening programs last Sunday despite Supreme Court Justice Minturn's charge to the Hudson County Grand Jury last Friday to indict all violators of the State's Sabbath Blue Laws.

A matinee and night performance of the "White Sister" also was given in the State theatre on Hudson Boulevard to packed houses by the St. Michaels players amateur theatrical performers. Similar conditions prevailed in Hoboken and other parts of the county, but the police took no action, saying they were without orders to close them. News stands, drug stores, confectionery and similar enterprises were open as usual.

Alleged Fake Picture Promoter Is Arrested

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 12.—Frank G. Terwilliger, an alleged motion picture promoter, was arrested in Albany, N. Y., last week at the instigation of the Attorney General's office cooperating with the State Motion Picture Commission. It is claimed that Terwilliger fleeced many persons out of considerable sums by claiming that on payment of a certain amount, he would see that they became managers of branch offices of a concern known as The Royal Films.

Terwilliger was arrested in 1921 in Schenectady and a charge of grand larceny preferred by Bernard Levick, who claimed to have parted with $1,000 for worthless film.

Pretends to Be Sister Of Famous Baby Peggy

(Special to Exhibitors Herald)

NEW YORK, Feb. 12.—It is said that an ambitious young person calling herself Baby Alma and purporting to be a sister of Baby Peggy, has been trying to persuade exhibitors into letting her make personal appearances in connection with "The Darling of New York."

Baby Peggy has no sister by that name and exhibitors are urged, if approached by anyone with this proposition, to get in touch with one of the Universal branches.

Quimby to Be Arrested Is Los Angeles Report

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 12.—According to Federal authorities, arrangements are being made to serve a warrant on Fred C. Quimby in connection with an alleged violation of the law prohibiting inter-state transportation of motion pictures of prize fights.

Alexander Pantages, theatre owner, has been arrested on the same charge and Ralph Proctor and Mrs. Margaret Proctor, who are said to have been acting for Quimby were also arrested. The arrests followed the showing of a picture said to have been of the championship fight between Dempsey and Firpo.

Coast Activity Is Cut 15 Per Cent

(Continued from page 43)

Sophie Kerr's story, "Worldly Goods," which will go into production as soon as Miss Joy is through with "Triumph."

The picture's completion also will release La Rocque to play the chief masculine role in "The Code of the Sea," written by Byron Morgan and directed by Victor Fleming. Lois Wilson also will be featured.

But the most significant fact is the selection of Irvin Willat to direct the picturization of Emerson Hough's great cattle story, "North of 36." The epic will be produced as originally planned, in the exact locale of the story, and Jack Holt will head the cast.

Willat, who succeeds to Cruze's laurels as maker of "The Covered Wagon," is now in Arizona directing Zane Grey's "Wanderer of the Wasteland," the first Paramount photoplay to be made entirely in colors.

The West Coast studios will lose one producing unit when Herbert Brenon goes East to make William J. Locke's "The Mountebank" on Long Island. Ernest Torrence and Anna Q. Nilsson will accompany him as leads in the picture, which is being adapted by Willis Goldbeck.

Brenon now is completing Mary Roberts Rinehart's "The Breaking Point," with Nita Naldi, Patsy Ruth Miller, Matt Moore, George Fawcett and Theodore Von Eltz in the cast. Miss Nilsson was especially signed by Paramount to play in "The Mountebank."

Metro Busy on "McGrew"

"The Shooting of Dan McGrew" is Metro's leading activity.

An extraordinary, unique, story has been worked out for the picturization of the famous Robert W. Service poem, "The Shooting of Dan McGrew," now being produced as a Sawyer-Lubin special by Clarence Badger.

Taking the poem which is an epic of Yukon and its many strange characters as a basis for the story, Winifred Dunn, scenario editor in chief of Metro has written a story which carried the principal characters from New York to the South Sea Isles and thence to the famous Yukon country of Alaska.

There various locales afford great opportunity for picturesque atmosphere, interesting characters and types, and a colorful variety of costumes and background.

It appears to be a far cry from the South Seas to Alaska but the opportunities for contrast in settings, characters, etc., give the picture a startling variety of action and locale.

The intimate glimpse of New York night life presents Barabara LaMarr as the premiere danseuse of New York's leading white light dance hall. The settings in this sequence are especially gorgeous, showing the interior of a magnificent New York resort. One of the outstanding features of these scenes is the giant Buddha, decorated with gold and standing thirty-six feet high.

After this sequence of gaiety, dazzling costumes and beautiful lighting effects, the action of the story is then carried into the locale which Service made famous in his poem, "The Shooting of Dan McGrew." The scenes in the Malamute Saloon where Jim, the husband of the "Lady known as Lou," finally tracks down Dangerous Dan McGrew, are absolutely faithful in every detail.

Harry Beaumont has returned to the Metro studios after an absence of more than a year and will direct Viola Dana in "Don't Doubt Your Husband," her newest starring picture.

"Don't Doubt Your Husband" is an original story by Howard Higgins and Sada Cowan.

Neilan Back With Goldwyn

Marshall Neilan is to return to the Goldwyn fold and continue work on his contract, interrupted since last spring for a long vacation and for his direction of Mary Pickford's "Dorothy Vernon of Hadden Hall."

His first picture will be the many times postponed "Tess of the D'Ubervilles" with his wife, Blanche Sweet, as "Tess." Camera work is awaiting the release of Miss Sweet by Thomas H. Ince, who has had her at work behind closed doors for many weeks on "Those Who Dance."

"When "Tess" is started it will be the first time that Miss Sweet has worked under the direction of her husband since 1918, when they did "The Unpardonable Sin" together.

"True As Steel," Rupert Hughes' latest film, is almost complete, according to announcement from the author-director, who is spending his waking hours in the cutting rooms at the Goldwyn studios.

Fox Expected on Coast

The band is getting all ready to play out at the Fox studio, where William J. Fox, president of the Fox Film Corporation, is expected any day now. When he gets here, he is going to start the ball rolling at once looking toward the building of the handsome new studios at Westwood, where 150 acres of ground are being reserved for the purpose.

Twelve companies will be going by the beginning of next week and this will envolve the engagement of a number of new stars.

New directors, also, are being added to the studio forces. Dennison Clift, who made "This Freedom," and other noteworthy features, has been engaged, and will be here within the week. He is to direct special production, the name of which is not yet announced.

Jack Conway, whose latest success was "Flaming Passion," has been signed on a long term contract. His first feature will be a Tom Mix picture called "The Trouble Shooter," the story of which was written by Frederick and Fanny Hatton.

George Archainbaud is shortly to direct a new picture, the title of which has not yet been announced, but casting for which is now going on.

Shirley Mason, whose contract with Fox expired a few weeks ago, has signed again, and is to start soon.

Rumor has it that William Fox has finally decided to film Dante's "Inferno" and that production will start here in the Hollywood studios within a few weeks. Edmund Goulding has done the scenario and Henry Otto will direct, it is said.

Lloyd Returns to Studios

Returning to the United studios after five weeks at sea, Frank Lloyd last week filmed the most pretentious Moorish village scenes yet brought before his camera, for his First National picture version of Sabatini's "The Sea Hawk," at the United Studios.

The scene comprised four different Moorish streets, a slave pen, a market place and an elaborately dressed palace set for the Basha. More than 500 men and women in Moorish attire, 50 corsairs and all but two of "The Sea Hawk" principals appeared in the scene.

Kathleen Key, talented young Goldwyn player recently chosen for one of the principal parts in "Ben Hur," plays the character of the Andalusian girl.

LeRoy Stone has completed the editing of Richard Walton Tully's picturization of the famous Rex Beach novel of the Texas oil fields, "Flowing Gold," and the negative has been shipped to Chicago for printing. The production is scheduled for release by Associated First National Pictures, Inc., February 25.

This is said to establish a record for speed in the production, cutting and distribution of a First National picture.

It is portrayed by a cast headed by Anna Q. Nilsson, Milton Sills and Alice Calhoun. Joseph De Grasse is to be credited with the direction and the script was prepared by Tully himself.

Constance Talmadge is getting ready to begin production on "Penelope," her next film, within the month. While costumes are being created by Clare West, and the scenario and sets are undergoing the final supervision of C. Gardner Sullivan and Director Al Green, who is to have charge of the coming production.

John McCormick is all pepped up over two forthcoming productions of Associated First National. In fact, he waxed more and more enthusiastic about them all the time Richard Rowland was here and declared that he looked for two world beaters in the coming releases of Norma Talmadge's "Secrets," in which he says, "I believe she has exceeded 'Smilin' Through' in this shadow analysis of a woman's heart, and the new picture will give us a record of the gifted actress' most inspired work."

The other film about which Mr. McCormick is so enthusiastic is "The Woman On the Jury," in which Sylvia Breamer is playing the title role under the direction of Jack Hoyt.

Expand at F. B. O. Plant

With the appointment of B. P. Fineman as new general manager of the F. B. O. plant at Melrose avenue and Gower street, production activities have undergone swift expansion.

First to get under way was the new "Telephone Girl," series based on the H. C. Witwer stories glorifying the telephone girl, and which are now appearing in monthly installments in *Cosmopolitan Magazine*.

Mal St. Clair, who directed the first series of "Fighting Blood," and sprang into national prominence as a director as a result of his good work, is supervising "The Telephone Girl" series.

In the cast is Alberta Vaughn. Miss Vaughn has the leading role of Gladys Murgatoyd, the sweet-souled and sophisticated telephone operator in a big town hotel. A new comedienne of high promise also has been added to the cast in the plump and pleasing person of Gertrude Short.

Each episode of the twelve will feature a new leading man to play opposite Miss Vaughn, who will retain stellar honors throughout. Eddie Hearn, popular young actor under contract to F. B. O., plays the leading male role in Episode No. 2, while George O'Hara serves in like capacity in No. 3, which is titled "When Knighthood Was in Tower."

O'Hara will also be starred in a production to be directed by Al Santell, who recently surprised the industry with the big crook mystery drama, "Lights Out." Melodrama and romance will be the outstanding elements of the plot.

Emory Johnson is shooting some of the big scenes for his production "Swords and Plowshares." Johnson will shortly take his company to San Francisco to film big battle scenes under the auspices of the U. S. Army. More than 1,000 soldiers, 600 cavalry horses and other army equipment embracing airplanes, motor lorries, big guns and tanks will be used in the battle scenes. Johnnie Walker and Mary Carr are the leading members of the cast which includes Dave Kirby, Rosemary Cooper, Gloria Grey and many others. The story is by Emilie Johnson, Emory Johnson's talented mother.

Chester Bennett will start a new Jane Novak production within the next week. He has not yet determined upon a story but the choice has narrowed down to two.

The widespread popularity of H. C. Witwer stories in national magazines has impelled F. B. O. executives to prepare the noted author's "Alex the Great" stories for early production. George O'Hara is now playing a leading role in Bill Seiter's production of "Listen Lester."

Harris in Truart Film

Mildred Harris has been engaged to play the lead opposite Richard Talmadge in the comedy drama, "In Fast Company," for Truart Film Corporation which is being made at the F. B. O. studio by Carlos Productions. James Horne who recently completed "The Yankee Consul" starring Douglas MacLean, is the director. The story was written by Al Cohn, with the continuity by Garrett Fort. Others in the cast are Douglas Gerrard, Charles Clary, Sheldon Lewis, Lydia Yeamans Titus, Snitz Edwards and Tom Kennedy.

At the Sennett studios, F. Richard Jones is making ready to direct Mabel Normand in "Mary Anne;" Sid Smith is being featured in "Turn to the Left," which Del Lord is directing as a feature comedy; Harry Langdon, Sennett's new comedian, is in a fun film as yet untitled which Earl Kenton is doing, while Roy del Ruth is directing "The Kid From Hollywood," with an all-star cast.

Grand Perfecting Details

Samuel V. Grand is East for a brief visit in order to perfect certain details of his big distribution plan for independent producers, as recently outlined, but before leaving he signed up enough important productions to be made at the Grand studios to be released by Grand-Asher.

Bill to Censor Pictures and Fix Prices Now in Congress

Would Cost Industry Million Dollars Yearly

Author of Measure Declares It Is Not Censorship But Friendly Legislation

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., February 12.—A censorship bill which is "not a censorship, but friendly legislation," but under which the motion picture industry would be required to pay out many thousands of dollars annually, has been introduced in Congress by Representative Upshaw of Georgia.

Could Fix Prices of Films

The bill provides for a federal motion picture commission, whose annual salaries would total $64,000, to be paid by the industry. This body would have supervision and control, with the power to fix prices, over all branches of the industry.

The measure provides for the inspection and official criticism of scenarios and the working script by the commission before a film is manufactured, and gives the commission power to supervise its manufacture by sending representatives to inspect the staging and acting of a play before it is photographed.

Denies It Is Censorship

The bill, claims its author, does not provide for censorship nor for compulsory investigation before films are permitted to go into interstate commerce, but they may be sent out under a permit granted upon sworn statements that the picture contains nothing contrary to the law.

The fee for the license or permit is $10 per reel for the first film and $5 per reel for all copies. Scientific, educational, religious and non-standard films are exempt from this charge.

It is provided in the measure that the fees shall be revised after six months so as to collect "only" enough to pay the expenses of the commission and $1,000,000 a year for the work of visual instruction.

"This bill is not a censorship," said Mr. Upshaw. "It is friendly, constructive legislation. It does for the motion picture business what the federal trade commission has done for ordinary lines of commerce, but has not been able to accomplish for the film industry.

Eliminates Despotic Control

"The bill rescues the trade from the despotic control of a few persons and establishes liberty among all branches of trade, setting free the exhibitors, producers, directors, actors and authors so that there must be fair play and cooperation among all factors of the industry."

The measure undoubtedly has been introduced for the benefit of the motion picture conference to be held here this week under the auspices of the board of temperance, prohibition and public morals of the Methodist Episcopal church.

Postoffice Identifies "Roxy"

S. L. Rothafel is treasuring a postcard which was delivered at the Capitol theatre yesterday, postmarked from Washington, D. C., and bearing on the address side, the single word "Roxy." It is as "Roxy" that Mr. Rothafel is known to thousands of radio fans who listen in on the concerts broadcast from the Capitol every Sunday night. The message on the other side of the card read:

"I have a small wager that a postcard addressed as is this one would reach you. If it does, it proves the efficiency of the postoffice and (2) the extent of your popularity. Do I win the bet?"

The card was signed "S. M. Bernhardt, 1443 T. Street, N. W., Washington, D. C., and postmarked January 21st. Mr. Rothafel telegraphed back "You win!"

Pennsylvania Governor Appoints Theatre Men To Work With Censors

(Special to Exhibitors Herald)

PHILADELPHIA, PENN., Feb. 12.—Governor Gifford Pinchot of Pennsylvania is taking the position that, while the censorship laws are in force, censorship of motion pictures must be so conducted as to conform to the present legislative enactment, and, at the same time, inflict no unnecessary hardships on the industry.

M. J. O'Toole

At the suggestion of M. J. O'Toole, chairman of the public service department of the M.P.T.O.A. and a Pennsylvania theatre owner, Governor Pinchot has named an advisory committee of exhibitors to confer with the censor board in an attempt to avoid unnecessary and extensive cutting of films. An endeavor will be made to preserve the artistic elements of the productions and also avoid any infringement on the laws of the state applying to this particular subject.

Governor Pinchot regards the screen of the motion picture theatre as one of the world's greatest mediums of publicity.

Ralph A. Kohn Weds

NEW YORK.—Announcement is made of the marriage at the Ritz-Carlton Hotel, of Miss Marion Kahn, daughter of Mrs. Anna Feinberg, of Kansas City, and Ralph A. Kohn, assistant treasurer and member of the Board of Directors of the Famous Players-Lasky Corporation.

Bright Joins Warner

(Special to Exhibitors Herald)

NEW YORK, Feb. 12.—In the line with the announced expansion policy of Warner Bros. comes the statement from the executive offices of this organization that Willis Clark Bright will, effective immediately, assume the responsible position of Vice-President and Comptroller. Mr. Bright will also be a member of the Board of Directors of Warner Bros. Pictures, Inc.

Capacity House Sees Chicago Premiere of "Ten Commandments"

Chicago got its first view on Monday night, February 11, of Cecil B. DeMille's widely heralded Paramount production, "The Ten Commandments." And if the enthusiasm with which the picture was received by the premiere audience—a representative gathering of theatregoers—is any criterion, this picture of Biblical and modern times should hold forth at Woods theatre for many months to come.

Woods theatre lacked seating capacity to accommodate the crowds seeking admission. Word of mouth advertising, however, will bring those people back who were turned away at the box office. Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, New York, was guest conductor of the orchestra at the premiere. Mr. Riesenfeld arranged the score for this great production.

In the audience were Sidney R. Kent, general manager of Paramount's distribution, and Harold B. Franklin, in charge of the company's theatres. Martin J. Quigley, publisher of the HERALD, Aaron J. Jones of Jones, Linick & Schaefer, and others prominent in the industry attended.

["Ten Commandments" was reviewed in the November 17, 1923, issue of Exhibitors Herald by Harry Hammond Beall.]

New House to Compete With Minneapolis Chain

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Feb. 12.—What is seen as the first real competition for Finkelstein & Ruben, theatre owners of this city, is the announcement that the Auditorium here is to be rebuilt into a 3,000 seat theatre by a syndicate headed by Joseph Friedman, St. Paul, Charles P. Meyers and J. B. Clinton of Duluth.

The project calls for an outlay of $350,000 and work is scheduled to start at once.

Film News in Pictures

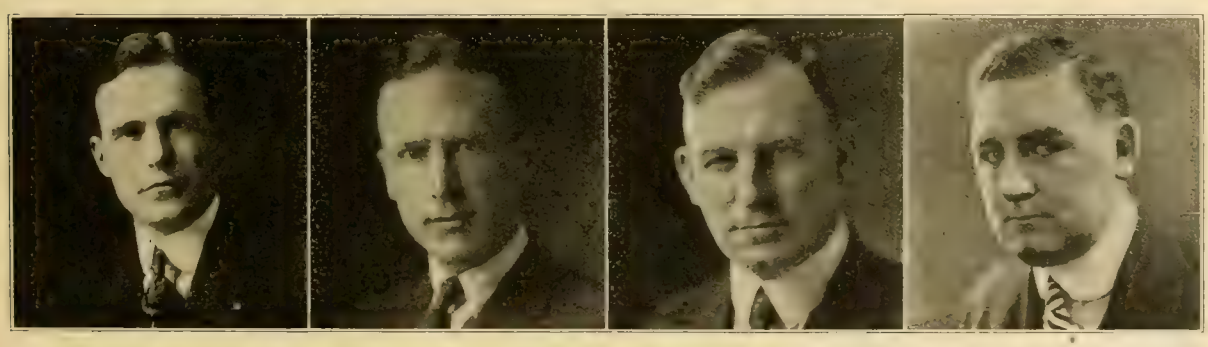
PICTORIAL SECTION *of* Exhibitors Herald

Issue of February 23

Stories Told by the Camera

If you ever hobbled 'round on crutches or a cane you sympathize with Reginald Denny, injured in auto accident just after completing "Sporting Youth" for Universal.

Sydney S. Cohen, well known president of the Motion Picture Theatre Owners of American and chairman of the board of Theatre Owners Distributing Corporation. Mr. Cohen has been a subscriber to the "Herald" since November, 1918, and in the intervening five years he has been prompt in sending "check herewith" at each expiration.



High officials of the American Legion are "firm believers in the motion picture screen as a medium through which to impart information to a vast number of people." Exemplary of their faith is the contract just signed with Andrew J. Callaghan, president of Monogram Pictures Corporation, whereby the film service division of the Legion will distribute from national headquarters in Indianapolis the Monogram feature, "The Whipping Boss." Associated in the transaction are (left to right): Russell G. Creviston, national adjutant; Earle A. Meyer, director of Legion film service; National Commander John R. Quinn, and Mr. Callaghan. Quinn photograph copyrighted by Bretzman.

Wedding Bells and Birthday Cakes

We present this picture with the understanding that no one tries to count the number of candles. R. William Neill presents Marie Prevost with a birthday cake, during the filming of "Rose of the Ghetto" for Grand-Asher.

* * *

Left: Introducing Mrs. Robert J. Cary. Good news will out. Ethel Shannon, featured player in Preferred's "Maytime," was married to the young Los Angeles insurance man two months ago—the day, says the press agent, on which Miss Shannon played role of bride in "Maytime."

Estelle Taylor, who gives an excellent portrayal in F.B.O.'s "Phantom Justice," may be seen these days cantering along the bridle path (?) on a zebra. We never tried riding one of the animals, but we prefer to let Estelle relate the sensation. Picture taken at Al G. Barnes winter quarters.

We have a sneaking idea that the harmony isn't as close as it might be. The above is a scene from the new William Fox comedy, "The Cow Boys." This series of short subjects in which the monks appear are meeting with success, according to "What the Picture Did for Me."

Some Favorites

Louise Fazenda, featured player in Warner Brothers "The Gold Diggers," is pleasantly surprised when she reads William H. Creal's letter, published in the "Herald," nominating her in the "Herald Only" Club Favorite Star Contest. Herald photo by H. E. N.

* * *

Right: Viola Dana's finest photograph, forwarded to the "Herald" at the request of J. C. Jenkins, who nominated the little Metro star in the "Herald Only" Club Favorite Star Contest. Further nominations are published on page 77.

The "Pictorial Section" this week publishes exclusive photos of the Christie comedy organization on location on the briny deep. The skipper of the expedition is none other than Al Christie with the comedians as mates and the Christie girls as delightful deckhands. Mr. Christie is trying to prove in this new comedy that there are a lot of things around the ocean besides bathing suits. The picture at the left shows the comedy impresario in the role of still cameraman. At the right is Bobby Vernon as mate, surrounded by what Pat Dowling describes as "delightful deckhands.'

Fire ! ! !

Marie Wheeler, three years manager of Merit exchange, Albany, N. Y., is now personal representative for I. E. Chadwick.

The "Pictorial Section" publishes this week this exclusive photograph of the destruction by fire of the Broadway theatre building at Logansport, Ind. The estimated loss is $200,000. The Broadway, among the older theatres of the state, was erected in 1874. The blaze, which started in the top of the theatre during the dinner hour, threatened other buildings abutting on the theatre structure.

The Sahara in Algiers is one place where it isn't necessary to walk a mile for a "Camel." Ouch! Claire Windsor and Bert Lytell have been in the desert with Edwin Carewe producing "A Son of the Sahara" for First National. The picture is being filmed near Touggourt in the Algerian desert where Carewe and his company are located to obtain the proper atmosphere for the feature. Lytell gives a demonstration of the proper way to ride one of the ships of the desert. And there's a similarity between the ship of the desert and the ship of the ocean. They both make you seasick.

The "Wampas"

Peter Gridley Smith, big hearted boy from the open spaces, who directs the destinies of United Studios publicity.

Crowning Marion Davies, Cosmopolitan star in "Little Old New York," and Rodolph Valentino queen and king of the screen at the T. O. C. C. ball in New York City. The rotund man at the left is Paul Whiteman, famous orchestra leader. Photo by International.

Mark Larkin, the smiling chief publicist, who tells the world all about Mary Pickford and Douglas Fairbanks.

Malcolm S. Boylan (better known as Mike), director of publicity for First National pictures at United Studios.

Harry Brand (right) head of the advertising department of the Joseph M. Schenck organization, producing the Talmadge features for First National, and Bob Doman, twelve years a motion picture press agent, who is Harry's right hand man. All pictures of the West Coast publicity men are Herald photos by H. E. N.

John D. Hill, pioneer in the amusement field, who directs publicity for the William Fox West Coast studio.

Publicity and Advertising Men Have a "Shift" Week

J. Charles Davis, 2nd. Leaves Arrow—Abe Warner Back From Europe After Launching New Product

By JOHN S. SPARGO

NEW YORK, February 12.—Last week was "shift" week for a number of people in the motion picture publicity and advertising departments and incidentally the shifts brought into the industry two newcomers who were recruited from similar lines of endeavor in other businesses.

J. Charles Davis the 2nd, who is generally considered as much of a fixture at Arrow Film Corporation as is Dr. Shallenberger himself or Ray Johnson, resigned his position last week to go on his own. Mr. Davis will handle special publicity and exploitation; his first assignment is "Floodgates" which is being handled on the independent market by John Lowell Russell, its producer. Mr. Davis, who has been at Arrow for a number of years past is succeeded by J. K. Adams who has had many years of newspaper and magazine advertising experience and recently been connected with the Ritchie Lithograph Company.

MR. ADAMS while having a wide acquaintance in motion picture circles has never before directly handled publicity and advertising for a picture company but comes into the industry exceptionally well equipped for this work through many years of technical experience.

Miss Esther Lindner, the demon press agent of C. B. C., who has had charge of the publicity and advertising of that concern for the past three and a half years, last Saturday turned over her desk and typewriter and a lot of good will to Ralph J. Rossiter, a new comer to the industry. Mr. Rossiter has had a number of years of experience in publicity and advertising and before joining C. B. C. had charge of this work for a big Brooklyn mercantile concern. Miss Lindner leaves the industry to be married, her wedding to Ralph H. Haas, vice-president of the Happiness Candy Company, being set for April.

Miss Lindner's host of friends in the industry are wishing her a world of the sort of stuff her prospective husband's company is named for.

Victor Shapiro finished up as director of publicity at Pathe last Saturday and moved his effects over to the Samuel Goldwyn offices where he succeeds Harry Reichenbach, the latter going to Famous Players-Lasky after a vacation in Europe. Mr. Shapiro's successor has not yet been named.

Marc Lachmann, for some time past with Universal and who recently returned from London where he exploited "The Hunchback," has left Universal to join Metro and will handle the exploitation of the Fred Niblo picture "Thy Name Is Woman," which opens at the Lyric theatre on March 3.

Al Feinman, who recently returned from Europe where he spent a considerable period exploiting Warner Brothers pictures, has resigned from that organization to go to work for Universal.

Mr. Feinman, who is recognized as one of the most capable exploitation men in the industry, will work the Cleveland territory on "The Hunchback of Notre Dame." Mr. Feinman's resignation from Warner Brothers is effective on February 15 immediately after which he will go to Cleveland.

* * *

And speaking of publicity and exploitation, the following announcement which was sent out for release one day last week, caused no small amount of comment among the A. M. P. A. members at their Thursday's luncheon.

"Al and Ray Rockett announce that they will give a prize of 50 dollars to the person offering the best exploitation idea for their picture of the dramatic life of Abraham Lincoln at the Gaiety theatre. The merits of the idea will be based upon the practicability, economy and appropriateness. Contestants should send their ideas to the Rockett Lincoln Film Company, 46th Street and Fifth Avenue, New York City (Strauss Building, Room 806). Original awards will be given each tying contestant in case of a tie. Arrangements as to judges and details will be made later."

Said one A. M. P. A. member who shall be nameless for the reason that he might some day want a job from the Rockett Brothers, "If any of you birds have a $5,000 idea you want to trade for $50 in real money you better get busy on this."

* * *

What looked like a fine little jam for Broadway theatres for special productions threatened for a few days last week but finally was settled amicably even though two pictures were billed in the Astor theatre for the same date. The announcement was first made that the Fred Niblo film, "Thy Name Is Woman," had been booked into the Astor to open on February 25. On the heels of this came the announcement that Joe Schenck has engaged the Astor theatre for "Secrets" for the 25th of February. The trouble was straightened out by Metro taking the Lyric theatre beginning March 3rd for the Niblo picture.

* * *

When the Hodkinson Corporation gives the Lloyd Hamilton black face comedy, made at the Griffith Studio, to the exhibitors, the picture will be preceded by the announcement "Albert L. Gray presents Lloyd Hamilton in 'His Darker Self," which would seem to indicate that the Hamilton picture is not to be billed as a "Griffith."

* * *

Abe Warner returned on the Berengaria last week after three weeks in London conferring with Arthur Clavering, head of the Film Booking Offices Ltd., the British organization which handles Warner pictures on the other side.

Said he on his arrival: "All my plans went nicely and we know the 'twenty' new productions for the coming season will be launched with the same success as were the 'seven' and 'eighteen' in the past two production seasons."

* * *

Henry King, now in Italy making "Romola" with Lillian Gish, expects to be back in New York about March 15 with the picture entirely completed, according to a cable received last week.

* * *

After a long run at the Lyric theatre during which it played to approximately one half a million people, the "White Sister" will close next Saturday evening.

* * *

It always touches the cockles of the heart to be remembered by old friends although separated by distance. Ace Berry, manager, of one of the Lieber theatres in Indianapolis, is wearing a lump in his throat and a tear in his eye these days owing to such a remembrance from old friends in Boston, Ace's old stamping ground.

Last week a son and heir was born to the Berry domicile—the first. (Incidentally they are thinking of calling the newcomer Deuce Berry.) When word of the advent of the heir apparent reached the bunch Ace used to train with in Boston, a session was called by Charley Raymond, director of the Fenway theatre, and it was decided that some fitting remembrance be sent to the Berry baby.

After a long hunt of the art and other stores of classic Boston a suitable offering was found and there was forwarded to the day-old Berry, a beautiful hand painted mustache cup. Hence Ace's lump and tear.

* * *

Manager Jo deLorenzi has moved the offices of Hepworth Pictures, Inc., from 1540 Broadway to 729 Seventh avenue, in order to secure larger quarters for the rapidly growing business of his company. Jesse Weil, well known in publicity circles, has been engaged as director of publicity and exploitation.

Frank E. Woods

(Special to Exhibitors Herald)

NEW YORK, Feb. 12.—Frank E. Woods, formerly supervising director for Paramount and, more recently, an independent producer for the United Artists program, has signed with W. W. Hodkinson for the release of his next production. Woods, who is one of the industry's veterans, produced "Richard the Lion Hearted," and wrote the scenario for "The Birth of a Nation."

Their Tribute

THROUGHOUT the motion picture industry the death of Woodrow Wilson has been keenly felt. Scholar, statesman, humanitarian—in his passing the industry has lost a friend. A few of the many tributes follow:

✦ ✦ ✦

A silent tribute was paid Woodrow Wilson by several Kansas City motion picture audiences the day of his death. At the Newman theatre with the orchestra pit quiet and the lights turned off, motion pictures of the former president were shown. Particularly those showing his last visit to Kansas City.

✦ ✦ ✦

Carl Laemmle, president of Universal, wired his representatives throughout the world ordering them "as a token of respect to the memory of Woodrow Wilson" to "keep our electric signs all over the world, including those on Broadway, dark on Wednesday night."

✦ ✦ ✦

The Motion Picture Theatre Owners of New Jersey passed a resolution to the effect that they "felt keenly the passing of Woodrow Wilson . . . whose every action was prompted by a sincerity of purpose," and that " . . . in testimony of the respect in which his memory is held . . . we will hold public memorial services in our theatres upon the day he is laid to his final rest."

✦ ✦ ✦

There was an impressive service at the Mark Strand theatre in Albany, N. Y., on the afternoon of Mr. Wilson's burial. At 3:30 o'clock, the members of the house orchestra and the ushers stood at attention. The lights which had been lowered while the picture was being shown, gradually grew brighter and brighter, Floyd Walters meanwhile played President Wilson's favorite hymn on the organ. The passing of the late President was symbolized in the gradual drawing of the heavy velvet curtains of the stage.

Variety of Maladies On Trail of Film Men

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 12.—There has been quite a lot of sickness among the film men and exhibitors of Albany, N. Y. Ted Lewis, salesman at the Goldwyn exchange, is recovering from an attack of scarlet fever, while Frank S. Hopkins, salesman at the Vitagraph exchange, is back from a week's lay-off caused by two abscesses in one of his ears. Samuel Suckno, owner of four theatres in the city, is recuperating at Lakewood, N. J., from an attack of pleurisy, while Harry Hellman is building himself up at Atlantic City.

Paper Now Eligible for Insurance When Mailed

(Special to Exhibitors Herald)

WASHINGTON, D. C., Feb. 12.—Motion picture lithographs, photographs and other third class material are made eligible for insurance and C. O. D. service when sent through the mails, under the terms of a bill which has just been adopted by the house of representatives.

Producers Enter Into New Type of Contract

Will Contract for Picture Material Subject to Exhibitor Approval

(Special to Exhibitors Herald)

NEW YORK., Feb. 12.—The policy of contracting for pictures or picture material, subject to the approval of a vote by exhibitors has been adopted as a permanent system by Associated Exhibitors. Under this system, Associated Exhibitors can reject pictures for which it has contracted if the exhibitors should vote against it.

J. S. Woody

Contracts embodying these principles have been closed and material soliciting the opinions of exhibitors is now in the mails. The last contract closed was with Murray W. Garsson and represents extended conferences between Garsson and J. S. Woody, originator of the plan. The contract signed with Garsson is looked upon as giving an excellent opportunity for thoroughly testing the idea in all its ramifications since nothing has been done toward production and Garsson is in a position to make one, or one hundred changes.

The information sent the exhibitors will give a comprehensive outline of the story which it is planned to produce, the players it is planned to use, and any other information which might be of aid in reaching a decision. The plan is frankly admitted to be an experiment, but it is one which everyone who has studied it declares deserves thorough and comprehensive trial.

Film Second Novel By Gene Stratton-Porter

Famous Authoress Completes Supervision of "Girl of the Limberlost

(Special to Exhibitors Herald)

NEW YORK, Feb. 12.—Distributors in New York are bidding for the opportunity to exploit the film of Gene Stratton-Porter's "A Girl of the Limberlost," which is being offered by J. Leo Meehan, director of the production. The story in book form has sold well over 1,500,000 copies and is excellently adapted for picturization.

The cast includes a number of well known players. Gloria Grey, one of the Wampas stars of 1924, and Gertrude Olmsted, just selected for the part of Miriam in Ben Hur, have the two leading girls' roles, and Raymond McKee is the sought for young man. Other parts are played by Cullen Landis, Emily Fitzroy, Arthur Currier, Arthur Millet, Alfred Allen, Virginia Boardman, Myrtle Vane, Jack Daugherty, Ruth Stonehouse, "Baby Pat" O'Malley, Buck Black, Newton Hall, Lisamae Gray and Snap, the dog.

Meehan is now in New York and is considering the advantages of several different proposals. He expects to reach a decision this week.

FOREIGN MARKET

Every four weeks this department will be expanded to several pages so that a thorough discussion of the foreign market may be conducted.

Correct Booking Evil

The standardization of the British releasing schedule within a period of from three to six months from trade show to release date has been the most striking recent development in the British motion picture industry, in the opinion of John Cecil Graham, managing director of Famous Players Film Company, Ltd., of London, who has returned to England after his conference with E. E. Shauer, director of the foreign department of Famous Players-Lasky Corporation.

"The English exhibitor has passed through the period of excessive booking which existed after the close of the war," said Mr. Graham. "As a result he is booking his product on a true basis of his capacity to absorb the pictures and give them the proper presentation. This will benefit all of the 3,800 theatres, permitting them to live on a stable, prosperous basis for the first time.

"The British producers have been cooperating to bring about this end by producing fewer and better pictures. Recent British productions have been of a much higher quality and are of a great benefit to the entire industry."

Loew Abroad

Arthur Loew and Raoul Le Mat, following the latter's visit to the Metro home office for the purpose of viewing important Metro productions waiting release, have sailed for Europe where Loew, general manager of Metro's foreign department, will visit Metro's foreign representatives and study motion picture conditions in the countries which he plans to visit.

Arthur Loew

Le Mat, one of the foremost of the Swedish exhibitors, and Metro's representatives in that country, expressed himself as being highly gratified with the type of production work Metro is doing and said he is eagerly anticipating the release of the future Metro productions. Loew, who is accompanied by his wife, expects to spend several months touring France, Italy, England, Central Europe and the Scandinavian countries.

Walton in Europe

Holmes C. Walton, representing Ernest Shipman, has sailed for England to arrange for the distribution of the three latest Shipman pictures in England and on the Continent.

Two of these productions, "The Man From Glengarry" and "The Critical Age," are from stories by Ralph Connor, who has his greatest following in Canada and England. The third picture, "The Rapids," another Canadian-made feature, has a typically Canadian background that will appeal to the Britishers.

Favors Producing in New York

(Continued from page 42)

work directing "The Fool." Just as the stage play has been a box office winner, the screen version under Mr. Millarde's capable hand is destined to become a money maker for exhibitors when it is released.

Edmund Lowe, popular among the screen's new constellation of young romantic stars, has been selected to play the leading role in Channing Pollock's play. It will be recalled that Edmund Lowe gave a fine performance in "The Silent Command," produced by Fox. Brenda Bond, a charming newcomer in motion pictures, although known on the stage, will play opposite Lowe. Raymond Bloomer, a capable screen actor who played Lord Tybar in "If Winter Comes," will have the other prominent part, that of Jerry.

The second of the films now being made at the Fox Eastern studio is "It Is the Law." This is a crook melodrama, by Elmer L. Rice and Hayden Talbot. That veteran director of productions, J. Gordon Edwards, is in charge of the screen adaptation. Arthur Hohl, well known stage star, is playing the lead in the film version. He has been given a difficult dual characterization. Others selected for the supporting cast include: Herbert Hayes, Mimi Palmeri, Byron Douglas and George Lessey.

The third, "The Warrens of Virginia," a screen creation made from David Belasco's stage classic, is in process of completion. It will be released early in the new season. Elmer Clifton, famed for his "Down to the Sea in Ships," has returned from San Antonio, Texas, where most of the exterior scenes—battles and episodes of Civil War days—were made. He is at present engaged in cutting and titling the pictures. The cast includes Wilfred Lytell, Martha Mansfield, J. Barney Sherry, Robert Andrews, George Backus and Harlan Knight.

Press Guest at Studio

The starting of the Valentino picture, "Monsieur Beaucaire," by Sidney Olcott was attended by more or less formality on Monday at Paramount's Long Island studio. Representatives of the trade press, New York newspapers, fan magazines and newspaper syndicates were guests of the star at luncheon. All the members of the cast were there and following the repast the first scenes of the picture were taken.

It's a great cast that Paramount has assembled for this picture, and includes: Bebe Daniels, Lowell Sherman, Lois Wilson, Helene Chadwick, Oswald Yorke, John Davidson and Paulette Du Val, French stage star, Florence O'Denishawn will be seen in an interpolated dance number with Valentino and among the ladies of King Louis's court is none other than our old friend, Flora Finch.

On his return to the studio from a brief location trip to the Catskills, William de Mille last week shot the final scenes of "Icebound," which Clara Beranger adapted from Owen Davis' stage play. Lois Wilson and Richard Dix are featured.

Thomas Meighan is now doing the interiors for "The Confidence Man," which Victor Heerman is directing, after having spent a more or less disagreeable three weeks in Florida shooting exteriors between downpours of rain. Picture companies, by the way, are finding tough going in Florida this winter, the rainfall having broken a record of twenty-five years' standing. Meighan's leading woman in this picture of crook regeneration is Virginia Valli.

Gloria Swanson, following a vacation in Havana and Florida, is scheduled to start work here at the Paramount studio the 18th. The new picture, which will be produced by Allan Dwan, is "Manhandled" by Arthur Stringer.

New Company Producing

The first production of Eastern Productions, a new corporation, is "The Masked Dancer," a six reel dramatic feature now being made at the Biograph studio. Burton King is directing this film, which is based on Rodolf Lothar's play, "The Woman with the Mask." Costarred are Helene Chadwick and Lowell Sherman, with a supporting cast consisting of Joe King, Leslie Austin, Arthur Housemen, Charlie Craig, Mlle. Andree, Dorothy Kingdon, Rosina Rudami, Polly Archer, Helen Ward and Alice Mills.

"The Masked Dancer" is being made for Sol and Irving Lesser and will be released through the Principal Pictures on March 15.

W. O. Hurst and Charles S. Hervey are actively interested in the corporation. Mr. Hurst is in charge of the production.

Bennett Resumes Operations

After eight weeks of inactivity Whitman Bennett opened his Yonkers studio and began work on his fourth production of the current season, an elaborate New York society melodrama, emotional in character and lavish in presentation, entitled "Virtuous Liars." In this project Mr. Bennett is associated with H. Clay Miner who has recently announced his affiliation with the Whitman Bennett enterprises.

Artists already engaged and working are David Powell, Naomi Childers, Dagmar Godowsky, Maurice Costello, Burr McIntosh and Edith Allen, the "new discovery," who played the second feminine lead in "Scaramouche." Mr. Bennett has decided to depart from his recent custom of employing a director and will take charge of the stage himself.

The story of "Virtuous Liars" is an adaptation from a European drama made by E. C. Holland, author of "The Truth about Wives," and put into scenario form by Eve Stuyvesant. This will be the most elaborate production of the season from the Bennett studio.

Nigh Making Miniatures

Nighsmith Pictures, Inc. has started production of "Her Memory" the second of its series of Will Nigh's Miniatures, at the Whitman Bennett studios, Yonkers.

This one reel dramatic feature is based upon a story which was selected from among 30,000 manuscripts in a short story contest conducted by "Life" and was awarded third prize. It is a modern, American romance containing a startling surprise.

The first of the series, "Among the Missing," which recently played a successful run at the Rialto, New York, will be released by Pathe.

Production Most Elaborate

At this time production activity of Cosmopolitan is confined to work on "Janice Meredith," a picturization of Paul Leicester Ford's romance of the American Revolutionary period, adapted for the screen by Lillie Hayward and which Cosmopolitan is making its most elaborate production to date starring Marion Davies. "Janice Meredith" it is said, will in every respect represent the greatest achievement of Miss Davies and of Cosmopolitan Productions. It is being directed by E. Mason Hopper.

Supporting Miss Davies are such sterling actors as Maclyn Arbuckle, Holbrook Blinn and Harrison Ford.

While extensive alterations and additions are in progress at Cosmopolitan's own studio work on "Janice Meredith" is progressing rapidly at four outside studios, namely: The 44th street, Jackson, Pathe and Biograph. Much location work has been completed, Miss Davies and the entire company journeying to Boston to make such scenes as the Boston Tea Party, the Ride of Paul Revere and other thrilling incidents of the stirring days embracing the entire Revolutionary period from 1775 to 1783.

Two Units on "Chronicles"

The Yale University Press, which recently took over the Vitagraph studios as production headquarters of "The Chronicles of America," has two complete companies working full blast on these authentic photodramas released by Pathe. Webster Campbell and Kenneth Webb are the directors in charge.

Mr. Webb has completed "Wolfe and Montcalm," his first production of the Yale Press. The picture deals with the blasting of French Ambitions in America, culminating with the famous Battle of the Plains and the capture of Quebec by the British.

Mr. Webb is now directing "The Declaration of Independence" which is about half completed. This film will depict the stirring events leading up to the actual signing of the important document, exactly as they took place in 1775-6. An accurate set reproducing Independence hall is being erected, as well as a huge street set of Philadelphia at the time of the action.

The second company, under the direction of Webster Campbell, is now filming "Yorktown," based on the stirring events which took place between January and October, 1781, ending with the march of the American army south from New York to Yorktown, the battle and the subsequent surrender of Lord Cornwallis to General George Washington. Production has just begun on "Yorktown."

Finishing touches are being applied to "The Gateway to the West" which was directed by Mr. Campbell and produced almost entirely in the South, six weeks being spent on location at Chatham, near Fredericksburg, Va., Charleston, S. C., Ashville, N. C., and Esmeralda, N. C. This Chronicle portrays the thrilling story of young George Washington at Fort Necessity in 1754, when he was sent to protest against the occupation of Virginia's territory by the French from Canada.

Barrymore In Cast

Chadwick Pictures, Inc., has two pictures in course of preparation one of which at least will be made in the east. The first production to be made for Chadwick Pictures will be made by Ivan Abramson and Edmund Lawrence and will be entitled "Meddling Women." For this Lionel Barrymore, Dagmar Godowsky and Wanda Hawley have been engaged. Work will be started at the Talmadge studio on February 25.

THE THEATRE
A Department of Practical Showmanship

The News of The Week in The Theatre

What showmanship can do with radio was made plain last week at McVickers theatre, Chicago. It is plenty.

The McVickers radio act was a natural development, an outgrowth of the arrangement whereby W. Remington Welch, organist, captained by "Mac," none other than Ed Olmsted in whiskers, broadcast musical programs twice weekly via Westinghouse Station KYW, "by a special leased wire," as the announcer phrases it. The staging of the radio bill at McVickers was, then, no more than in keeping with what had gone before and will go after.

"Sen" Kaney, official announcer at KYW, Harold Fall, studio director, and "Herbie" Mintz, pianist, were the featured performers on the bill. A jazz band backed them up and a singer of spirited blues provided the essential feminine ingredient. A film trailer showing Kaney talking into a microphone introduced the act, illustrating somewhat loosely the gutteral pronouncements of a loud speaker offstage.

The band opened the act to applause, Kaney came on for a bit of radio wit, Fall and Mintz followed, singing the things people hear them sing from KYW, and the young lady finished with two songs, one with steps.

It may or may not sound like a great show, but the box office says it was. Monday night Chicago enjoyed the most complete blizzard in recent years and through it plunged to McVickers portals radio fans (they must have been) in numbers taxing the capacity of the place. And when the act was over they demanded more, insisted, clamored for it, and got a repetition of the last number, the encore possibility being unprovided for.

This blizzard, be it known, was no gentle zephyr. Around the block, such was the weather, tickets for Ziegfeld's notable display were obtainable at the box office. Like conditions were general in the loop. But inside McVickers was no sign of contrary elements. That seems to be the moral, if any, of the storv. No doubt some graduate radio announcer will organize ere long the sort of road show that will make such an attraction available to theatres generally.

* * *

Before this paper reaches its readers the newspicture reviews of Woodrow Wilson's life will have been exhibited, but the Chicago theatre's manner in presenting the International News edition should be cited and memorized. The music stopped at the beginning of the reel and lights went down. No audible or visible thing remained save the picture on the screen. This unquestionably is the ideal treatment.

* * *

Philip Rand's thumbnail bookkeeping system is shown in an accompanying reproduction. Of it, W. J. Van Straat, who directs the Rex at Salmon, Idaho, in Mr. Rand's absence, wrote last week, "You can tell just how you stand on each picture and how you stand on any day of the month." Who has read Mr. Rand's writings knows he would have a system as good as that.

* * *

R. H. Klock's "Bargain Sale" advertisement, reproduced on another page and mentioned in his letter this week, deserves also this additional signpost, erected so that none may miss it.

* * *

Len S. Brown warns of another shipment to this department which, luck breaking decently, will be duly aired next week. "Sight unseen," here's promise of its merit.

* * *

Another and a better issue of Frank H. Burns' new house magazine arrived this week. If you didn't write him last week, the address is: Orlando Enterprises, Orlando, Fla.

* * *

Louis R. Markum's suggestion, appropriately boxed in the present column, will stand a hearty second. Aye, even a third and a fourth.

* * *

Writes C. R. McHenry, reporting on "The Tiger's Claw" in "What the Picture Did For Me" last week, "Adolph (Zukor) needs some smart man to think up names for his productions. They all do, for that matter, but I am not applying for the job." Which brings up a need but leaves

(Concluded on page 59)

Says All Campaign Books Should Give Length of Picture

I would like to see all film companies put the length of the picture in the press book.

So far as I know, First National is the only one that does this.

We often get a picture we can't find out the length of.

LOUIS R. MARKUM,
Tuxedo theatre,
Indianapolis, Ind.

Forwarding The Letters Of the Week

Mail of the week brims with tried and true money-making methods. For instance:

Klock Stages Bargain Sale

(Mr. Klock's bargain sale is illustrated upon another page. Unfortunately, his second stunt, a New Year greeting herald, could not be reproduced.)

THE THEATRE, EXHIBITORS HERALD.—I am sending you, just to show you we are after them all the while, two different stunts I have already pulled in 1924 at the Klock theatre.

I am at all times trying to give the folks something different. As the boys say, up an' at 'em.—R. H. KLOCK, Klock theatre, Pittsburg, Kans.

Something to Write For

(Mr. Peeler's program is illustrated with reproductions on subsequent pages, but the advantage of first hand inspection warrants a letter requesting a sample copy.)

THE THEATRE, EXHIBITORS HERALD.—Am enclosing one of my programs that I recently mailed to my patrons. In the past I have tried many different kinds, but find that where a little extra effort is put forth it comes back many times, for experience has shown that something like this is taken home and finds a place on the wall, where it is referred to, and has brought new business that I am sure I would not have gotten otherwise.—EARL O. PEELER, Pastime theatre, Protection, Kans.

Black Oxen Exploit "Black Oxen"

(Seems good to hear from C. R. Sullivan again, doesn't it? Especially with such a letter. The pictures are on subsequent pages.)

THE THEATRE, EXHIBITORS HERALD.—Enclosed herewith find two photos, one on the front we used on "Black Oxen" and the other a team of oxen we used for a ballyhoo.

Nearly everybody can design a front like this, but the team of oxen is another story.

When we began to look around for a team of oxen we found to our surprise that there was not a team of oxen anywhere near us and, to make matters worse, we could not find a yoke.

Well, we had a carpenter make us a yoke and then started out to make some oxen.

LETTERS TO "THE THEATRE"

From a ranchman we picked out two of his largest, blackest, longhorned steers, and I might add that they were wild, too. We spent three weeks getting them to where you see them in the picture, but we finally made the grade.

But we caused a lot of comment before we started to break our oxen by getting the daily papers here to write several stories on the Fair theatre wanting two oxen, and then, when we did appear with our oxen, it made a complete tie-up.

Considering January being tax paying month, we did very well on "Black Oxen." Opinion was divided, though, as to the merits of the production, which all helped the picture at the box office.—C. R. SULLIVAN, Fair theatre, Amarillo, Tex.

Middletons Are Welcomed Home

(To the "Welcome Home" chorus in DeQueen, let this small voice be added. Subsequent pages illustrate Mr. Middleton's letter.)

THE THEATRE, EXHIBITORS HERALD.—First: Be it known that I sold to Mr. E. R. Presley and vacated my Grand theatre here and vamoosed on a rather expensive vacation October 1st, 1923. Drove over 4,000 miles and made several more miles by rail looking for something better, and then paid Mr. Presley a premium for my show back, taking possession on December 17th in the same year of our Lord, 1923.

Since that time I have been overworking and undereating and undersleeping, trying to capitalize on all the mistakes I thought I saw the other fellow making while on my trip, as well as copying all the good things I saw being done and trying to recoup my losses.

I am enclosing a letter to my friends, the DeQueen citizens, apologizing for having "vamoosed" so suddenly and unintentionally.

Just want to mention two pictures I used the past week, "The Dangerous Age," on Friday night, to standing room only, and Fox's "Nero," on the following night, Saturday, to turn-away. "Nero", of course, cost a great deal more to produce, is in 12 reels, and sold to me for less money than "The Dangerous Age."

The run of the two pictures, each on a beautiful day with every condition just right for record business, provided the exploitation was correctly done, demonstrated to a dead moral certainty the fallacy of making and exhibiting these so-called historical masterpieces and classics.

Every soul stayed, stuck, eyes focused on the screen to the final fadeout, on "The Dangerous Age," and the order was perfect, notwithstanding all the standees and the crowded condition. No one seemed restless, but all intent on seeing every inch of it.

On "Nero" they began walking out on the fourth reel and walked out steadily until the finish, until all the standees got seats before the show was over. Notwithstanding, it is a great picture for the educated and sophisticated, but the trouble is that it does not appeal to the masses. Everybody seemed restless and kept up a continual fidgeting and talking all over the house.

I am enclosing a postal card that I got out on "The Dangerous Age." I covered my mailing list with these three days before the date of showing. For a week before showing date I had a banner, lettered both sides, hung out on a telephone pole at one corner of the public square, simply reading "Six, Sixteen or Sixty. Which is the Dangerous Age?" The postcard followup made the piqueing of the "hen" curiosity complete and turned the trick.

For "Nero," about two weeks before showing I got out 1,000 cards like the enclosed and threw them in cars, on sidewalks, in the post office and everywhere else where people congregate, anonymously, letting no one see me when I did it. A week before showing I had two cloth banners lettered the same and put them on a delivery truck, one on either side, and cautioned the deliveryman to tell no one how they got there until the date of showing, but to tell any inquirers that if they would be patient they would know in time to see him. Announced in newspaper, a weekly published on Fridays, that "Nero Is Here, the Wonderful, Spectacular, etc.," and would be shown at the Grand one day only. Also ballyhooed town, banners on cars, etc.

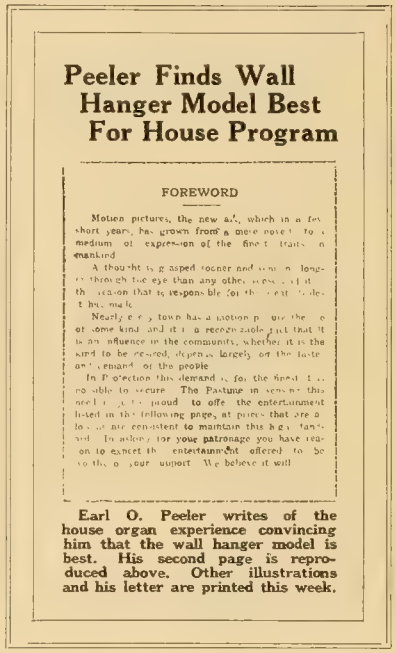
I merely mention these to show that it is not the picture but what you say about it and how you say it, or what you do and how you do it, that packs theatres, and the great trouble in the small town is that we have to run so many pictures we cannot arouse interest in all, so I have long since quit trying.

I have use for just two kinds of pictures, a program picture to play to the regular crowd that comes regardless, so long as the price is not too high, and the real special that will please at advanced prices.

It has been my policy for more than a year to run the better picture two days, but have recently been using two specials each for one day and, while it is paying a little more than the extra expense, I think I will revert to the two-day run.

Also I change the policy of the house as well as the price on my specials and run only one show, starting 30 mniutes later than the usual time, and only repeat the comedy. At first they howled about this but now they are well pleased with that policy. Everyone gets in before the picture starts, gets started with the story, and a good picture goes over better.

The only change I contemplate in the policy is a raising of the price of some seats and reserving the house.—A. L. MIDDLETON, Grand theatre, DeQueen, Ark.



Peeler Finds Wall Hanger Model Best For House Program

FOREWORD

Motion pictures, the new art, which in a few short years, has grown from a mere novelty to a medium of expression of the finest traits in mankind

A thought is grasped sooner and remains longer through the eye than any other process of it the reason that is responsible for the great trade that made.

Nearly every town has a motion picture of some kind and it is a recognizable fact that it is an influence in the community, whether it is the kind to be desired, depends largely on the taste and demand of the people

In Peeler's direction this demand is for the finest that is possible to secure. The Fantune in sending this week is proud to offer the entertainment listed in the following page, at prices that are so low, we are consistent to maintain this high standard. In asking for your patronage you have reason to expect the entertainment offered to be worth your support. We believe it will

Earl O. Peeler writes of the house organ experience convincing him that the wall hanger model is best. His second page is reproduced above. Other illustrations and his letter are printed this week.

Civic Clubs Aid Rosenthal

(Two of Mr. Rosenthal's advertisements are reproduced upon subsequent pages.)

THE THEATRE, EXHIBITORS HERALD.—I am enclosing copies of ads and campaign just put across on "Big Brother." This consisted of getting a man appointed as special representative of the Big Brother Movement and interviewing the Elks, Kiwanis, Rotary, Boys' Club, Scouts and other prominent people interested in this movement.

Big Brother stories were planted for three weeks in advance in the papers. Special tie-ups with merchants' windows, two double trucks, opening of the picture and day before. Newsboys invited as guests of the theatre. Netted 40 inches of free space as well as photo of parade. Heavy newspaper advertising and billing.—M. ROSENTHAL, Strand theatre, Waterbury, Conn.

Creamer Display Permits Repeat

(As he guessed, Mr. Creamer's snapshot doesn't reproduce very well, but his letter hardly needs illustration.)

THE THEATRE, EXHIBITORS HERALD.—This week I am mailing you a photo of a lobby set piece I have just made on "Lawful Larceny." But here is the beauty of the piece—it is cheap to make in the first place and it can be used over and over again with practically no limit.

I made the piece, the background, from beaverboard, four feet wide and five-and-one-half feet high, bracing it good and using the braces for legs. This background I covered with wallpaper of a good design, but I used too dark a shade to photograph well.

From another piece of wall board I cut a placque as shown, painted this, then lettered it, and pasted on a cutout one-sheet. This placque I lightly tacked to the background and my piece was done.

Now one can use any shaped placque, such as square, round, oblong, etc., and one or more may be used. Also, you can use the background to put 11x14's on. Then, when the piece begins to get old, simply put on a new design and different color of wall paper and start all over again.

The photo is poor and probably will not print well, but I think you can get my idea, and pass it on to the HERALD readers and I hope many of them can use it.—JOHN W. CREAMER, Strand-Empire theatres, Chillicothe, Mo.

A. L. Middleton's teaser card copy for "Nero," Fox. (See letter)

LETTERS TO "THE THEATRE"

Protests Against Film Smoker

(Mr. Brown refers to a letter printed on page 45 of the February 9th issue and illustrated on page 47.)

THE THEATRE, EXHIBITORS HERALD.—Just one subject in this letter. Give me space to voice a vehement protest against Raymond Pfeiffer's Princess theatre, Chilton, Wis., "Film Smoker" idea as expressed in "The Theatre" department of the HERALD, February 9th.

Are we all—or the majority of us—fighting tooth and nail to win and hold the respect, the business, and the esteem of every man, woman and child in our respective communities, or are we not? This very idea of a "men only" smoker is fine. It opens up a new avenue of business, a new idea in community spirit, but why in the name of all that is sensible and decent tie it up with a picture such as "The Dancer of the Nile"?

The card reproduced in the HERALD of Mr. Pfeiffer's method of advertising this particular show immediately conveys to the mind of the least susceptible that it is to be a "smut" show, an exhibition for "men only", a show in which an appeal to the baser instincts will be made. It is insidious and the very thing which scores of us have been fighting with all our might for years. Pfeiffer himself admits in his letter, if one be credited with sense enough to "read between the lines," that he knew they would come expecting to see something which could not lawfully be shown. To my way of thinking, he must have made more enemies than friends from his smoker.

"The Dancer of the Nile" is a good enough picture, but handled in this manner it is as dangerous as dynamite. We had an affair of this kind, only worse, at a certain theatre in St. Paul last year, and it took the combined efforts of a number of men who take this business as it should be taken—seriously—to counteract the evil after-effects.

Frankly, I don't care if my letter is taken as a protest against Mr. Pfeiffer's "showmanship" (?) or as a warning to other exhibitors to let this kind of dirty work alone.

Let's all come down to earth and use common sense.—LEN S. BROWN, New Astor theatre, St. Paul, Minn.

Philip Rand's Bookkeeping System

As promised, Philip Rand's thumbnail bookkeeping system, put in operation before Mr. Rand's departure for California, is shown herewith, W. J. Van Straat, who guides the destinies of the Rex in his absence, contributing the specimen, stating, "You can tell just how you stand on each picture and how you stand on any day of the month."

DATES 1923-24
NAME PLAY
NAME FILLER

Receipts	X	=
	X	=
	over	=
	X	=
	X	=
	over	=
	Total	
Cost	Feature	=
	Adv.	.
	Post (2)	=
	Filler	=
	Adv.	=
	Post	=
	Ex. music	=
	Local ads.	=
	Extra	=
	Extra	=
	Overhead	=
	War tax	=
	Total	
	NET PROFIT	
	NET LOSS	
Balance forward to date		—
for month		—

The News of the Week In the Theatre

(*Concluded from page 57*)

it unfulfilled, and to which is added gratuitously the suggestion that whoever christened "Two Wagons—Both Covered" be commissioned at some phenomenal figure to write titles for everybody. Even if this person be, as seems probable, Will Rogers. Does anyone remember a better title?

* * *

Howard M. Retz this week adds to the discussion of serials begun in "Short Subjects" last week by B. P. McCormick. Are there any more opinions?

* * *

If you've given up to the anti-theatre influence of the journeyman evangelist, turn to "Public Relations" and read how Jacksonville exhibitors didn't, and what came of it.

* * *

E. E. Gailey says, in a report to "What the Picture Did For Me," where so much worth while is said, "I don't know which is the worst for us, the war tax or the radio, but there is one thing sure, the basketball games get the dough." But Charles Lee Hyde, using the method detailed on page 46 of the February 9th HERALD, gets a lot of it back. It's worth looking up.

* * *

Hugo Riesenfeld's method of publishing title and cast to his audience is something to think about. If you didn't see it (on page 33 of the February 16th issue) you missed something. It's natural to expect that it will be simplified and rather widely adopted.

J. W. Creamer's display for "Lawful Larceny," described in his letter this week.

* * *

Every week two or three showmen decide to write a "Letter to 'The Theatre.'" Think what a money-making broadside would result if everybody decided to do it the same week. Why not?

* * *

When wondering what to mention in advertising a given production, glance at the information in "Available Attractions," in the HERALD or THE BOX OFFICE RECORD, according to publication date of the picture. You'll be surprised.

* * *

If you get Fred S. Meyer's house organ, and he says most of you do, turn to page 51 of the February issue and read a good ad. It's entitled "You've Got to Come Back" and refers to theatre patrons. This information is imparted in "whisper type" so that Mr. Meyer's mail may not be flooded with requests for copies, but if you are one of Mr. Meyer's innumerable letter friends, he may tell you why the ad is deemed so praiseworthy.

* * *

Speaking of house organs, don't miss Earl O. Peeler's letter, with illustration, in this issue. As he has not yet learned the penalty attached to the contributing of a good idea to this department, the suggestion that he be written for a copy may be set in the standard typeface.

William Yoder With Hodkinson

W. W. Hodkinson Corporation announces that Col. Bill Yoder, former Southern division manager for Pathe, has joined the Hodkinson forces as their Atlanta manager.

KLOCK SELLS BARGAIN SHOW

C. R. Sullivan's "Black Oxen" front. (See letter)

KLOCK THEATRE

Offers For Your Approval

FIRST SALE OF ITS KIND EVER ATTEMPTED

Children ... 5 Cents
Adults ... 15 Cents

Children ... 5 Cents
Adults ... 15 Cents

A BIG BARGAIN DAY

Something New in the Movie Line

Ye Olden Day Prices

1000 Seats 1000 Nails

If You Can't Get a Seat We'll Hang You on a Nail in Plain View of the Picture

We Must Have 3,000 Admissions. We Have Done Our Part. It's Up to You. At Least, Let's All Try to Get in

If You Like Our Idea -Prove It—Let's Go.

TIME OF FEATURE 2:05, 3:45, 5:25, 7:05, 8:45, 10:25

Box Office Opens 1:00 o'Clock Comedy Goes on 1:30

If You Show Us SPEED We Will Run Until Midnight or Even Later

If You Miss This Big Reduction Sale You Are Sure Out of Luck

Watch the Klock

Children ... Cents
Adults ... Cents

Our First Annual Clearance Sale

50% Discount

We must reduce our stock. We must raise money. A real bonified sale. The greatest price reduction sale of all time. Something to think about. Prices slaughtered in the first degree. No goods exchanged at this sale. You buy what you get and get what you buy. Talk about your shovel 'em out, boy, we are going to shovel 'em in.

And O' Boy, What a Program. A Mack Sennett 5-Reel Comedy. "Home Talent." You Must See the Sennett Bathing Beauties. In the Cast: Ben Turpin, Charles Murry, Kalla Pasha, Phyllis Haver and Dott Farley. For Added Attractions: International News, Fun From the Press, Sportlights, and a Brand New "Our Gang" Comedy. 10 Reels in All.

For One Day Only, Thursday, Jan. 31.

Children, Under 12 ... 5 Cents
Adults; for Both Matinee and Night ... 15 Cents

REMEMBER THE DAY AND THE DATE

One Hour and Forty-Five Minutes of Fun and Amusement. Rain or Shine.

If You Miss This One You Will Miss a Wonderful Show At a Wonderful Price

They don't know how we can do it and neither do we

They Tell Me This Sale Will Be a Fliver. What if it is—That's $465

So Thursday When Your Friends Ask You Where You are Going Just Show Them Your 15 Cents

COME ON LET'S PACK 'EM

Next Thursday, Jan. 31

Come to the Matinee.

15 Cents

ONE DAY ONLY

Children ... 5 Cents
Adults ... 15 Cents

R. H. Klock's bargain ad. (See letter)

FEB., 1924 — GRAND THEATRE — FEB., 1924

TO AMUSE AND ENTERTAIN IS GREAT—TO DO BOTH AND EDUCATE IS GREATER STILL.

In his message to Congress, President Coolidge said: "The educational and entertainment value of motion pictures should not be taxed." What do you think?

FRI., FEB. 1 — 10c and 30c — [illegible] "THE DANGEROUS AGE" with LEWIS STONE and [illegible] Do you know what the "Dangerous Age" [illegible] Also 2 reel comedy "SNOWED UNDER" One Show—7:30 p. m. Feature at 8.

SAT., FEB. 2 — 10c and 30c — "NERO" Too big to try to tell you about. See 1-12 reel epic [illegible] Also 2 reel comedy "RUNNING WILD" One show, 7:30 p. m. Feature at 8.

MON., FEB. 4 — 10c and 20c — HOOT GIBSON in "DOUBLE DEALING" A Universal comedy-drama [illegible] Hoot Gibson style. You know that means Punch, Pep and Plenty of laughs. Also FRED THOMPSON and ANNE LITTLE in "EAGLES' TALONS" No. 2 and good comedy.

TUES., FEB. 5 — 10c and 20c — "THE LIGHTS OF NEW YORK." Can't say much for it, I know and see for yourself. Extra good comedy "DOWN TO SHIPS TO SEE" in 2 reels, and INTERNATIONAL NEWS.

WED., FEB. 6 — 10c and 20c — CONSTANCE TALMADGE in "PULLY OF THE FOLLIES" 2 reels of pure joy. "FOUR OF THE RANGE" No. 11 HAL ROACH comedy "THE UNCOUPLED WAGON."

THUR., FEB. 7 — 10c and 20c — HUT JONES in a wholesome western romantic-drama entitled "WEST OF [illegible]" [illegible] Also a screen [illegible] minutes in "THE MAYSTIC HOUSE" in 2 reel Pathe special comedy.

FRI., FEB. 8 — 10c and 30c — RICHARD BARTHELMESS in "SONNY" 7 reels of romance and realism. Unconditionally recommended. 2 reel comedy "WHEN KNIGHTS WERE CHILD." School benefit. Buy your tickets from the school children. They get 50 per cent of all they sell.

SAT., FEB. 9 — 10c and 20c — "HUMAN WRECKAGE" with MRS. WALLACE REID and [illegible] Mrs. Wallace Reid's passing is a thing everyone has heard of it and knows what it is. Also [illegible] Matinee 2 [illegible] "HOLD EVERYTHING" HERBERT RAWLINSON in "THE VICTOR" a [illegible] "EAGLES TALONS" No. 3. Comedy "DON'T LOOK BACK."

MON., FEB. 11 — 10c and 20c — [illegible]

TUES., FEB. 12 — 10c and 20c — "THE GREEN ALP" [illegible] Alaska with DOROTHY GALLON, DAVID HOLT and [illegible] HAL ROACH comedy "ALL OR CLEAR." Also International News.

WED., FEB. 13 — 10c and 20c — KATHERINE MCDONALD in "DOMESTIC RELATIONS" "RUTH OF THE RANGE" No. 12 HAL ROACH comedy "ALL OR CLEAR."

THUR., FEB. 14 — 10c and 20c — HOOT GIBSON in "DOUBLE DEALING" [illegible] and [illegible] "A RANCH ROMEO" made down on the farm.

FRI., FEB. 15 — 10c and 20c — RODOLPH VALENTINO in "THE YOUNG RAJAH" from the novel "Amos Judd." "WANA" Hallmark and "HARLES OLLE are in it. The Sheik of "The [illegible]" [illegible] Also comedy "BOB [illegible]."

SAT., FEB. 16 — 10c and 30c — "WHEN HEARTS ARE LIGHT" [illegible] a selected cast. A [illegible] good [illegible] Also [illegible] good Mermaid comedy "FOOL PROOF."

MON., FEB. 18 — 10c and 20c — "MANTLE OF THE MOUNTAIN" [illegible] WILLIAM DESMOND [illegible] "Yes But a bad time [illegible] makes [illegible] works around to that. "LOUISE DUBANT [illegible] EAGLES TALONS" No. 4 and a good comedy.

TUES., FEB. 19 — 10c and 20c — "THE [illegible]" [illegible] JAMES KIRKWOOD [illegible] and GEORGE FAWCETT. A George Melford Paramount production. Based on memoirs of Mr. Kirkwood. Also comedy "MUSICAL [illegible]" [illegible] and International News.

WED., FEB. 20 — 10c and 20c — CONSTANCE TALMADGE in "DOIN' THE [illegible]" [illegible] "RUTH OF THE RANGE" No. 1 comedy "FOR [illegible]."

THUR., FEB. 21 — 10c and 20c — "THE NEW TEACHER" with [illegible] MASON [illegible] "WHAT A WIFE LEARNED" [illegible] Also comedy "[illegible]."

FRI., FEB. 22 — 10c and 30c — "MY FRIEND THE DEVIL" [illegible] Also comedy "[illegible]" [illegible] International News.

SAT., FEB. 23 — 10c and 30c — [illegible] "EAGLES TALONS" No. 5 and good comedy.

MON., FEB. 25 — 10c and 20c — "BEAUTY DEAR" with MATT MOORE and LOUISE HUTCHINSON. [illegible] and be legal [illegible] "EAGLES TALONS" No. 6 [illegible] "HOLD [illegible]."

TUES., FEB. 26 — 10c and 20c — WALLACE REID, AGNES AYERS and MAY [illegible] great comedy "CLARENCE" produced by Lasky [illegible] Also [illegible] "[illegible]" [illegible] and good [illegible] Also [illegible] Tempo."

WED., FEB. 27 — 10c and 20c — KATHERINE MCDONALD in "WHITE [illegible]" "RUTH OF THE RANGE" No. 14 comedy "CAN AND AIR."

THUR., FEB. 28 — 10c and 20c — "THE [illegible]" with WILLIAM RUSSELL [illegible] Also comedy "THE FRESH HEIR."

FRI., FEB. 29 — 10c and 20c — MY BOY with JACKIE COOGAN. [illegible] wonderful kid. Also comedy "ONE WILD DAY."

The patrons are extra good, as an average this month. You every one you can. There is only one picture this month that is really "punch." Look them over and do what you think is best.

Beginning Saturday, Feb. 9 matinee every Saturday at 2 p. m. Show starts at 7 p. m. second show at 9:15 p. m., except on Friday and Saturday nights. Only one show on Friday and Saturday nights at 7:30 p. m. feature at 8.

A. L. Middleton's calendar (See letter)

REAL "BLACK OXEN" APPEAR

C. R. Sullivan writes this week of his black oxen campaign for First National's "Black Oxen."

M. Rosenthal's open letter ad (right) discussed in his letter in this issue.

Four pages (below) from E. O. Peeler's novel house organ, illustrated and discussed in detail on preceding pages.

Friday and Saturday, February 8-9
EDWIN CAREWE'S SUPER-DRAMA
"MIGHTY LAK'A ROSE"

Do you often wonder why certain pictures thrill you so deeply and linger in your memory, and make you feel happier? Pictures like the "Miracle Man," "Over The Hill," "The Old Nest," etc. The fine answer is: They make you feel what the screen doesn't show.

Such pictures are rare, but there is one of them. There is that "something" you just can't see, but it's there and when it's all over you wonder what it was that gripped you, held you in its power. Played on the heartstrings by Dorothy Mackaill, James Rennie and other notable players.

—ADDED ATTRACTION—
MISS RUTH FRANK
Now Protection's Own Violinist
Playing a Special Musical Accompaniment
Also Will Rogers in "THE ROPIN' FOOL"
Showing trick and fancy roping in regular and slow motion photography

10c Double Feature Program **33c**

THURSDAY-FRIDAY-SATURDAY
February 14-15-16

For pure entertainment The Pastime has never offered its patrons anything finer than

Norma Talmadge
-in-
"Smilin' Through"

Word efforts fail us in trying to convey to you what may be expected in this Super Masterpiece of the screen. Just every photodrama you have ever seen flashed through the last with "Smilin' Through" you will want you to see every picture on our program, but if you were to select but one pass it by all. One exhibitor says: "Even my most discreet western fans gave it an tinted praise." It made people of Love Eternal—of Youth Supreme. A photo-general stage access now 8 reels. Storm and Sunshine.

If you were ever offered a bargain in entertainment—it's now

10c **33c**

Remember it's Three Nights

SPECIAL NOTICE

Monday Only, February 25th
Return Showing of
MRS. WALLACE REID
—in—
"HUMAN WRECKAGE"

The greatest drama of and for its kind ever produced. Its entertainment value is secondary to its [illegible] forgotten. Being shown again for two days only. Bad weather kept many away at the other, to anyone that saw it at the first showing on Friday, January 4th, when the [illegible] seemed confused, will be admitted with [illegible] other special reduced prices of

10c **25c**

Remember ONE NIGHT ONLY
Monday, February 25th

Friday and Saturday, February 22-23
HARRY CAREY
—in—
"CANYON OF FOOLS"

Here is a western picture of a [illegible] kind, however it has an abundance of fight action and a flood and storm scene that [illegible] It is a better picture than "Human Hearts and True," that was shown sometime ago and to admirers of western films it will be found highly entertaining. Thus for a good measure you will see

HAROLD LLOYD
—in—
"BASHFUL"

A 7-Reel Program of Fun and Action

10c **30c**

AN OPEN LETTER

To The Public Of Waterbury

Last Wednesday, six critics sat in a small, stuffy exhibition room, looking at a motion picture. There were two newspaper men, three theatre managers and a film distributor.

The same group had often looked at important pictures before, but this time it was a little different. Had you been there you could have heard a pin drop at any time during the session, and at the close you undoubtedly would have voiced some such expression as each of these six gentlemen did: **"A truly wonderful production" "What superb acting" "Stirred me as no other picture has in months" " Will make thousands of new picture fans."**

And with these men you would have alternately laughed and brushed away the tears, and given your heart out to a little American boy, and your admiration to some great actor. But the pleasure they had will be yours any time during the WEEK OF JANUARY 27, when we will take unusual pride in presenting REX BEACH'S "BIG BROTHER," one of the finest cinema achievements ever brought to Waterbury, and one EVERY ONE, WHETHER INTERESTED IN THE BIG BROTHER AND SISTER MOVEMENT OR NOT SHOULD MAKE IT A POINT TO SEE.

It is rarely that we find a motion picture that we can so strongly recommend to every person, as this one. Here is a picture that is Human—A picture with a soul. It is ONE story you will never forget, plus the marvelous acting of Tom Moore and Mickey Bennett. It will be the talk of the town.

Sincerely,
The Management,
Strand Theatre.

MIDDLETONS WELCOMED HOME

M. Rosenthal's display for "Anna Christie," First National, one of the ads mentioned in his letter this week.

DeQueen, Ark., welcomed Mr. and Mrs. A. L. Middleton home when they returned and repurchased the Grand theatre as told in Mr. Middleton's letter this week. Old friends received the letter reproduced.

A. L. Middleton's postcard copy for First National's "The Dangerous Age."

Dear Madam

If your husband is over 40 be sure to take him to see ''THE DANGEROUS AGE'' at the Grand Theatre, Friday night, February 1.

If he is not quite Forty, better take him anyway as he WILL be Forty before you think about it.

Girls should take their prospective husbands, too, as they will some day be over Forty, and then this is leap year anyway.

What is the DANGEROJS AGE, 6, 16 or 60, or is it either? Come and see.

Remember there is only One show on Friday nights, starting 7:30 p. m. Feature at 8.

The all-star cast includes Lewis Stone, Cleo Madison, Edith Roberts, Ruth Clifford, James Morrison, Myrtle Steadman and Helen Lynch.

ALL GOOD ROADS LEAD TO DE QUEEN

THE GOOD ROADS CENTER OF S.W. ARK.

GRAND THEATRE

A. L. MIDDLETON PROPRIETOR

DE QUEEN, ARK

December 31, 1923

Dear Friend

With an apology for having ever considered selling our show and leaving De Queen, the best town in the world, we wish to advise that we have bought the Grand Theatre back and are now here to stay.

We had a wonderful vacation and enjoyed the 4,000 mile auto trip immensely and feel more firmly convinced than ever that De Queen has the best picture show of any small town in the country.

Many of our friends told us this before we went away but we could not really realize how superior it is to most small town shows until we made the rounds and looked in on them.

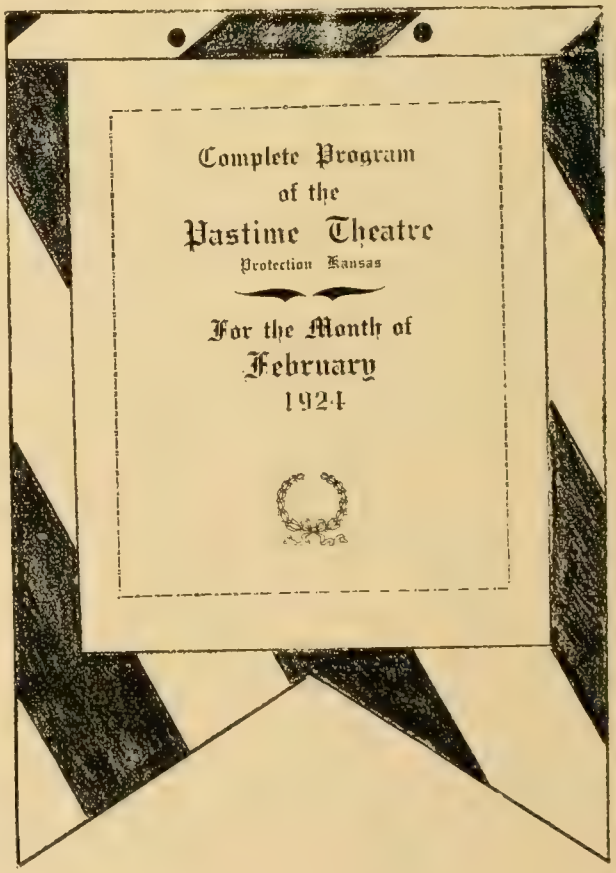
We saw many good pictures, which we have since booked for the Grand, and got a lot of new inspiration on this trip that is going to result in making the Grand even a greater institution in the future than it has been in the past.

We are a part of this town and community and are interested in any move by any citizen or organization for anything that will be helpful to the community, and wish to impress upon our friends that it is our earnest desire not only to make the Grand Theatre a place of amusement and entertainment but to so conduct it that every resident of the community will feel a personal interest in its welfare just as the management feels a personal interest in every one of its many friends.

We have tried hard in the past to merit the good will of everybody but will redouble our efforts along this line, knowing that ''Good Will'' is a thing that no business can be successful without, and at the same time a thing that cannot be bought but must be merited. In this connection let us urge you to feel free to make suggestions to the management at any time, and if you ever feel that you have a grievance we will appreciate it as a real favor if you will frankly mention the matter to us and see if it is not merely a misunderstanding, and that only an explanation is needed to make everything right. It is not our intention to do wrong or mistreat any one, but to do right and wrong no one.

Wishing you a very Happy, Healthy and Prosperous New Year.

MR. AND MRS. A. L. MIDDLETON



SHORT SUBJECTS

Serials Will Build Trade, Says Showman

Page the "Law of Compensation."

Last week B. P. McCormick criticized the serial for repetition of scenes in each episode from previous chapters.

This week H. M. Retz, Strand theatre, Lamont, Iowa, writes of the serial as a business builder and explains.

His letter follows:

I am a subscriber to your paper and wish to state that I like it fine. It always contains a lot of information valuable to every individual exhibitor, providing he or she reads it, and I think most of them do so, as is evidenced by the letters and reports.

I am located in a small town in Northeastern Iowa, the best state in the Union, with four churches, consolidated school and two banks. It amuses me to read the reports and letters from some exhibitors calling themselves "small town exhibitors" when they are in towns with population of 1,000 to 3,000. These are considered big towns and cities by exhibitors of towns my size and smaller, but, nevertheless, we are all exhibitors and striving for the same end, to get the largest amount of patronage from the locality, to please them when they do come, and thereby keep them coming.

I have always figured picture-going was a sort of habit and have always tried to get more people in my community in the habit and keep those that were coming, and I have found that a proper serial now and then does the trick.

Lots of exhibitors are opposed to serials and think they cannot be put on successfully for the entire run, but I think it is partly because they do not have the right kind of a serial or do not get a good start on same. I find that a greater percentage of your patrons in a small town are married people, and country patronage at that, and you married people know what that means. If the wife says, "We are going to town," we most generally go.

Now the idea is here. Get a serial with a woman star and one that you know has lots of action, like Ruth Roland's serials. Start it off on your week night, say Wednesday. I say Wednesday because two nights a week are all a small town can run, and if you are not running Sundays you will no doubt run Wednesdays and Saturdays, and Saturday night will generally take care of itself. Put your admission down to ten cents this night for everyone, play up the woman star, and thereby get the women interested and in on the first one, and when the next Wednesday rolls around and the second episode is shown, the farmer's wife and the rest of the women are going to say, "Well, come on, John, get out the car. We are going to town to see how that woman got out of that mix-up she was in last Wednesday." And if John says, "Aw, I ain't goin' to town tonight, I feel tired," she immediately says, "Well, you can stay home and take care of the kids, because I am going," or some such thing, and in the end John goes and you get the whole family.

As a general thing, once the woman in the house makes up her mind to go some place, she usually goes, and you can depend on a good crowd during the rest of the run.

At the end of the run, do not make a mistake and follow it up with another serial, as this will spoil it all and get your patrons tired of seeing the hero or heroine being left in desperate peril each week. You have got to keep them interested and contented in order to keep them coming.

After you have run your serial, follow it up with some good comedies, and after a few months, if your business starts to fall off, then it is time to get after them again and run another serial.

A serial not only brings a good crowd to your theatre Wednesday night, but it will eventually increase your Saturday nights and enable you to run in an extra show occasionally on an off-night to good attendance.

I wish to state that I am satisfied with the present conditions and I think that with all of the good pictures on the market and a good trade paper like the "Herald" a good deal lies with the exhibitor whether he is successful or not.

The Newspicture Does Its Duty

The synopsis of newspicture contents occupies little space this week, yet tells a story of greatness, American greatness, of a duty well and punctually performed. Don't forget it.

Where the newspapers of the nation, save in a minority of instances, failed to meet the occasion—the newspictures served the bereaved nation with utter fidelity to the vitally American traditions abandoned by the elder medium.

Give the newspicture place among America's great institutions.

Fun and Footage

Whoever invented the reel didn't intend it to be the unit of film measurement, certainly not of film fun, yet comedy is sold and bought, almost without exception, by the thousand-foot length. This absurd practice never made a funny film funnier, and usually makes it unfunny.

Imagine a man about to tell you a joke he has heard taking watch in hand, spacing his phrases in such manner as to bring the joke to a point in exactly three minutes, inserting sundry side remarks to delay it or cutting down the structure to hasten the laugh. Try to imagine yourself laughing when the point finally does arrive exactly on schedule.

Then, why manufacture, buy or sell comedies by the reel?

NEWSPICTURES

FOX NEWS No. 26: S. S. Alabama Rescues S. S. Sheboygan in Lake Michigan—Japanese Women Join in Rehabilitation Work—Must Catch 100 Pound Tuna to Join Tuna Club—English Labor Leaders Pose for Camera—$20,000,000 Warship to Be Sunk as Target—Advance Fashions Shown—Test Marine Glider—Henry Hall Wins Ski Tournament—Hot Spring Defies Sub-Zero Weather.

INTERNATIONAL NEWS No. 14: "A Film Memorial of Woodrow Wilson."

INTERNATIONAL NEWS No. 14: San Diego Zoo Folk Get Health Inspection—Slide Frolics Keep Panama Swimmers in Trim—E. L. Doheny Poses—Dr. Charles Levermore Wins Bok Award—William Randolph Hearst Calls on Coolidge—Four-Year-Old Daredevil in Aquaplane Feats at Miami—Nation Pays Homage as Wilson Goes to Last Resting Place—Territorial Specials.

KINOGRAMS No. 2326: Colonials March for Inspection in New York—American Liner Feeds German Children—Seal Is Champion Juggler—Pay Silent Tribute to Wilson at Burial—Camera Review of Woodrow Wilson's Life—Territorial Specials.

KINOGRAMS No. 2327: Review U. S. Troops at Mexican Border—C. H. Levermore Wins Bok Award — Build 25-Foot Saxaphone — Photograph Central Figures in Oil Deal—Forgotten Fleet Anchored in Hudson—Richard Washburn Child Resigns as Ambassador—Appoint New Governor of South Africa—Lens Interview with Albert Payson Terhune—Nation Pays Tribute to Woodrow Wilson.

PATHE NEWS No. 10: Twenty-four Countries Compete in Olympic Games—Bird Millman Dances 300 Feet in Air—Views of Teapot Dome—Memorial to Woodrow Wilson—Territorial Specials.

PATHE NEWS No. 11: Warships Guard U. S. Interests in Mexico—Infant Daredevil in Stunts at Miami—Distribute Gifts to Italy's Poor Children—Woodrow Wilson Laid to Rest.

DIGEST of PICTURES of the WEEK

TWO short subjects of widely different character are reviewed this week in this department which command unusual attention. One is a single reel film "Among the Missing," made by Will Nigh, who also appears in the leading role, and is a little gem for dramatic power and strength. Lucille LaVerne, star of "Sun Up," plays the role of a French mother who prefers the death of her son, a deserter, at her own hands, to the stigma of disclosure as a coward. There are but few subtitles in it, but the story is told briefly and clearly by the splendid performances of the cast.

Another unique chapter play series is introduced by Film Booking Offices in "The Telephone Girl" series, written by H. C. Witwer. Each story is complete in two reels, although the thread of the tale runs through the twelve distinct short features. This has been done before but never more cleverly. The first concerns a telephone girl's efforts to help her sweetheart, an actor, make his mark as a leading man. Sprightly action and laughable titles help put these Cosmopolitan magazine stories over.

"THREE WEEKS" (Goldwyn) adapted from Elinor Glyn's famous novel will revive interest in that "best seller" and prove pretty good entertainment for the majority. It has pretty Eileen Pringle in the principal role, with Conrad Nagel appearing opposite her. Alan Crosland directed it with an adroit hand.

"THE WOMAN WHO SINNED" (Independent) produced and directed by Finis Fox, with Mae Busch doing the best work of her career, is a sure-fire box office attraction.

"THE FOOL'S AWAKENING" (Metro) presents a strong attraction for any house. It was directed by Harold Shaw from a story by William J. Locke. Harrison Ford, Enid Bennett and other well known names appear in the cast and all do satisfactory work.

"THREE MILES OUT" (Pathe) made by the Kenma producing company is a light little comedy with Madge Kennedy in the leading role. It was directed by Irvin Willat and concerns a young lady who on the eve of her wedding runs off with another man.

"BY DIVINE RIGHT" (F. B. O.) presents an odd story of the power of faith over evil. It is acted by a small but competent cast including Mildred Harris, Elliott Dexter, Anders Randolph and Jeanne Carpenter, and concerns a political boss, a man whom he "railroaded to jail" and later employs as secretary, and the saving of his child.

"THE STRANGER" (Paramount) offers several excellent character bits, especially that of Tully Marshall, as an English beggar. It was directed by Joseph Henabery and while not one of the outstanding films of the season, furnished good entertainment by reason of the excellent acting. It has several gripping situations.

"NORTH OF NEVADA" (F. B. O.) presents Fred Thomson in a typical Western tale about a ranch property which a gang of outlaws try to get away from a girl and her simpleton brother. It has many stunts and hand-to-hand encounters in it and may please those not too critical who seek thrills which are staged for the thrill's sake.

"NOT A DRUM WAS HEARD" (Fox) is a story of the West, with the self-sacrificing cowboy whom we have come to regard as quite common out in the open spaces, as the central figure. Charles Jones and a competent cast do some good work in this rather commonplace tale. It was directed by William Wellman from a story by Ben Ames Williams.

"PIED PIPER MALONE" (Paramount) is a Booth Tarkington story written especially for Thomas Meighan, the Paramount star. The picture was directed by Alfred E. Green, and while fairly interesting provides little for the display of histrionic ability of Meighan or the cast. It is a romance of a seaport town and will depend upon the star's popularity for its pulling power. J. R. M.

A scene from "Love's Whirlpool" with James Kirkwood and Madge Bellamy (Hodkinson)

Tom Mix in the William Dudley Pelly story, "Ladies to Board." (Fox.)

REVIEWS

Pretty Aileen Pringle Does Some Fine Work

"THREE WEEKS," a Goldwyn production, from the novel by Elinor Glyn, directed by Alan Crosland. Seven reels.

Here is a picture which, with the slightest carelessness in direction, would have been unpleasantly sensual, but the fine work of Director Crosland and the clean-cut interpretation by Aileen Pringle and Conrad Nagel, makes of it a delicate portrayal of a very beautiful passion.

Aileen Pringle has given a characterization which will live in the minds of all who see the picture. As a stately queen, wife of a corrupt and vicious king, she dominates every scene in which she appears and later, as the mistress of the handsome Englishman, played by Nagel, she portrays a great passion with entire frankness and yet in a manner entirely devoid of anything which might prove repulsive to the most fastidious. Conrad Nagel is good but he is entirely overshadowed by Miss Pringle at all times. His greatest trouble seems to be a difficulty in simulating a devouring passion. John Sainpolis gives a very fine character study and the work of Nigel de Brulier and Mitchell Lewis as Dmitry and Vassilli, respectively, is good, as is the work of the entire cast.

The story concerns the Queen of a small Central-European principality, who, though greatly loved by her people, is disgusted by the debaucheries of her husband, the King, and goes to a Swiss resort. While there she meets Paul Verdayne, a wealthy young Englishman, with whom she falls in love. Their love is so truly great that they do not count the cost and Paul becomes her lover. The King hears of this and sets watch over them. The Queen is warned by her servant and flees to Venice with Paul. There an attack upon Paul is frustrated, but the Queen realizes she must leave him which she does. Three years later she sends for him, but the King learns of his arrival and after his departure, stabs the Queen in a drunken rage. Paul returns in time to have her die in his arms.

Years pass and through his great love for her, and because he knows what she would have wanted of him, he becomes a great English statesman. The picture ends when, after another call to the little Central-European country, he arrives to see his son, a perfect likeness of himself, installed as King.

The Cast: Aileen Pringle, Conrad Nagel, John Sainpolis, H. Reeves-Smith, Helen Dunbar, Stuart Holmes, Mitchell Lewis, Robert Cain, Charles Green, Joan Standing, Nigel de Brulier, Dale Fuller, Claire de Lorez, William Haines, Alan Crosland, Jr., George Tustain, Dane Rudhyar.

Finis Fox Makes Splendid Feature

"THE WOMAN WHO SINNED," directed and produced by Finis Fox, with Mae Busch featured. No distributor named as yet. Length, 7,000 feet.

Once more an independent producer has put over a knockout. This time it is Finis Fox with his "The Woman Who Sinned."

It is a picture that can go into the inspirational class, and deserves a place there. A well developed plot, an underlying theme of redemption, some good acting by Mae Busch, Rex Lease and Morgan Wallace, as well as a clean-cut character delineation by Lucien Littlefield all go to make it a "bell ringer."

Three typical scenes from Goldwyn's feature, "Three Weeks," from the novel by Elinor Glyn, featuring Aileen Pringle and Conrad Nagel.

Mae Busch really came into her own as an emotional actress with "Name the Man." Now she has made good once more in "The Woman Who Sinned." As the wife of a small town minister, and later as the scarlet woman of the big city, brought to that position through no fault of her own, she is entirely convincing and in the latter role she wears some wonderful gowns and negligees to unusual advantage. This will appeal to the women.

The redemption idea will appeal to the religious people of any community, and Finis Fox has handled the whole production in a big way. It can be made into a sure fire box office attraction by any exhibitor with the right kind of exploitation. It must be gotten over to the public, that this is not merely sensational sex stuff, that it is a picture with a purpose. It fairly tingles with big dramatic moments, while the producer and director has handled the softer and tenderer moments of mother love with exquisite delicacy.

In brief, the story tells of a happy little family in a small town, a minister, his wife and their baby boy. The boy runs away and climbs on board the yacht of a wealthy libertine. His mother follows and is marked by the rounder as his prey. He clears the ship of other guests and invites her to a musical on board. Unsuspecting she comes, and before she knows it the yacht is under way for New York. She battles for her honor, is overwhelmed, and at the door of her cottage she hears her husband telling her boy she must have been lost in the storm that came up. She goes to the city, preferring to have them think she died in purity rather than that she is living with her shame, and after a year of hard work gives in to become the mistress of the man who ruined her. In the meantime he has put his own wife in an insane asylum, and is swindling the government. For revenge his mistress tells the district attorney's office and he goes to Atlanta for fifteen years. Released, he comes back for his revenge. In the meantime a young evangelist has appealed to the woman of luxury and the attraction is mutual. She discovers it is her son. She tells him her story. He vows revenge on her despoiler. She goes home to find him dead in her apartment. The son comes in and, thinking she killed him, takes the blame himself when the officers arrive. As he is being led away, curtains part, and the wife he had put in an insane asylum falls forth and with her dying words gloats over the fact that she was the one to kill the man who has caused so much unhappiness.

The Cast: Mae Busch, Rex Lease, Morgan Wallace, Lucien Littlefield.

Meighan's Latest Fair Program Offering

"PIED PIPER MALONE," a Paramount production, starring Thomas Meighan, directed by Alfred E. Green from an original story by Booth Tarkington. Length, 7,264 feet.

With a combination of Thomas Meighan, Booth Tarkington and a story suggested by the "Pied Piper of Hamlin," much was expected of "Pied Piper Malone." While it is fairly interesting and furnishes a touch of adventure, romance and comedy, it provides little for the display of histrionic ability which has made Meighan one of the most popular of screen favorites, and is at best but an ordinary program picture. Lacking Meighan's popularity "Pied Piper Malone" would be voted a pretty flat offering as a box office attraction.

The story as adapted to the screen by Tom Geraghty supplies opportunity for others besides Mr. Meighan, who really has little in the way of acting to do. These others are the characters of Mother Malone and Captain Clarke, portrayed respectively by Emma Dunn and George Fawcett and it is safe to say that the acting honors were carried off by these two artists. Miss Dunn is delightful as the mother and registers big in every scene. It is refreshing to see a new face in a Paramount picture.

The scene of the story is laid in the seaport town of Oldport, where the hero and another are in love with a pretty school teacher, the daughter of the mayor. The hero is accused of being drunk and causing the loss of a ship of which he is the mate. The townspeople and even his sweetheart turn against him, only the children of the village sticking by him in his troubles. He is finally vindicated, regains the love of his sweetheart and everything ends happily.

The Cast: Thomas Meighan, Lois Wilson, Emma Dunn, Charles Stevenson, George Fawcett, Cyril Ring, Peaches Jackson, Charles Winninger, Dorothy Walters.

Jones Is Pleasing As Singing Cowboy

"NOT A DRUM WAS HEARD," a Fox production, starring Charles Jones. Written by Ben Ames Wilson and directed by William Wellman. Five reels.

This is the story of two pals of the plains—Jack Mills and Bud Loupel—who are seen singing the "doggies" to sleep at sundown. A cut back shows Jack saving Bud from desperadoes and another cut back where Bud saves Jack from the posse's noose. They both fall in love with the same girl, Jeann Ross, but Bud wins her and Jack goes away. He returns just in time to find Bud in trouble. He has taken $2,000 from the bank where he works and invested it in a wild oil scheme. Jack agrees to stage a fake hold-up, and escape with a roll of paper representing the $2,000. In the course of the bank robbery the president enters and is shot. Jack is tried for murder although he had not fired a shot. Bud staggers into court and confesses before he expires, and Jack promises to look after Jean and little Jack, Jr.

Out of such slight stuff is "Not a Drum Was Heard" made. The title is a mystery. There is much stirring action, however, and a lot of fast riding with Western hills and ranch stuff for background. Jack is ably played by Charles Jones, who opens and closes the film with what we presume is typical prairie verse. Jean is played by pretty Betty Bouton. Frank Campeau is the villain, Rand, and William Scott plays Bud.

The Cast: Charles Jones, Betty Bouton, Frank Campeau, Rhody Hathaway, Al Fremont, William Scott, Micky McBain.

This Short Subject Is New Departure

"AMONG THE MISSING," a Will Nigh miniature, distributed by Pathe, directed by Will Nigh. One reel.

One of the interesting features of this one reel drama is the fact that after the necessary introductory sub-titles, there are no sub-titles throughout the balance of the picture.

Lucille LaVerne and Will Nigh who hold the two principal roles do an excellent piece of work, proving that it is not always essential that each facial expression should be interpreted by a sub-title.

Dramatic moment from "Among the Missing" (Pathe)

The story is one of the World War, and concerns a French mother who has lost three sons in battle and who prays for the life of her fourth. The fourth son comes in ostensibly to take her to safety, but in reality a deserter. This comes out when some French soldiers approach the house and he hides in a small cupboard. The soldiers salute her as one who has lost three boys but insist on searching the house. To prevent their searching the cupboard she empties her revolver through it and the soldiers are satisfied. She then opens the door and her boy falls out—dead. The last scene shows her joy that he should meet death that way rather than in front of a firing squad. A very entertaining novelty.

Power of Faith This Picture's Theme

"BY DIVINE RIGHT," a F. B. O. production, with a special cast. Written by Joseph Von Sternberg. Directed by R. William Neill. Seven reels.

With a small but competent cast Director Neill has worked hard to put over a story which has for its central idea the power of faith, or of good thoughts, over evil. There are several exciting scenes introduced to carry the interest along, notably a train wreck which looks like the real thing, and the miraculous escape of a prisoner being taken to the penitentiary. It is night when the officer and prisoner are riding along, but the wreck occurs in broad day light. The later part of the picture drags somewhat, where the distraught father paces the floor while his secretary rushes to the bedside of the politician's child and effects a "miracle" by having the child walk down stairs, cured completely by the secretary's prayers.

As a timely scene there is a Ma Jongg party staged at the politician's home while he is out hounding a poor girl who runs a mission. At least these Ma Jongg scenes are a relief from the cabaret stuff, although many directors are employing them nowadays.

The work of Elliott Dexter, as the secretary was good, and Anders Randolph made a good "heavy," in the role of the political boss. Mildred Harris was the downtrodden mission lady; DeWitt Jennings, a detective, Jeanne Carpenter the child and Grace Carlyle the politician's wife. It will furnish fair entertainment for the majority of picture goers.

The Cast: Mildred Harris, Anders Randolph, Elliott Dexter, DeWitt Jennings, Sidney Bracey, Jeanne Carpenter, Grace Carlyle.

A Light Comedy Drama

"THREE MILES OUT," a Kenma production, distributed by Pathe, featuring Madge Kennedy. Story by Neysa McMein, directed by Irvin Willat. Six reels.

Comedy, coupled with a few thrills feature this, not too good, production. Madge Kennedy's work is good and that of Harrison Ford is acceptable. Marc McDermott as Luis Riccardi does about as nice a piece of work as anyone in the cast. The direction is fair and the whole picture is one that will undoubtedly be enjoyed by the majority of people who see it. The greatest flaw in it seems to be the old story of not going to enough trouble to see that the scenes are logical and that the story is built up in a manner which might be termed as true to life or at least probable.

The story concerns one Molly Townsend who, on the eve of her marriage to Luis Riccardi, the man picked by her mother, is suddenly convinced that she does not love him. John Locke, a young ship captain who had been proved innocent by Molly of a charge framed on him, climbs up to the second story and into her boudoir just before she is to go downstairs for the wedding. His presence undoubtedly helps her decision. She runs away and accompanies John on the ship which he is captaining. He is thrown overboard by the well known villainous crew but of course escapes death and manages to rescue her from the foul clutches of the mate. A passably good picture.

The Cast: Madge Kennedy, Harrison Ford, Marc McDermott, Ivan Linow, Walter, Lewis, M. W. Rale, Joseph Henderson, Edna Morton, Mary R. Burke.

Strong B. O. Attraction

"THE FOOL'S AWAKENING," from "The Tale of Triona," by William J. Locke. A Metro production directed by Harold Shaw. Six reels.

A good cast and a very strong story put this feature over in good shape. There is nothing very remarkable about the work of any one person, but the whole thing is well done. Harrison Ford made a much better impression in this production than the last picture in which we saw him and Enid Bennett's work was thoroughly good. Mary Alden, John Sainpolis and Alec Francis took care of lesser roles in a very satisfactory manner.

John Briggs, formerly a chauffeur for a Russian noble, returns to England after the war, and while working as a taxicab driver, tries to write a successful novel. He is unsuccessful and finally makes use of some notes he found on the dead body of a Russian, uses the Russian's name, and is famous overnight. He meets Olivia Gale, a rich Devonshire girl, and marries her, but is continually haunted by the fear of exposure. He finds, eventually, that it is inevitable and after he confesses to his wife, he is robbed and left unconscious on the street. His wife thinks he ran away and is disgusted though she still loves him. He later meets her and, fancying she no longer loves him, attempts to kill himself. The attempt is unsuccessful and they are finally reconciled as Mr. and Mrs. John Briggs.

The Cast: Harrison Ford, Enid Bennett, Alec B. Francis, Mary Alden, Lionel Belmore, Harry Northrup, Evelyn Sherman, John Sainpolis, Pauline French, Edward Connelly, D. R. O. Hatswell, Mark Fenton, Arline Pretty, Lorimer Johnson.

Excellent Acting In Ordinary Feature

"THE STRANGER," a Famous Players-Lasky production, starring Betty Compson. Written by John Galsworthy. Directed by Joseph Henabery. Length, seven reels.

Excellent acting on the part of all the principals characterizes "The Stranger," one of Famous-Players Lasky's latest releases directed by Joseph Henabery with Betty Compson, Lewis Stone, Richard Dix and Tully Marshall as the leading players.

"The Stranger" seems to be a rather fair program picture. The plot is not exactly new, having to do with an innocent man being sent to the gallows for an accidental murder committed by someone else, the usual eleventh hour qualms of conscience, the mad dash to the prison just as the noose is itching for the condemned man's neck, and all other stock appurtenances for this situation. Richard Dix, who gives such a splendid account of himself in the modern story of "The Ten Commandments," has a big role in "The Stranger" as the man who accidentally kills an annoyer of his sweetheart in a great fight scene in his fiancé's boudoir. Lewis Stone is seen as his elder brother, a King's Counsel, who persuades Dix to keep still until the last moment in order that his own advancement may not be thwarted. Betty Compson, of course, is the sweetheart, and it is for her sake that Tully Marshall, an English bum, is willing to lay down his life. Marshall's work is par excellence.

This is a picture with a number of gripping dramatic scenes and tense acting that should get by okay, but it can not be classified as one of the outstanding releases of the season.

The Cast: Betty Compson, Lewis Stone, Richard Dix, Tully Marshall.

New Witwer Series Starts Off Good

"TELEPHONE GIRL," F. B. O. production written by H. C. Witwer and directed by Mal St. Clair. Two reels each.

"Julius Sees Her" is the snappy title of the first of twelve two reel subjects to be published by Film Booking Offices under "The Telephone Girl" series, and if succeeding chapters of these *Cosmopolitan Magazine* stories are as delightfully refreshing as this one, exhibitors need have no fear of their reception.

The inimitable Witwer humor and the Witwer characters of the stories are faithfully reproduced and the action moves right along with the sprightliness and verve of a big comedy-drama. There's a delightful twenty-five minutes packed away in this first episode of "The Telephone Girl." I hope the others keep up the pace.

There is an eyeful, too, in that leading lady Alberta Vaughn, in fact several eyes full. The whole cast is excellent.

Plenty of Stunts In "North of Nevada"

"NORTH OF NEVADA," F. B. O. Production with special cast, presented by Monogram Pictures. Directed by Albert Rogell. Five reels.

Typical Western stuff is presented in this Harry J. Brown production in which Fred Thomson, the athlete, is presented. There are many hand-to-hand encounters, always on cliffs photographed against the sun light, much wild riding, a rescue performed by a horse when his master is thrown into the water, and not a little comedy contributed by Taylor Graves in the role of a Kansas tenderfoot turned loose among a lot of rough cowboys. The work of Silver King, the horse, is on a par with that of the star. The cast is a good one, including Hazel Keener, as Miriam Ridgway; Josef Swickard, as Mark Ridgway; Taylor Graves, as "Reggie" Ridgway; Wilfred Lucas as Bill Hanneford; Joe Butterworth, as "Red"; George Magrill as "Jo Deerfoot," and Chester Conklin as "Sam."

The story opens interestingly, about an irrigation dam and an old man who draws a will leaving his property to his foreman, Tom Taylor, but fails to sign it. The arrival of his daughter from school and the attempt of a gang of outlaws to acquire the dam and ruin the girl and her brother takes up the balance of the footage. Young Taylor frustrates every plan and finally wins the hand of the girl.

The Cast: Fred Thomson, Hazel Keener, Josef Swickard, Taylor Graves, Wilfred Lucas, Geo. Magrill, Joe Butterworth and Chester Conklin.

Concentrated Attention in the

Box Office Record

The Motion Picture Theater Owner refers almost daily to the Box Office Record for the information he wants about pictures.

If advertised there, your product will be presented to him often enough to make a definite sales impression on his mind.

Now is the time to reserve your space in the March issue.

It is a six months' summary of actual, signed reports voluntarily sent in every week to Exhibitors Herald on the pictures the exhibitors show.

EXHIBITORS HERALD

407 South Dearborn Street
Chicago, Ill.

THE FILM MART

F. B. O.

THE NEW YORK exchange of F. B. O. announces that the Richard Thomas production, "Phantom Justice," has been booked by the entire Keith circuit. Rod LaRoque and Estelle Taylor are starred in this feature. At the same time word comes from the F. B. O. branch in Philadelphia that the Stanley Company of America has booked two F. B. O. features, "After the Ball" and the re-issue of "Mickey," Mabel Normand's greatest picture.

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LIVELY BUSINESS is reported throughout the western territories for Emory Johnson's production, "The Mailman," according to Art Schmidt, F. B. O.'s West Coast supervisor of sales. Schmidt has just returned from a trip around the western exchange circuit which took him as far as Denver and reports an optimistic viewpoint on the part of every exhibitor with whom he came in contact.

Pathe

FOLLOWING their successful debut in "Picking Peaches", in support of the new Mack Sennett star, Harry Langdon, the Sennett bathing girls are scheduled to make their next appearance in "Adam's Fib", which is now in production. George Cooper and Madeleine Hurlock play the featured roles in this two-reel comedy.

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A NEW Pathe serial adapted from Mary Hastings Bradley's novel of modern Egypt, "The Fortieth Door", has been put into production on the West Coast under the direction of George Seitz. "The Fortieth Door" is an exciting romance, in which a young American archaeologist becomes involved in an old-World intrigue while carrying on his research work among the tombs of the Pharaohs. The adaptation was made by Frank Leon Smith. In the cast are Allene Ray, Bruce Gordon, Frankie Mann, David Dunbar, Anna May Wong, Frank Lackteen, Whitehorse, Lillian Gale, and Bernard Siegel.

Preferred

GASNIER'S Preferred Picture "Mothers-in-Law" produced by B. P. Schulberg is doing big business at the Monroe Theatre in Chicago where it is now being given its premier presentation in that city. This production which features Gaston Glass, Josef Swickard, Ruth Clifford, Edith Yorke and Craufurd Kent, received generous praise from the Chicago press.

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SHEA'S HIPPODROME in Buffalo has signed a contract for the premier of the Preferred Picture, "The Virginian," for that city. The feature, which is proving a tremendous drawing card in all parts of the country will play Buffalo at an early date. Kenneth Harlan and Florence Vidor are featured in this screen version by B. P. Schulberg of Owen Wister's famous novel.

Fox

CHARLES JONES' next starring picture for William Fox which is in course of production at the Fox West Coast Studios has been given the final title of "The Vagabond Trail." William Wellman is directing. The story is by George Owen Baxter and the scenario is the work of Doty Hobart. Marion Nixon, who played opposite Jones in "Cupid's Fireman" is his leading lady again in this production. The complete cast of principals includes Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romaine and Harry Lonsdale.

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EDMUND LOWE appeared before the camera last week at the Fox Studios for the first time in his role of Daniel Gilchrist, the inspiring character of the clergyman around whom the story of "The Fool" was written. Brenda Bond has been selected to portray "Dilly" the flapper and Raymond Bloomer will play "Jerry," the young capitalist and mine owner. The other principals probably will be selected this week.

First National

NORMA TALMADGE, who has been vacationing in the vicinity of New York for the last two weeks, has left for a two weeks cruise to Havana, Key West and Palm Beach. She is making the trip on Irving Berlin's yacht. Miss Talmadge will return to New York to finish her vacation. It is learned that in her next production she will not only be directed by Borzage, but that he will also play opposite her.

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MAURICE TOURNEUR'S newest M. C. Levee production for First National "Torment," offers a unique story, at least as far as this director is concerned, in that the entire cast consists of but seven players. This marks the smallest cast ever directed by Tourneur who in the past has seldom produced films with less than twenty leading roles. The players in "Torment" are Owen Moore, Bessie Love, Joseph Kilgour, Maude George, Jean Hersholt, Morgan Wallace and George Cooper.

Associated Pictures

BARBARA LA MARR, in addition to having great emotional and dramatic ability, has apparently a remarkable ability as a dancer. In "The Shooting of Dan McGrew," being directed by Clarence Badger for Associated Pictures and to be distributed by Metro, the leading role played by Miss LaMarr, calls for some difficult dancing. When it was suggested that a double be obtained for her she vetoed the idea saying that she had danced in several New York shows prior to going into the pictures. In the picture she does some very difficult dancing including a toe dance and a Spanish dance, and Director Badger says that every scene in which Miss La Marr appears, whether long shots or close ups, will show Miss LaMarr in person dancing.

Goldwyn

COSMOPOLITAN'S historical romance, "Under the Red Robe," did such a big business at the Capitol Theatre last week that arrangements were made to hold it for a second week. It had already been shown for two months at the Cosmopolitan Theatre, and the big business done during its first week at the Capitol indicates what a tremendous pulling power it has exerted upon the public.

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GOLDWYN'S Victor Seastrom picture, "Name the Man!" from Sir Hall Caine's "The Master of Man," will not be shown at the Capitol Theatre in New York on January 27th, as originally announced, because of the great success of Cosmopolitan's "Under the Red Robe" at that theatre for its first time in New York at popular prices. The opening of "Name the Man!" will take place, however, the following Sunday, February 3rd. Its simultaneous showings, in fifteen other big cities on January 27th, remain unaffected by this switch in the Capitol's playing time.

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KING VIDOR has returned to the Goldwyn Studios in Culver City, Calif., and is considering stories for his third production for that producing corporation. He was loaned to Metro to direct one picture for Laurette Taylor—"Happiness," from the stage play by her husband, J. Hartley Manners. He completed work on that production last week and is now "back home."

Paramount

LOWELL SHERMAN, Oswald Yorke, Paulette Du Val and John Davidson are the latest additions announced by Paramount for the all-star supporting cast to be seen with Rodolph Valentino in his forthcoming Paramount picture, "Monsieur Beaucaire". The picture will be started shortly at the Long Island studio under the direction of Sidney Olcott.

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FRANK TUTTLE, a former member of the Paramount scenario staff at the Long Island studio and more recently of the Film Guild, has rejoined the staff temporarily and will write the scenario for Gloria Swanson's next Paramount picture, "Manhandled". He is now in Miami, Florida, conferring with Miss Swanson and Allan Dwan, who will direct the picture, on a treatment of the story.

Principal

PRINCIPAL Pictures Corporation, of which Sol Lesser is president, placed "When a Man's a Man," the first adaptation of Wright's novels before the public simultaneously at the Cameo Theatre, New York, and the Garden Theatre, Paterson, N. J. This was done to test the drawing power of Harold Bell Wright's name and, from all reports, Lesser's greatest expectations were realized and the Metropolitan critics gave it considerable praise.

T. O. D. C.

ACCORDING to word received from John J. McFaddin, Jr., the "After the Ball" Minstrel Car arrived in Philadelphia a few days ago. William A. Quick, in charge of the car which is making a coast to coast and return, trip, said he received the surprise of his life when he reached film row, receiving a welcome that nearly took him off his feet. The truck will make its next stop at Washington.

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THE STATE of Connecticut lived up to its reputation as the champion show try-out state of the world, when "After the Ball" opened at the Strand theatre, Hartford, a day or two ago. In his telegram to the T. O. D. C. headquarters Manager Tussenbrook said, '.....Patrons greatly pleased and "After the Ball is knockout by actual box office count." According to his further statement the house was sold out within twenty minutes after doors were opened.

Vitagraph

ALL THE resources of the technical art staff of Vitagraph Studios in Hollywood are being directed to the building of the elaborate sets which will be used in "Between Friends," the picturization of Robert W. Chambers' popular novel, on which J. Stuart Blackton has begun production. Lou Tellegen will have the principal role in this gripping drama of artistic life in Paris and New York. Alice Calhoun will have the leading feminine role and other players of real box office values are being engaged in the supporting cast.

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NEWSPAPER readers who have enjoyed Mildred K. Barbour's entertaining novel of home life will see the first authorized screen version of this author's works in "Borrowed Husbands," which David Smith is producing for Vitagraph. Metropolitan dailies throughout the country are running "Fair Weather Wives," Miss Barbour's latest novel. She has one of the greatest followings of any writer of the day. Florence Vidor has the leading role.

Metro

"HALF-A-DOLLAR BILL" and "The Man Life Passed By", two recent Metro releases are mentioned among the "best" pictures for this month by The National Committee for Better Films of the National Board of Review in the last issue of their monthly paper, "Pictures For Selected Programs". "The Man Life Passed By" is starred as a particular picture that is suitable for all types of audiences everywhere.

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AN ANNOUNCEMENT from the Metro offices indicates that Reginald Barker's newest production, hitherto announced as "Her Man" will be released under the new title of "Woman and Her Man". The change is necessitated by the fact that another production is imminent with a title very similar to the one Metro has discarded and the new title of "Woman and Her Man" will avoid confusion.

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MAE MURRAY'S newest and third picture for Metro's current season, "Mademoiselle Midnight", is well into production, all of the principal players having been selected and the sets for the opening scenes erected. Robert Z. Leonard under whose direction "Mademoiselle Midnight" is being filmed has already completed the opening sequences and has taken his company to location grounds in California for exterior scenes.

Century

"SPEC" O'DONNELL and Fatty Karr are the last two comedians to be signed by the Century organization. These two make the third important signature to date. Harry McCoy is the third. Harry McCoy is making his first appearance in a production in which he is starred alone in "Stranded". If this short subject goes as it is expected to go, Noel Smith will continue producing a number of foregn bought stories starring McCoy.

Metro Gets Astor for "Thy Name Is Woman"

The Broadway presentation of Fred Niblo's production for Metro, "Thy Name Is Woman", long rumored, has been set for February 25th, at the Astor theatre. This announcement was made by Metro officials following the private showing which so enthused the executives that lost no time in procuring the best theatre available.

Fred Niblo

Reports from the Coast indicate that the production is the best thing Niblo has done. Certain it is that he has obtained a cast which should draw well in any picturee. Ramon Novarro, whose work in the title role of "Scaramouche" definitely placed him as one of the foremost actors of the screen, has been given the male lead and with him are Barbara LaMarr, William V. Mong, Wallace McDonald, Claire McDowell, Edith Roberts and Robert Edeson.

"Thy Name Is Woman" is a German play, by Karl Schoenherr, and came to Broadway with Jose Rubens and Mary Nash in the leading roles after attaining success in nearly every country in Europe.

Universal

THE STRONGEST array of Short Subjects ever assembled for distribution by the Universal film exchange, has been prepared for the screen and will be available to Universal exhibitors during Laemmle month (February), the 29th day period devoted to the anniversary celebration of Carl Laemmle's arrival in the United States forty years ago. The most important Short Subject to be placed at the disposal of Laemmle month exhibitors will be "A Society Sensation," a Rudolph Valentino feature in two reels. This is a re-edited picture.

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UNIVERSAL reports surprising business on "The Darling of New York," Baby Peggy's first feature picture, which now is being played all over the country in first run houses. It is proving to be one of the best box-office Universal Jewels of the current season. The vast amount of newspaper publicity Baby Peggy has obtained in the last several months, and the unusual exploitation values of the picture are said to aid its success.

Associated Exhibitors

DOUGLAS MACLEAN has purchased the screen rights to "Never Say Die", William H. Post's comedy farce in which William Collier starred. This is the second Collier role selected by MacLean for the screen, the first being his lively version of "The Hottentot". Since then he has picturized Frank Craven's "Going Up", and Raymond Hitchcock's "The Yankee Consul".

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CHARLES RAY'S latest production "The Courtship of Myles Standish", is apparently making a big impression on the people of Boston, the home of the Pilgrims. With no exceptions the papers of "the seat of culture" have given the feature excellent reviews and, according to word received at headquarters, the picture is doing equally well all over the country.

Warner

OSCAR S. OLDKNOW, owner of Southern States Film Co., handling the Eighteen Warner Brothers Classics of the Screen with headquarters in Atlanta, Ga., visited New York last week with H. D. Hearn, his manager. "My visit to New York," said Mr. Oldknow, "was made to get early play dates on 'The Marriage Circle.' I immediately got into conference with Mr. H. M. Warner, concerning the coming twenty productions which Warner Bros. will release during 1924-25."

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ONE OF the excellent features in the new press sheet issued by Warner Brothers on their forthcoming release, "George Washington, Jr." is the tie-up with eight national advertisers of products having wide consumption. These include Ingersoll pencils, Tulip Squeeze Cups, Keds, Hohner Harmonicas, Van Houten's Coffee, Kellogg's Tasteless Castor Oil, Neutrodyne Radio Sets, and Westinghouse Motors.

Hodkinson

"LOVE'S WHIRLPOOL" the first of the James Kirkwood-Lila Lee productions for the Hodkinson Corporation has been fully completed, edited and cut and the first print is now on its way East to the distributing company. This production is from a story by Martha Lord adapted for the screen by Bruce Mitchell and Elliott Clawson and according to advance reports from the Ince Studio it is "brim full and running over with emotionalism and melodramatic tension."

United Artists

MACK SWAIN is the first of the cast to be engaged by Charlie Chaplin for his forthcoming comedy of Alaskan gold rush days—his first comedy feature for United Artists Corporation distribution. Swain has appeared with Chaplin in "A Dog's Life," "The Idle Class," "Pay Day," and other comedies. He is best known for his characterization of "Ambrose," but will appear as the "heavy villain" in Chaplin's first comedy for United Artists, on which work is well under way, though no title has definitely been decided upon.

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"Certainly every exhibitor has in "The Mark of Zorro" a sure clean-up and I am sure that you will have no trouble in getting 100 per cent distribution," says M. A. Pay, of the Colonial theatre, Sioux Falls, So. Dak., in a recent letter to United Artists Corporation branch office at Minneapolis. Recently I used a return engagement of "The Mark of Zorro," and while I hate to admit it to you, I certainly did far more business than I ever expected to do."

Educational

"SECRETS OF LIFE" is going to be popular with the public if the experience of one Detroit exhibitor is any criterion. This theatre owner booked "The Ant", the first of the Educational "Secrets of Life" series and, by means of a trailer, asked for an expression of public opinion on the subject. The response was quite large and unanimously in favor of continuing the series.

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MISS GRACE KINGSLEY, motion picture reviewer for the Los Angeles Daily Times, deplores the lack of "humble two reel comedies, the vulgar rib-ticklers of yore," in the big first-run houses. In speaking of Christies "Navy Blues" which she saw at one of the bigger houses she says: ".....Clune's Broadway is this week an oasis in the great laughless Sahara of gloomy 'superspecials.' Clunes is showing a bright fantastic little laugh paper called 'Navy Blues.'"

Playgoers

THREE BRANCH managers of Playgoers Pictures are driving new motor cars this week. The lucky men are the winners of the prize contest conducted by Murray Garsson for collections on "Counterfeit Love." Edward T. Carroll of Newark, N. J., won the first prize, a Buick Six; Don R. Davis, Memphis, Tenn., second prize, a Buick Four and Phil E. Meyer of New York, third prize, a Chevrolet.

Selznick

L. J. DARMOUR, President of the Standary Cinema Corporation, whose short subjects are released through Selznick Distributing Corporation, announces the completion of the following: "The Lunatic," latest of the Jimmy Aubrey comedies; "The Bishop of Hollywood," in the Hollywood Comedy series; Bruce Barton's one-reel editorial "Unhappy Husbands," and, from the Bray studio, "Colonel Heeza Liar's Ancestor."

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WORD has reached the offices of the Selznick Distributing Corporation that the Selznick picture with Betty Compson, "Woman to Woman," has been honored by its selection as the feature to open the new Famous Players theatre, The Franklin, at Tampa, Fla., on February 15.

C. B. C.

FOUR PLAYERS are announced by Harry Cohn for parts in the newest Columbia production for C. B. C., "Discontented Husbands". They are Vernon Steele, Arthur Rankin, Carmelite Geraghty and "Baby" Muriel MacCormac. Others in the outstanding roles are James Kirkwood, Cleo Madison and Grace Darmond. Edward Le Saint is directing.

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"FLATTERY" is to be the second Mission Film Corporation production which will be issued by C. B. C. on the special series which C. B. C. is distributing for Mission. John Bowers and Marguerite De La Motte will have the leading roles.....Ben Friedman, head of Friedman Film Corporation, Minneapolis, has taken on the C. B. C. product for North and South Dakota and and the upper Michigan Peninsula..... "Yesterday's Wife", with Irene Rich and Eileen Percy had the distinction of being the opening attraction at the new Riz theatre in Pittsburgh.

Hodkinson Handles Grand-Ascher Feature

Samuel V. Grand's big comedy special "Try and Get It", with Bryant Washburn and Billy Dove, has been placed with Hodkinson for distribution and it is expected that an early date will be set for its release.

Samuel V. Grand

"Try and Get It" is said to be the fastest moving comedy in which Bryant Washburn has ever appeared. It is a comedy in society settings that pictures the adventures of an ambitious young man in his attempts to collect a long overdue account. A woman's wear specialty shop is introduced in the story which permits an interesting display of elaborate dress styles.

The story, written by Eugene P. Lysle Jr., originally appeared in the Saturday Evening Post under the title of "The Ring-Tailed Galliwampus." It was adapted for the screen by Jules Furthman and produced under the direction of Cullen Tate.

Tiffany-Truart

MILDRED HARRIS has been engaged to play the lead opposite Richard Talmadge in the comedy thrill-drama "IN FAST COMPANY" for Truart Film Corporation which is being made by Carlos Productions. James Horne, who recently completed "THE YANKEE CONSUL" is directing the picture, which is the third of a series of Richard Talmadge productions being franchised on the independent market by Truart.

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TRUART FILM Corporation consummated an arrangement with J. S. Grauman, of Celebrated Players, Milwaukee, Wis., whereby four Elaine Hammerstein productions, commencing with "BROADWAY GOLD" and including "DRUMS OF JEOPARDY" and "DRIFTWOOD" and one other production which is still to be announced and also the Edward Dillon production "WOMEN MEN MARRY" and Burton King's "THE EMPTY CRADLE" are acquired under franchise by the Celebrated Players exchange which operates in the entire state of Wisconsin.

U. P. D.

W. F. WOOD is of the opinion that the two biggest follies of the photoplay art today are: the alleged exploitation value of an adaptation, and the attractiveness of an all-star cast. Mr. Wood says that while most producers make the error of filming only the best selling books and successful or unsuccessful stage plays with the cast crammed so full of stars that they fall all over one another in their efforts to keep within camera range, most of the outstanding screen triumphs have been original stories enacted by artists almost totally unknown to the public previous to that appearance. His new company, the United Producers and Distributors, plans to do things differently from the start.

Arrow

FRED CUBBERLEY, representing the Finkelstein & Rubin interests in Minneapolis has closed an important deal with the Arrow Film corporation. By the terms of the contract, F&R secure the distribution rights to a number of important Arrow pictures and will start releasing them immediately. Included in these pictures are: "The Broken Silence," "Blazing Barriers," and "The Santa Fe Trail". Independent exchangemen, generally, are not only optimistic, but enthusiastic over the coming year.

Independents

WITH "Three Days To Live" about ready for release the Gerson Pictures corporation is ready to concentrate on the fourth picture, "Getting Her Man." Ora Carewe has the lead in this latter production and Gerson expects great things of her.

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WHITMAN BENNET has re-opened his Yonkers studio and is now at work on the fourth production of the season. This will be an elaborate melodrama of New York society entitled "Virtuous Liars." A fine cast has been arranged and will be announced soon. Dagmar Godowsky, daughter of the famous pianist, has been engaged to play the part of a Spanish vamp in a minor role.

PUBLIC RELATIONS

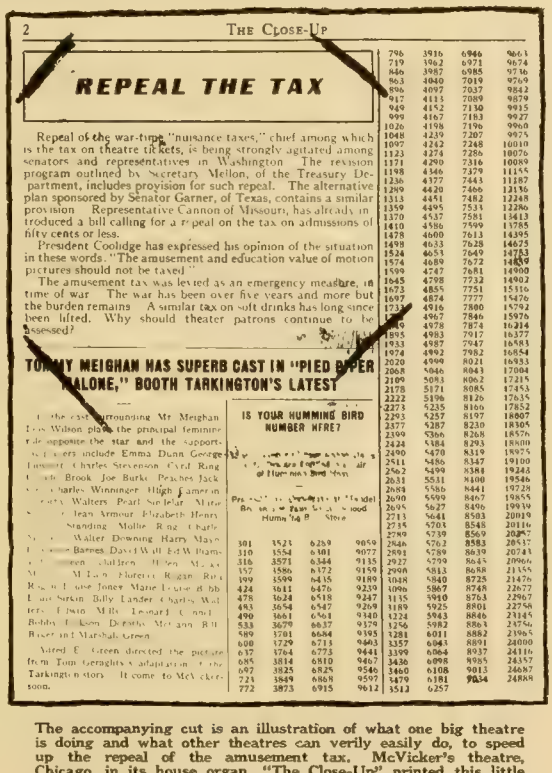
Cooperation That Will Build Patronage

There is in theatre operation a cooperative element that too often is slighted. This is due perhaps to the fact that a mythical barrier was formulated in the early days of the screen between the religious and the educational institutions on the one hand and the theatre on the other.

I term this barrier mythical for varied activities on the part of many exhibitors have proved that it is not actual, or if actual, easily surmounted.

Cooperation is the sensible way to correct this situation which in many instances has estranged the theatre from the church and the school. Cooperation brings these powerful forces into a harmonious understanding of each other, and establishes a relationship beneficial to the welfare of all factors.

Exemplary of the effectiveness of cooperation between church and theatre is the case to which our attention has been directed by W. Drollinger, Drollinger Theatre Supply Company, Jacksonville, Florida. Mr. Drollinger writes "Public Relations":



2 THE CLOSE-UP

REPEAL THE TAX

Repeal of the war-time "nuisance taxes," chief among which is the tax on theatre tickets, is being strongly agitated among senators and representatives in Washington. The revision program outlined by Secretary Mellon, of the Treasury Department, includes provision for such repeal. The alternative plan sponsored by Senator Garner, of Texas, contains a similar provision. Representative Cannon of Missouri, has already introduced a bill calling for a repeal on the tax on admissions of fifty cents or less.

President Coolidge has expressed his opinion of the situation in these words: "The amusement and education value of motion pictures should not be taxed."

The amusement tax was levied as an emergency measure, in time of war. The war has been over five years and more but the burden remains. A similar tax on soft drinks has long since been lifted. Why should theater patrons continue to be assessed?

TOMMY MEIGHAN HAS SUPERB CAST IN "PIED PIPER MALONE," BOOTH TARKINGTON'S LATEST

IS YOUR HUMMING BIRD NUMBER HERE?

"Gypsy Smith, the evangelist of international fame, who has been holding a revival here in the Billy Sunday tabernacle for the past three weeks, has the cooperation of all the theatres in the city.

"For the past two Sundays every show closes at 6 p. m. to give this great evangelist opportunity for a successful meeting. Every day at noon the Palace theatre is turned over to Gypsy Smith for the noon day service.

"This goes to show that cooperation can and should be successful. All churches in our city are interested in this meeting and after Gypsy Smith is gone our churches will be more interested in his work and more interested in our theatres. For the success of them I say let the good work go on. Several hammers will be buried to stay."

The accompanying cut is an illustration of what one big theatre is doing and what other theatres can verily easily do, to speed up the repeal of the amusement tax. McVicker's theatre, Chicago, in its house organ, "The Close-Up" printed this little article on the subject of replacing the tax. A copy of this goes to every patron of the theatre and, when it is considered that McVicker's theatre is patronized by thousands of people weekly, it is readily seen that considerable influence is exerted.

Contrast the foregoing with cases you know of in which the church and the theatre constantly are at daggers points. How much finer is the true spirit of cooperation.

Another instance of "Public Relations" is the cooperative plan affected by George R. Johnson, Fountain theatre, Fountain, Colo., with the schools of the city. In a letter to this department he writes:

"We adopted a plan from a letter in the 'Herald' modifying it somewhat, viz., we give free tickets to scholars in our school who show improvement in either scholarship or deportment. Many scholars bring parents. The teachers worked out a plan like this: Two free tickets to the five highest and one to the five next highest.

"This has not only pleased the school and parents, but gives the exhibitor a better standing in the town showing that he is interested in the school.

"I buy the best pictures I can get (price considered) and run them two nights. The first night advertises the second. A good picture run two nights will pay better than two different ones at the same price."

In cooperation you will have advertising that builds a substantial clientele for your theatre, regardless of the pictures presented. That does not mean to infer, however, that cooperation will bring public support of inferior programs. It simply means that the public will think first of the theatre, with consideration of the picture as secondary.

Best o' Luck In Your Fight

M. A. Manning, Baldwin Opera House, Baldwin, Wis., writes:

"Noticed in last issue of HERALD a letter on the 'Public Relations' page from an exhibitor at Cortland, N. Y., thanking you for the material sent him on Sunday movies, so as I am waging a fight here for Sunday shows would appreciate it very much if you would send me any dope which would help me in the fight. Thanking you for whatever you can send to help out."

Leonard G. Rorer, Dixon Theatre Company, Dixon, Ill., writes:

"The churches of Dixon have started a campaign against Sunday movies. As every one comes to the HERALD with their troubles why shouldn't I.

"I am enclosing post cards of theatre so you can see just what we have given to Dixon, a town of 8,191 population, at a cost of $256,000.

"Any information you may give me about ways and means of combating this movement will more than be appreciated."

The "Public Relations" campaign has gone forward to both Mr. Manning and Mr. Rorer. I know that every one joins with this department in wishing both the best o' luck.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Where Friendship Ceases

TILDEN, ILL.—To the EDITOR: Speaking of salesmen, there are some mighty fine fellows among them, but it takes all classes of people to make a world, as PAUL E. GUSSETT says. Yes, I am like him. I have a few personal friends among them.

There was one who I always thought I could depend on what he told me. I think I have been buying from him six or eight years. He has always been fair with me until the present time. I had bought some of his pictures, that is another exhibitor and myself were buying for the two houses, he using the same first and then circuiting to me. About three weeks ago this salesman informed me that we had three more pictures to use and that we would have to contract for his new picture.

Here is what he says:

"You know that your friend the other exhibitor has opposition in his town. The other house wants my service; they are offering more for my service than you and the other house are paying for it. In fact, I have this contract already signed, but I have not turned them in." (Yes, he had them all right, for he showed them to me.)

He further said, "I am not going to send them in for awhile, as I want you and your friend to get the new stuff." Before leaving, he said, "You have three more pictures to run, but I will see you before you run them." Three weeks being plenty of time, as I thought, I used two more of his series and but three days before using the last picture.

My friend, the other exhibitor, called me on the 'phone and told me I had better go to St. Louis the next day and see about getting service, as his opposition house had got the pictures we were expecting to sign up for. My friend, the salesman, after promising to see me before I used the last picture, failed to show up or write me or the other exhibitor.

Well I went to St. Louis expecting to see my "friend" the salesman but upon inquiring at the information desk they told me he was not with them any longer, so I did not see him. The next best, I asked for the manager, and the answer was that he had resigned. I finally found the assistant and he took me in to see the district manager, who was in charge until the new man would take hold. Well, I told him my story. Of course he did not know anything about it, but he informed me from the information he secured from the assistant, that the opposition house had got the new service by paying more for it. I don't know how much but perhaps you can figure it out for yourself

We were using this service every Monday and Tuesday. The opposition house was going to use this new service one night every other week, so you can see they are paying a pretty good price for it. In other words, this exchange is having this service used one night when it could have been used four. Figure it out for yourself.

Perhaps when this new manager takes charge he can do some figuring for his exchanges. This district manager said to me that I could buy the pictures even if my friend, the other exhibitor could not, but he did not forget to inform me that I would have to pay more for one of the stars than I had paid for his pictures last year. I suppose that he thought if the opposition house in the other town would offer more than my friend the exhibitor, this would be a good chance of getting more out of me, but I did not bite. (Why is it they are asking more for Hoot's pictures this year?)—CHARLES E. BARBER, Electric Theatre, Tilden, Ill.

P. S.—When it comes to buying pictures, forget the old friendship stuff.—C. E. B.

Works With the Schools

FOUNTAIN, COLO.—To the EDITOR: Subscribing for the HERALD was one of the best things we did since being in the business. We buy pictures from reports in the HERALD. How to increase business is an ever-present problem. We adopted a plan from a letter in the HERALD, modifying it somewhat, viz., we give free tickets to scholars in our school who show improvement in either scholarship or deportment. Many scholars bring parents.

The teachers worked out a plan like this: 2 free tickets to the five highest and 1 to the five next highest. This has not only pleased the school and parents but gives the exhibitor a better standing in the town, showing that he is interested in the school. I buy the best pictures I can get, price considered, and run them two nights. The first night advertises the second. A good picture run two nights will pay better than two different ones at the same price.—GEORGE R. JOHNSON, Fountain theatre, Fountain, Colo.

(Note: The "Public Relations" department this week offers interesting comment upon the foregoing plan and similar cooperative theatre activities.)

Pretty Cold for Straw Dresses

FAIRMOUNT, IND.—To the EDITOR: I think the small exhibitors booking attractions other than pictures should protect themselves some way against failure to come. I had "Naniazca's Hawaiian Entertainers" booked for February 1 and 2. They did not cancel date, send word or anything—just did not show up. Brother exhibitors booking them should be careful. I spent extra money to get pictures to go with them.—GEO. W. FERGUSON, Royal theatre, Fairmount, Indiana.

Calls on Big Fellows

SIDELL, ILL.—To the EDITOR: What is the matter with the big exhibitor, that he don't try and get the war tax taken off, or do they want to starve out the small exhibitor? I don't see as any film exchange is trying to do anything in this line to help the small town exhibitor. I think that it is time to make up and fight for our own rights.—CHARLES ELLIOTT, Jewel theatre, Sidell, Illinois.

Manager **E. J. Reynolds** of the Liberty theatre, Walla Walla, Wash., has announced the beginning of construction of an auditorium under the theatre property. The cost of the undertaking will be about $7,000 and it is planned to have a hall which can be used for conventions and public gatherings of all sorts. A special usage for which Mr. Reynold has planned the hall is summer dances. For these affairs the auditorium will be cooled to a degree at which patrons may dance without discomfort. That's a real idea, Mr. Reynolds.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

"Me thinks," says **C. McDonough** of the Majestic theatre, Milford, Illinois, "that I must break the good news to you and tell the world that I am a married man now. I married **Miss Helen Webster** of Woodland, Illinois." Congratulations, Mr. McDonough. That certainly is good news and we hope to have the pleasure of meeting Mrs. McDonough some time. Only next time, Mr. McDonough, we shall expect an invitation or at least an announcement.

* * *

Saenger Amusement Co. has taken a short time lease on the Best theatre at Helena, Ark., to operate on a picture policy for two days a week.

* * *

J. J. Hegman, who owns the Queen theatre at Austin, Tex., has leased the Grand theatre at Galveston, Tex.

✚

The New Derry theatre at El Reno, Okla., made its premier bow to the public with the presentation of "Fashion Row." The picture was attended by a capacity audience.

* * *

The old Warenski building on the east side of State St., Murray, Utah, will be remodeled and made into a moving picture theatre by **F. T. Duvall** who has been in the theatre business for some years at Midvale, Utah.

* * *

Will Jewel again has the management of the Swan and North theatres at Columbus, Neb., for Hostettler Brothers, **Manager Smith** having tendered his resignation. Mr. Smith will travel out of Des Moines for the Peerless Film Company in eastern Iowa and western Illinois territory, making his headquarters in one of the river cities.

* * *

Extensive redecorating and remodeling work is to be done on the Brown and Vaudette theatres of Wapakoneta, Ohio, was announced by **Managers Lendell Johnson** and **Emil George,** who have completed their plans and will soon begin operations. It is planned to carry out the proposed work on the Vaudette theatre first and on the re-opening of that house, commence work on the Brown theatre. From all reports, Wapakoneta is to have two theatres of which the town will be proud.

* * *

Charles DePaul, manager of the Dreamland theatre at Sault Ste Marie, Mich., has announced that he is negotiating with Chicago contractors for the erection of a theatre in that town to cost between $75,000 and $100,000. He plans to have a theatre that will seat 1,000 people and that will be, in every respect, one of the finest theatres of the state.

* * *

Harvey S. Chase, who has just returned from a visit at the Mountain Lake Club in Park county, announces that the new theatre to be built on the lot west of the postoffice, St. Petersburg, Fla., will be named the Flora. It will be controlled by the Flori-Mass Co. of which Mr. Chase is a member.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor written box office information.

Address: "What the Picture Did for Me", EXHIBITORS HERALD, 407 South Dearborn St., Chicago, Ill.

Up to Date Reports in This Issue

Among the new pictures reported this week are:

Beasts of Paradise
Courtship of Myles Standish
Cricket on the Hearth, The
Gentle Julia
Lullaby, The
Maytime
Net, The
Twenty-One
Way of a Man, The
Whispered Name, The

Associated Exhibitors

The Courtship of Myles Standish, with Charles Ray.—If you want to lose money, run this one. Nine reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—General patronage.

Going Up, with Douglas MacLean.—Will please them all. You can't go wrong on this one. A real knockout. Seven reels.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

Going Up, with Douglas MacLean.—Good, but aeroplane stuff too obviously faked. Six reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—Neighborhood patronage.

Tea with a Kick, with a special cast.—A nice playlet that failed to draw here because it probably had arrived here after too many other so called "Hollywood sensations." It pleased all who came in and probably would go big in some centers. Seven reels.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Tea with a Kick, with a special cast.—This one failed to go over. I can't see why an exchange boosts a picture like this one. The sorriest thing I ever ran in my house. Good enough stars but nothing for them to do, just look at one another. It seemed to me that this was one of the parties in mild form the stars at Hollywood put on. I had some of my good patrons walk out on it. I bought this with "Why Worry" and "Going Up." The only picture I ever had with kick in it, but failed to get the kick. Six reels.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

The Destroying Angel, with Leah Baird.—Contains quite a number of interesting situations. Capable work by principals. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Destroying Angel, with Leah Baird.—Another good picture that did a flop for me. She is not quite young enough nor slim enough to play flapper parts. She is a good actor, but for me, poor drawing card. The picture is considerably above an average program picture, however, and will please your audience if you can get them in on her. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Woman Who Fooled Herself, with May Allison.—Not only fooled herself, but us too. Six reels of film, in poor condition. Operator said there were five splices that failed to part while in the machine. Six reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

The Woman Who Fooled Herself, with May Allison.—A very good drama of the domestic type and particularly suited to Miss Allison. Did satisfactory business.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

When Husbands Deceive, with Leah Baird.—A real good drama that pleased the majority but did not score at the box office as the other three houses downtown had the following billed: "A Woman of Paris," "Bluebeard's Eighth Wife" and "The Heritage of the Desert." Some competition, I'll admit. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Till We Meet Again, with Mae Marsh.—Fair program picture but has a poor ending.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

F. B. O.

The Lullaby, with a special cast.—A beautiful picture with heart interest. My audience voted it 100 per cent. Chester Bennett has given us a real one. Drew big, in fact packed them in. Cast perfect.—C. J. Stanley, Crockett theatre, Crockett, Cal.

The Mailman, with Ralph Lewis.—Made especially for the audience. It pleased 100 per cent. It's a real picture. Seven reels.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The Dancer of the Nile, with Carmel Myers.—A picture of the days during the reign of King Tut. Picture only fair. Six reels.—S. L. Byerly, Rainbow theatre circuit, De Graff, Ohio.—General patronage.

Itching Palms, with a special cast.—Fair picture. Only fair business and only paid fair price for this one, so can't complain much. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Human Wreckage, with Mrs. Wallace Reid.—Believe me, here is one good picture that should make dough for all. But F. B. O.'s salesman out-talked me on this one. My error, I assure you. Nothing left after the expenses were taken out. But it was no fault of the picture. 'Tis seldom, if ever, I sign a contract that the salesman don't slip something over on me. I used to wonder why so many called on me and now I know. I just woke up. I am easy. Play "Human Wreckage" if you can buy it right. Eight reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Westbound Limited, with Ralph Lewis.—This picture drew well on the first night and would have made some money but froze out the second night. Everybody well pleased. Got a fairly good print from F. B. O. Seven reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Divorce, with Jane Novak.—My patrons liked this show and it went over O. K.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

My Dad, with Johnnie Walker.—Nothing much to this outdoor story. Centers around a Hudson Bay post. Five reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Canyon of the Fools, with Harry Carey.—Fair program Western. Quite some time ago I read a report on this with the following remark: "All the fools connected with this picture weren't in the Canyon." That's just about the way I feel about it. Six reels.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Small town and rural patronage.

Desert Driven, with Harry Carey.—Good Western. Not fast and furious all the way through, but the kind that I think pleased everybody pretty well. Six reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

The Third Alarm, with Ralph Lewis.—This is a wonderful picture and too bad that F. B. O. will send a print out in such condition. Looks like all they care for is their money. This print was in a dreadfully dilapidated condition. What a shame, and all they say is, "I am sorry." Six reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Nine Points of the Law, with Helen Gibson.—A good Western of the dance hall types does not go over as good here as the straight Western cowboy ranch type. Print poor. Six reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

The Wildness of Youth, with a special cast.—While a bit crude and obvious in spots, it held the interst and the majority voted it a good show.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

First National

Twenty-One, with Richard Barthelmess.—That's the stuff, Dick. This is the kind of picture the people like you in. It's a dandy. Take my advice and let the sword alone, also the French Revolution pictures. Stick to "Tol'able David" class and you'll be on top. Seven reels.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Her Temporary Husband, with a special cast.—I was afraid of this one, as the comedy situations are carried through to the bitter end, but it is a knockout as far as entertainment is concerned. My folks fairly yelled through it all and it only goes to show again that we cannot always tell what they are going to like. Owen Moore was easily the best of the cast, but the entire cast is 100 per cent and maybe the director wasn't on the job. Something doing every minute. Business good two days.

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

ADAMS, ROY W., Pastime theatre, Mason, Mich.
ALLEN, CLYDE, Casino, Antwerp, N. Y.
ALGUIRE, MRS. C. C., Coloma, Coloma, Mich.
ANDERSON, C. V., Oak, Oakdale, Neb.
ANDERSON, ROBERT L., Olympic, Forks, Wash.
ANDRESEN, J. W., Rialto, Cozad, Neb.
ARMENTROUT, RUSSELL, K. P., Pittsfield, Ill.
ARMISTEAD, E. A., Lyric, Easley, S. C.
BABIN, M. J., Fairyland, White Castle, La.
BARBER, CHARLES E., Electric, Tilden, Ill.
BARTLETT & SON, C. W., Majestic, Artesia, N. M.
BELL, MRS. LOLA, Queen, Lonoke, Ark.
BERGER, S. A., Star, Jasper, Ind.
BICKEL, J. C., Ruble, Logan, O.
BIERWIRTH, H. C., New Liberty, Varina, Ia.
BILLS, C. H., Opera House, Lenora, Kan.
BOLLMAN, V. G., Castalia, Castalia, Ia.
BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.
BROWN, C. L., Paramount, Elizabeth, La.
BROWNE, FRANK L., Liberty, Long Beach, Cal.
BYERLY, C. M., Rainbow, St. Paris, O.
BYERLY, S. L., Ideal, DeGraff, O.
CAIRNS, JACK, Brooklyn, Detroit, Mich.
CARTER, MRS. LINNIE M., Court, Huntington, Tenn.
CAUSEY, HUNTER, Pastime, Gloster, Miss.
CLARK, W. M., Castle, Havana, Ill.
COLLINS, E. H., Star, Humble, Tex.
CREAL, W. H., Suburban, Omaha, Neb.
CRONKHITE, C. C., Lyric, Fairview, Okla.
CROSBY & SCHWIERSKE, Rex, Colby, Wis.
DASPIT, HAROLD, Atherton, Kentwood, La.
DeBAGGIO, HARRY, Retired.
DeMORDANT, PAUL, Rialto, Blackfoot, Idaho.
DINSMORE & SONS, Majestic, Weiner, Ark.
DOWLING, ROY L., Ozark, Ozark, Ala.
DURBIN, PAUL J., Majestic, Perry, Ill.
EAGAN, H. J., American, Wautoma, Wis.
ELLIOTT, E. H., Palace, Lynn, Ind.
ESTEE, P. G., Retired.
EULER, J. R., Opera House, South English, Ia.
FARNSWORTH, R., Princess, Waterbury, Conn.
FOSTER, M. P., Orpheum, Harrisburg, Ill.
FOX, Mr. and Mrs. E., Princess, Obion, Tenn.
GAILEY, E. E., Crystal, Wayne, Neb.
GAUDING, HENRY W., Lincoln, Pittsburgh, Pa.
GUERIN, W. R., Grand, Paulding, O.
HARRIS, F. N., Amuse, Hart, Mich.
HELD, P. G., Sterling, Fairmont, Neb.
HESS, LESTER S., Opera House, Chapin, Ill.
HICKMAN, R. W., Lyric, Greenville, Ill.
HILTON, O. A. B., Park, Sioux City, Ia.
HINDS, FRED C., Cresco, Cresco, Ia.
HOFFMANN, PAUL B., Legion, Holyrood, Kan.
HORN & MORGAN, Star, Hay Springs, Neb.
HORNUNG, ADAM, Victor, Victor, Mont.
HUESTIS, B. F., Community, Harbor Beach, Mich.
IHDE, S. G., Photoplay, Ashland, Kan.
JENKINS, J. C., Auditorium, Neligh, Neb.
JENSEN BROS., Victory, Pauls Valley, Okla.
JESSE, Mr. and Mrs. T. R., Idle Hour, Humphreys, Mo.
JOHNSON, O. W., Roberts, Roberts, Idaho.
KHATTAR, GEORGE, Khattar's, Sydney, N. S., Can.
KINGERY, R. H., Grand, Chadwick, Ill.
KOOKER, D. A., Happy Hour, Ewen, Mich.
KUDLACEK, J. J., Swan, Swanton, Neb.
LANGACHER, CLARENCE, W., New Glarus, New Glarus, Wis.
LOWELL, BERT S., Rex, Tripoli, Wis.
LUNA, E. D., Cozy, Lincoln, Ark.
LYNCH, C. H., Gem, Peoria, Ill.
MacPHERSON, O. E., New Kendrick, Idaho.
MARTIN, HUGH G., American, Columbus, Ga.
McCORMICK, B. P., Liberty, Florence, Colo.
MEECE & HALE, New Opera House, Dexter, Kan.
MENDENHALL, C. A., Star, Oregon, Ill.
MEYER, FRED, Palace, Hamilton, Ohio.
MILES, A. N., Eminence, Eminence, Ky.
MILLER, C. R., Gem, Spur, Tex.
MILLWARD, VICK, Harris, Bancroft, Idaho.
MOORE, L. R., Roma, Columbus Grove, O.
MOORE, MRS. J. W., Lyric, St. Charles, Mo.
MOORE, P., Strand, McKenzie, Tenn.
MORRIS, P. E., Regent, Cleveland, Miss.
MOULTON, C. H., Bijou, Beach, N. D.
MUNSON, CLARK, Playhouse, Randleman, N. C.
MUSSON, WALTER H., Queens, Hespeler, Ont., Can.
NEIS, A. R., Shadow, Lodi, Wis.
O'HARA, F. J., Community, Elgin, Neb.
O'NEIL, E. J., Broadway, St. George, N. B., Can.
PARKS, O. E., Strand, Perry, Ga.
PATRICK, W. D., Strand, Florala, Al.
PEITZ, PHILIP B., Princess, New England, N. D.
PFEIFFER, RAYMOND, Princess, Chilton, Wis.
PHILLIPS, D. H., Film, Craigmont, Idaho.
PILLIOD, L. A., Photo Play, Grand Rapids, O.
PORTELL, JOSEPH G., Delray, Detroit, Mich.
POWERS, C. H., Strand, Dunsmuir, Cal.
RAND, PHILIP, Rex, Salmon, Idaho.
REA, GEORGE, Colonial, Washington C. H., O.
REDISKE, G. F., Star, Ryegate, Mont.
REYNOLDS, E. J., Liberty, Pasco, Wash.
RILEY, R. ROSS, Wigwam, Oberlin, Kan.
RITTER, G. J., Regent, Bogota, N. J.
RIVA, C. A., Pastime, Tilton, N. H.
RYAN, CHARLES H., Milford, Chicago, Ill.
SABIN, F. E., Majestic, Eureka, Mont.
SAMPLE, F. R., Schaghticoke Am. Assn., Schaghticoke, N. Y.
SCHMIDT, J. W., Grand, Breese, Ill.
SILVER & SON, W. H., Grand, Princeton, Mo.
SPAINHOUR, C. A., Twilight, Greensburg, Kan.
STANTON, MILLER, Pictureland, Cohocton, N. Y.
STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.
STEEL, ALEX, Princess, Strand, Farmington, Ill.
STETTMUND, H. G., Odeon, Chandler, Okla.
SUSZYCKI, A. A., Majestic, Mauston, Wis.
SWARTHOUT, E. W., Palace, Aurora, Ind.
THOMPSON, H. P., Liberty, Pardeeville, Wis.
TILLER, JACK, Temple, McCook, Neb.
TOPE, GEORGE W., Dreamland, Bandon, Ore.
TROYER, O., Lyric, Rugby, N. D.
VAN NOY, HARRY, Riviera, Starland, Anderson, Ind.
VAN STRAAT, Rex, Salmon, Idaho.
VAUGHAN, GEORGE, Grand, Dunnville, Ont., Can.
VEATCH, A. L., Princess, Morganfield, Ky.
WHARTON, E. L., Orpheum, Glasgow, Mont.
WHITE, D. A., Cozy, Checotah, Okla.
WILLIAMS, JOHN M., Park, Glen Rose, Tex.
WINTERBOTTOM, WM., Electric, Brady, Neb.

Membership application blank on opposite page.

Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Boy of Mine, with a special cast.—A wonderful picture, but one which did not draw or please quite as well as "Penrod and Sam." However, it is probably First National's best new picture.—R. C. Williams, Majestic theatre, Streator, Ill.—General patronage.

The Dangerous Maid, with Constance Talmadge. Nobody wants costume plays now. Seven reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—General patronage.

Black Oxen, with Corinne Griffith.—Frank Lloyd has scored again. In "Black Oxen" he has made a production rich in exploitation possibilities and one that will satisfy all. Its cleverness should appeal to the more discriminating, while its human note, coupled with the popularity of the story, is sufficient to hold the others. Women especially will like this picture. A feature easy to sell and one that will show wonderful results at the box office. **"The year's best seller" in a better seller.**—J. N. Stewart, Wonderland theatre, Kaufman, Tex.—General patronage.

Black Oxen, with Corinne Griffith.—Smashed all records at this theatre. Biggest business in history of house. Turned away thousands. Playing the production a second week, breaking policy of one week runs. Eight reels.—Loew's State theatre, Los Angeles, Cal.—General patronage.

Black Oxen, with Corinne Griffith.—A very fine society drama, but not very good at the box office. If you have to pay a special price, look out.—R. C. Williams, Majestic theatre, Streator, Ill.—General patronage.

Flaming Youth, with Colleen Moore.—Cost price is up but business was up in proportion. Comments very favorable from those who saw. The knocks on the type of picture were from those that did not come in. A couple of Ku Klux Klan papers knocking it and its producers were circularized following its run. To the credit of the Des Moines exchange, my copy was very well cleaned out of smut scenes and the nude dance scene was hardly a flash. A series of this type of pictures will get the picture business in bad again, as did the Mae Murray series of Paramount days.—Dwight B. Baker, Circle theatre, Ottumwa, Iowa.—General patronage.

Flaming Youth, with Colleen Moore.—Box office value 100 per cent; entertainment value 100 per cent; star's 100 per cent; production 100 per cent; I liked it 100 per cent. 'Nuff sed. I always play these kind of pictures without vaudeville but at vaudeville prices. 8½ reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Flaming Youth, with Colleen Moore.—Splendid production. This can be truly called a special. Rental a little stiff, according to production value, but a genuine attraction nevertheless. Nothing objectionable in entire story and a type of story that the cast selected were able to translate into a work of art. All character parts perfectly handled. Under normal conditions this production should be a record-breaker for any house.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Ponjola, with Anna Q. Nilsson.—A very fine production. Follows the book as well as could be done and as a whole is a really fine piece of work. Our patrons were well pleased and said so in good plain remarks. This one will please both your patrons and your banker. We broke even with the weather and an epidemic against us. Eight

reels. E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Jealous Husbands, with Jane Novak.—Very good picture with a well known cast of players. Earle Williams, Jane Novak, Ben Alexander, George Seigmann and Bull Montana.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Jealous Husbands, with Jane Novak.—Above the average class of program picture. A domestic tangle of fine exploitation possibilities. Novak raises herself to a much higher standard in this and presents a very pleasing translation of her part. Would class this as a medium lesser special. All favorable comments from patrons and fair business two days.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Anna Christie, with Blanche Sweet.—Fine production, worthy of showing. Picture is somewhat depressing and needs a good comedy on the bill, but how are you going to do it with the length of this bird? Blanche Sweet well liked. Russell not so well. Think better could have been selected for that part. Eight reels.—Dwight B. Baker, Circle theatre, Ottumwa, Iowa.—General patronage.

Anna Christie, with Blanche Sweet.—We are all hopped up on this one, for it is the real goods in entertainment for average audience mentality. A powerful, moral story very well handled in direction and acting. Cast perfect, rental a little stiff for small towns, but what we lost in money was replaced by the pleasing comments received. Women's clubs or other feminine organizations will help put this over. Eight reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

The Bad Man, with Holbrook Blinn.—This went over very good. Had several good comments from our patrons. Seven reels.—Gustine & Roush, Princess theatre, Lewistown, Iowa.—General patronage.

The Bad Man, with Holbrook Blinn.—A good picture with a good cast, including Enid Bennett, Charles Sellon, Harry Myers, Walter McGrail and Jack Mulhall.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Bad Man, with Holbrook Blinn.—After battling this picture with First National Exchange I finally saw it was no use and played it to even less than I had dared to estimate. You who can avoid it should avoid running it. It's a burlesque of a Western and a very undesirable box office type. Had one crank who got by the box office say it was the best he had ever seen. Mention this to show my criticism isn't 100 per cent correct. Six reels.—Dwight B. Baker, Circle theatre, Ottuma, Iowa.—General patronage.

The Huntress, with Colleen Moore.—A good picture and has many points to commend it. Good comedy, beautiful scenery, action and interest, but did not draw. Did $22.00 the first night and $11.00 the second night. That's going some, isn't it? Seven reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Potash and Perlmutter, with Alexander Carr and Barney Bernard.—Picture did tremendous business. This comedy was thoroughly appreciated by our audience. Seven reels.—Loew's State theatre, Los Angeles, Cal.—General patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—Pleased as near 100 per cent as anything we have shown for a long time. Eight reels.—Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

Dulcy, with Constance Talmadge.—An entertaining and enjoyable feature. Nicely staged and well acted. Seven reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Dulcy, with Constance Talmadge.—Conny rings the bell again in this dandy story. Where this star is liked it will go over with a bang. Story rather light but titles and splendid acting keep it moving from start to finish. Many good comments and fair business here for two days of very cold weather. Seven reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Her Reputation, with May McAvoy.—I take pleasure in telling Ince when he makes a picture the people like. Here is one. Business was fair and people well pleased. Some money was spent in making this picture. Seven reels.—Dwight B. Baker, Circle theatre, Ottumwa, Iowa.—General patronage.

Children of the Dust, with Johnnie Walker.—A very good picture, they said. I did not see it, neither did many others; but cannot blame the picture wholly, for it was played on December 19th. Bought for two days and played one. Above the average one day picture.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Penrod and Sam, with Ben Alexander.—This was a dandy picture but did not hardly draw enough to pay film rental on it. Not exciting enough for my patrons. Seven reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Penrod and Sam, with Ben Alexander.—A splendid picture for the kids, and the adults seemed to enjoy it as well as the kids. Six reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Kindred of the Dust, with Miriam Cooper.—I had more comments on this than many big specials. Can't go wrong and can buy it right.—Thos. Crawford, Strand theatre, Griswold, Iowa.—General patronage.

Trilby, with Andree Lafayette.—A picture that might do in some towns but fell flat here. What few did come, part of them

Club Passes Quarter Mark On Way to Second Hundred

I am only too glad to place my name in your "Herald Only" Club. You are the originators and I for one am with you first, last and all the time.

The only bad pictures I get since I began consulting your reports are the ones the film houses substitute. It is easy now to book pictures, for you have made it possible for me to get the correct dope.

If I was unable to get the "Herald" I believe my place would be for sale, for I value it many times over the cost to me.—D. H. HALE, Meece & Hale, New Opera House, Dexter, Kan.

Please annex my name to the "Herald Only" Club roster. We find the "Herald" the most complete and comprehensive trade paper for exhibitors in circulation.—CLARK MUNSON, Playhouse theatre, Randleman, N. C.

Your magazine has given me so much valuable information, especially "What the Picture Did For Me," that I simply could not get along without the "Herald." You may put me on the "Herald Only" list, inasmuch as I have been using the "Herald" only for the last two years.

Thanking you for your splendid work in behalf of us little exhibitors.—R. H. KINGERY, Grand theatre, Chadwick, Ill.

Enclosed you will find a few reports for your "What the Picture Did For Me" department.

Please put me down for membership in the "Herald Only" Club. Many thanks.—PUGH MOORE, Strand theatre, McKenzie, Tenn.

I am writing to apply for membership in your "Herald Only" Club. I want to say right here that just because I haven't sent in reports to "What the Picture Did For Me" I don't want you to think that I don't appreciate the service rendered by that department.

This department has certainly been a great help to me and I would not get along without it. I consider the "Herald" an absolute necessity to every exhibitor. You may look for reports occasionally from me.—ALBERT R. NEIS, Shadows theatre, Lodi, Wis.

NOTE: Enrollments this week bring the club membership to 127. P. E. Morris and Paul J. Durbin are other new members.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

Add Five to Herald Only Star Ballot

Photographs of five stars entered this week in the "Herald Only" Club Favorite Star Contest are published herewith. For ballot as developed to date, see opposite page.

PRISCILLA DEAN, Universal star, nominated by Roy W. Adams in "Herald Only" Club Favorite Star Contest.

MADGE BELLAMY, working in Hodkinson's Thomas H. Ince production, "Love and Lies," nominated by H. H. Pfluger in "Herald Only" Club Favorite Star Contest.

BEBE DANIELS, Paramount star, nominated by Don H. Phillips in "Herald Only" Club Favorite Star Contest.

CLARA KIMBALL YOUNG, Metro star, nominated by C. V. Anderson in "Herald Only" Club Favorite Star Contest.

LOIS WILSON, Paramount star, nominated by P. E. Morris in "Herald Only" Club Favorite Star Contest.

went out before the finish. Eight reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

The Voice From the Minaret, with Norma Talmadge.—Good picture but did not please. Too much kissing. People tired of these triangle love affairs. Film in good shape. Seven reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Mighty Lak' a Rose, with a special cast.—Played this picture New Year's and had song, "Mighty Lak' a Rose," sung with picture, which made a hit here. Two days to good business. This is a very fine little picture. Eight reels.—C. B. Marks, Rex theatre, Albion, Neb.—General patronage.

Scars of Jealousy, with Frank Keenan.—A real picture that pleased a Saturday night audience. Got first run on new print and pleased everyone. Seven reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

The Sunshine Trail, with Douglas MacLean.—This one went over good. Drew good business and pleased. Six reels. Ten and twenty-two cents.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

Bell Boy 13, with Douglas MacLean.—Good program picture that seemed to please all. Five reels.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

Bell Boy 13, with Douglas MacLean.—One good thrill and a few laughs in this comedy-drama, but advise you to get a good—be sure it's good—two-reel comedy if you want "Bell Boy 13" to go over with satisfaction.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Bell Boy 13, with Douglas MasLean.—A very good program picture. Nothing to rave over, so don't promise them too much. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Bell Boy 13, with Douglas MacLean.—Got the laughs from the audience and satisfactory receipts from the box office. Played it on Saturday night. Five reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

The Eternal Flame, with Norma Talmadge.—I am going to vote for Norma Talmadge in the star contest, but at my box office she doesn't mean a thing. I consider this a better picture than "Smilin' Through," but it lost money. Eight reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Within the Law, with Norma Talmadge.—Beyond a doubt the best of Norma's pictures to date. The supporting cast is fine. Story is very, very interesting and will be enjoyed by everyone excepting roughnecks. Boost this one and make a little extra change. Eight reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town uatronage.

Within the Law, with Norma Talmadge.—Picture gave very good satisfaction, but rental too high and attendance cut down by our previously having shown the Vitagraph production starring Alice Joyce.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Within the Law, with Norma Talmadge.—A good picture but paid too much for my

EXHIBITORS HERALD,
Chicago, Ill.
Favorite Star Editor:
I nominate
.....
for the "Herald Only" Club Favorite Star Contest.
(Signed) .....
.....
.....

town. Just took in enough to pay the rental on it. Soon be off First National franchise, then I will pick my pictures and buy where I can get prices to suit my town. Eight reels.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

Within the Law, with Norma Talmadge. —I consider this a very fine picture. I played it under the most adverse weather conditions and have no way of telling what it might have drawn. I paid perhaps too much for it and, of course, lost money on it under the circumstances. Believe I could have made a profit of at least a few dollars if the weather had been good. Buy it right and advertise it big.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Within the Law, with Norma Talmadge. —Norma is sure great. I have a lot of Talmadge fans. Everyone said a fine picture. Film in good shape. Had a fair crowd. Eileen Percy did splendid work and brought a good many laughs. Eight reels, good condition.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

The Wonderful Thing, with Norma Talmadge.—Story very interesting, photography excellent, and Norma eats her part up. It pleased 100 per cent, and that's going some in this day of discontent. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Isle of Lost Ships, with Milton Sills. —A real picture that ought to please everywhere. One of the best ever shown here. Film in good shape. Eight reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Minnie, a Marshall Neilan production.—This picture has a very powerful moral for the women and it's a mighty good picture. Seven reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Woman Conquers, with Katherine MacDonald.—One of the best that Kate has made so far as I know. No kicks on it. Bought it at program price and played it as such and the receipts fell off just about as much as they usually do with her on the bill. Why? Ask an old showman; I can't answer it. The picture is very good and if your audience likes her you will be pleased. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Money, Money, Money, with Katherine MacDonald.—Good. Six reels.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

Penrod, a Marshall Neilan production.—Pleased big business, especially the kids. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

A Man of Action, with Douglas MacLean. —This picture was a little better than "Sunshine Trail" and drew better. Did not see it myself, although I was there that night, but consider it a dandy one-day picture. Not as good as "The Hottentot" but better than the others between them. —C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

My Boy, with Jackie Coogan.—Don't let the age of this keep you from playing it. Fine print and the picture will sure please old and young alike. Helped us out of a slump. This little star is a card and we are glad we played this one. Five reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Tol'able David, with Richard Barthelmess. —A wonderful piece of work and seems to please well here. Played Saturday night with a comedy. Fair print.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

The Cave Girl, with Teddie Gerard.—This is a splendid picture and was well received here. We had many excellent compliments on this one. The scenery is beautiful. Five reels.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

Omar the Tent Maker, with Guy Bates Post.—Get the film exchange to send you this picture gratis. Hand out passes to all your enemies, advise your friends to stay away, and we believe result will be satisfactory.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Lorna Doone, with Madge Bellamy.—A good picture but not a very good drawing card for my patrons. Was lucky enough to rent my theatre to the Tri-City Club for $50.00, so I came out even. Seven reels.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

Skin Deep, with Milton Sills.—Here is one good picture that is a little old, but it is there as a picture. Poor business for a picture of this caliber two days. Had a big booze scandal in night court the first day and basket ball game second day to buck, but it was no fault of the picture. Seven reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

The Bond Boy, with Richard Barthelmess. A good program picture.—G. F. Dachroth, Community theatre, Nauvoo, Ill.—General patronage.

The Dangerous Age, with Lewis Stone.—A little old, but a mighty fine picture to fair business. Seven reels.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

The Dangerous Age, with Lewis Stone.—Gosh, I was disappointed in this. I ex-

Twenty Candidates Listed In Favorite Star Contest

Twenty candidates have been named to date in the "Herald Only" Club Favorite Star Contest. Entries, in order of nomination, are listed below at right.

Louise Fazenda
Corinne Griffith
Viola Dana
Claire Windsor
Elaine Hammerstein
Shirley Mason
Louise Lorraine
Norma Talmadge
Gladys Walton
Lila Lee
Gloria Swanson
Walter Hiers
Colleen Moore
Marie Prevost
Alice Terry
Bebe Daniels
Lois Wilson
Madge Bellamy
Priscilla Dean
Clara Kimball Young

"It sure makes my blood boil to think that no one has the courage to nominate the best looking girl in the whole movie world, viz.: Miss Bebe Daniels. Now Grandpa Jenkins and Phil Rand can rave all they want to about their Viola Dana and all the rest of them, but I feel sure that here is the fair one who will carry off the prize this time.

"I would go further than to electioneer for my candidate, even if I am married. My wife joins me, pinching me, and says, 'Go ahead and boost for the best looker in the country.' I would get out and make a stump speech that would convert all these other birds if I could only get them in hearing distance.

"Anyway, I nominate Bebe, Oh, my sweet Bebe, and we will wager our old show house that she wins this contest. Come on, all you birds, and let's make a real fight out of this. I have 85 per cent majority with me to start with.

"Yours, dreaming of sweet Bebe, I am—DON H. PHILLIPS, Film theatre, Craigmont, Ida."

"I would have made my nomination in the popular star contest long before now had it not been for the fact that we have been struggling with the problem of tax paying, and now that it has been disposed of, thanks to 'To the Last Man,' I desire to enter the real beauty of the screen, a typical 100 per cent American girl, Miss Lois Wilson.

"Miss Wilson, long an especial favorite with yours truly and the cash customers in these parts, is, we firmly believe, the personification of everything that pertains to the highest and best in girlhood, and we predict an overwhelming majority in the contest if only politics do not enter into the judgment.

"Unlike the other contestants, Miss Wilson's smiles rush across her face, whereas the smiles of the others probably creep, as otherwise, if the smiles rushed across their faces, a dust screen would very likely be the result.—P. E. MORRIS, Regent theatre, Cleveland, Miss."

"I've had a lot of quiet amusement these last few weeks listening to the boys raving about their favorite stars—all nice little girls, too.

"It's a shame to take the money, fellows, and I almost hate to do it, but now I guess it's up to me to take the platform and nominate the real queen of the flickering photographs, Priscilla Dean.—ROY W. ADAMS, Pastime theatre, Mason, Mich."

"I have read for some time the different nominations that have been made in the Favorite Star Contest and have begun to think that such men as J. C. Jenkins, who runs a show in a suburb of Oakdale on the Northwest, and F. J. O'Hara, on the Southwest, have not got good judgment when it comes to picking out the ladies, either for looks or for their acting, and, therefore, I want

(Concluded on next page)

Twenty Candidates Listed In Favorite Star Contest

(Concluded from preceding page)

to submit a star and do hereby place her name in nomination—Clara Kimball Young.

"Where in any of the companies can you beat her for either looks or acting? I do not want to cast any reflections on the judgment of these men, but I can plainly see that it is age that makes the difference in judgment.

"I am here to tell you that the nominees so far have not a ghost of a show unless it should be Mr. Creal's, and as for Phil Rand, he has no judgment at all since he took that trip.

"There, of course, will be others in the field, but I believe that I am safe in nominating this one by a wide margin against all comers. I have heard that J. C. and O'Hara are wondering if they can make any more nominations, or if one is all that is allowed to each exhibitor.—C. V. ANDERSON, Oakdale theatre, Oakdale, Neb."

"Three rousing cheers for Miss Viola Dana—the prettiest, wittiest, cleverest, daintiest comedienne in America!

"I hereby second J. C. Jenkins' nomination.

"Boys, get on the band wagon and ride via the 'Dana Way'—

TO JOYVILLE

Via the Dana Way

Dashing and gay, dashing and gay,
That is the "Viola Dana Way."
Laughter and smiles, laughter and smiles,
The mirth-train is breezing along through the miles;
Never is dull, never is slow,
That is the jolliest way for to go.

Dashing and gay, dashing and gay,
That is the "Viola Dana Way."
Takes you from Boredom into Joyville,
Will amuse, will delight, and often will thrill.
This is the best of any "Star" route,
The best entertainment beyond any doubt.

—PHILIP RAND, Rex theatre. Salmon, Idaho"

"Jenkins thinks he is slipping one over on everyone by getting a picture direct from Miss Dana. What chance has an honest man got against a fellow like that when my favorite star is abroad and I haven't a ghost of a chance of getting one of her new photos' By the way, make this contest last long enough and she will be back in this country.

"I will modestly admit that my favorite star, Claire Windsor, is by far the best looking one of the entire number that have already been nominated. If you don't believe that, Thompson, look on the page ahead of your star and see for yourself.

"Believe me, Claire Windsor had better not send one of her new pictures or the rest of you fellows would withdraw your stars.—RUSSELL ARMENTROUT, K. P. theatre, Pittsfield, Ill."

NOTE: In addition to the photographs of new entries, published on the second preceding page, Viola Dana's specially posed photograph, promised in response to J. C. Jenkins' telegram, and a studio photograph of Louise Fazenda reading the news of her nomination are presented in the "Pictorial Section."

H. H. Pfluger has nominated Madge Bellamy, and E. L. Wharton has contributed a second nomination of Claire Windsor, nominated as the fourth entry by Russell Armentrout.

pected it to flop and it didn't. Oh, it didn't do anything the first night, but the weather was not so good. They surely came the second night and, while the weather was very favorable, it was not chiefly responsible for the crowd. The picture was. This is my idea of a very good picture. Different from the average and finely done. You'll like it. So will your patrons. Seven reels. —Fred Hinds, Cresco theatre, Cresco, Iowa. —Neighborhood patronage.

The Dangerous Age, with Lewis Stone.—An exhibitor who passes this one up on his own accord is some dumbbell. If you draw on the roughnecks, don't play it, but if you want the better class of people play this and they will certainly appreciate it and tell you so too. By all means, use the trailer on this, as it is one of those kind that start 'em talking. Seven reels.—Russell Armentrout, K. P. theatre, Fittsfield, Ill.—General patronage.

The Crossroads of New York, with a special cast.—This is a very good melodrama of the light comedy kind. The comedy part did not get the laughs that I thought it would. However, it will please the average crowd. It's no special, though, and don't advertise it as such. Film in very good shape. Six reels.—L. E. Gray, Movie theatre, Drayton, Ind.—General patronage.

The Ten Dollar Raise, with a special cast. —Pleased the few who saw it. Title is absolutely no puller. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Brawn of the North, with Strongheart.—All I have to say, some picture. Eight reels. —Thos. Crawford, Strand theatre, Griswold, Iowa.—General patronage.

Brawn of the North, with Strongheart.—Picture "breaks" in the middle, being two stories joined together with thin thread of narrative. Because patrons were shunning high-priced features I advanced prices, advertising as super special. Good business first day and doubled second day. Total seven times film rental. Made money on this one. Eight reels.—George Baskeruill, Princess theatre, Okolona, Miss.—Small town patronage.

Smilin' Through, with Norma Talmadge. —I can only add to the many good reports that have been made on this subject. Eight reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Fox

The Net, with a special cast.—A 1924 drama that has plenty of thrills, and in my opinion this is one of the best program pictures of today, not to be a special, 100 per cent attraction in every respect. Print brand new. Business very bad, but not the fault of the picture by any means. Seven reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Gentle Julia, Six Cylinder Love, with special casts.—Two more of the Fox specials this year. They proved to be just ordinary program features. Had Will Rogers in "Hustling Hank," a two-reel comedy. The patrons enjoyed it much better than "Six Cylinder Love." It is too bad a small town exhibitor far away from the exchange cannot see the pictures before he books.—J. I. Saad, Weddington theatre, Pikesville, Ky.—General patronage.

The Temple of Venus, with Mary Philbin. —It's another "Neptune's Daughter," only this is a lot prettier and the titles and photography are excellent. It's something different but failed to draw. Seven reels. —Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Kentucky Days, with Dustin Farnum.—A good average program picture. Plenty of action and fair entertainment value. Rental very reasonable and where the star is liked will draw to some extent. Fair business here at ten and thirty cents. Five reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Hell's Hole, with Charles Jones.—Everyone enjoyed picture. Good business. Six reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—Neighborhood patronage.

The Governor's Lady, with a special cast. —This is what you'll call a good picture, but it's dead at the box office. We bought it as a big special but it's a program picture. Lost money. Seven reels.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

When Odds Are Even, with William Russell.—Here's one you can bank on pleasing your Russell fans. Heard lots of very favorable comments on this one. A little different from some of his other pictures. The story was very good. Showed to a Saturday night crowd.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

No Mother to Guide Her, with Genevieve Tobin. Hokum melodrama that won't make a hit with intelligent audiences. Business light for three days.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Times Have Changed, with Charles Jones. —A rather poor vehicle for this star. Did not get us any money or praise.—E. L. Wharton, Orpheum theatre, Glasgow, Mont. —General patronage.

Eyes of the Forest, with Tom Mix.—This is a knockout of a picture. Best that Mix has made yet. It has action all the way. I am using Fox 1924 pictures and haven't got a poor one yet. Fox has an extra good bunch of pictures this year. Five reels.—C. B. Marks, Rex theatre, Albion, Neb.—General patronage.

Eyes of the Forest, with Tom Mix.—Good picture. Five reels.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

North of Hudson Bay, with Tom Mix.—It's different from other Mix pictures and it pleases the Mix audiences, but why is it special and sold at special prices? Played

Saturday to good business. Five reels. Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

If Winter Comes, with Percy Marmont. Good for weather conditions. Two days. 9,000 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

If Winter Comes, with Percy Marmont. —Turned 'em away for three days and brought it back a week later for two more days to capacity business. Boosted price to forty and twenty cents and could have gotten fifty and twenty-five just as easy. This picture drew mostly those who seldom come. It lasts about three hours and we only gave two shows a day—matinee and night. Pleased 100 per cent. Small houses should watch this one, as trade papers quote it at ten reels. Twelve reels.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

If Winter Comes, with Percy Marmont. —A real special. Weather so bad, did not make any money on same. Ten reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—Very good picture and a real special. Had an extra good matinee but fell flat in the evening. Seven reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—This is stuffed with thrills and action galore and drew well here for two days, but fell way down on third day, due to very cold weather. This picture contains enough excitement for a serial of fifteen episodes. Seven reels.—Edwin F. Allman, Pike theatre, Dover, Ohio. —General patronage.

The Silent Command, with Martha Mansfield.—This is a pretty good story of the melodramatic patriotic type with lots of flag waving. Do not like the selection of characters in it, as Martha Mansfield is the only one that really puts over and looks her part. Story hits a popular vein by having the hero play a mean part, not letting you know until the story is half over that it is all part of the game. It has action and thrills. Some of the storm at sea scenes were taken from a Fox news view of a storm in Chili and we had the weekly the same night as the feature with both the identical scenes of the small vessel at the mercy of a storm. Drew good business.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

The Silent Command, with Martha Mansfield.—A fine picture.—H. E. Yost, West End theatre, Santa Ana, Cal.—General patronage.

Cupid's Fireman, with Charles Jones.—Disappointed in this, as from advance notices was looking for something big. Does not compare with "Third Alarm" or "Midnight Alarm" or other fire department pictures. Jones not up to standard in this.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Lone Star Ranger, with Tom Mix.—Unusually well done and very entertaining and drew nice business at advanced prices. **Atta boy, Tom, stick to the Westerns.**—S. H. Blair, Majestic theatre, Belleville, Kan.—General patronage.

The Lone Star Ranger, with Tom Mix.—Best money maker in months. Five reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—Neighborhood patronage.

The Lone Star Ranger, with Tom Mix.—Many thought it better than "Soft Boiled," listed as a special. It was a typical Zane Grey Western with the added attraction of Tom Mix doing some of his best stuff. A more serious type of drama than any he has had lately and really more suited to him. Pleased big three days.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Boston Blackie, with William Russell. —Thought this a good program picture. With exception of Mix, no Fox star draws expenses here. Don't know why. Bill's program pictures average up fairly well, but those specials—oh, what an abuse they are to that word. (No, we don't run any of 'em, but we've seen a number.) Five reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Man Who Won, with Dustin Farnum. —A very good program picture. It drew well here for two days. Six reels.—Edwin E. Allman, Pike theatre, Dover Ohio.—General patronage.

Three Who Paid, with Dustin Farnum.—Good picture and drew fairly well. Fox program pictures are good. Five reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

Soft Boiled, with Tom Mix.—Mix does something new for him in this picture and gets by fine, but film rental too high. Eight reels.—J. P. Jones, Yale theatre, Groesbeck, Tex.—General patronage.

Soft Boiled, with Tom Mix.—This is sold as a special. It is just a Mix program picture and had the worst business on a Mix picture in fourteen months. Seven reels. —J. I. Saad, Weddington theatre, Pikesville, Ky.—General patronage.

Soft Boiled, with Tom Mix.—This picture

By the "What the Picture Did For Me" Contributors

"What the Picture Did For Me" contributors tell so much more than "what the picture did for me" in correspondence with this department that this method of transmitting this important additional comment is experimentally adopted herewith. If it doesn't suit, that information should be forwarded with customary alacrity and frankness.—Ed.

* * *

Rain Insurance Protects His Show

Under the heading of "What the Picture Did For Me" I have noticed an occasional article on Rain Insurance and would be pleased to give my experience with this form of insurance.

For the past four months I have carried rain insurance each night of the week, and besides the protection I have had, I have collected more than three hundred dollars over what it cost me.

I carry $250 per week, as follows: $25 on three nights, $50 on my two special nights, and $75 on Saturday.

These amounts protect me from loss on rainy nights. I am fully convinced that rain insurance is very practical for motion picture houses and if I did not carry it regularly I would not think of putting on a high-priced special without some protection from rain, snow and sleet.

I have never had any trouble with my settlements, as they came promptly.—F. B. Russell, Yale theatre, Shelbyville, Ill.

IF SO, WHY, AND HOW COME?

Old Reliable, tried and true, have 'em answer me, do.
How many pictures, big pictures, does it take to make a star?
After said star becomes a B. O. attraction, how many pictures do they make with this star?
How many good pictures is said star in?
Thanking you and with best regards.—GEORGE REA, Colonial theatre, Washington C. H., O.

Brother Armentrout, Here's Your Answer

I see in this week's "Herald" Mr. Russell Armentrout of the K. P. theatre, Pittsfield, Ill., is wondering why I do not turn in more reports than I do. I am only running my theatre two days a week at present, so I cannot turn in as many reports.

I am like Mr. Armentrout. What is the matter with the Illinois exhibitors that they do not turn in these reports? Come, Illinois exhibitors, and turn in reports and make Illinois 100 per cent in this matter, as it is the exhibitor's best friend in the theatre game when it comes to buying pictures.

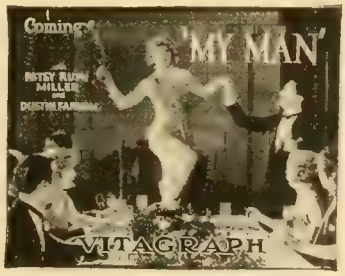
There is only one trade paper for me, and that is the good old "Exhibitors Herald." I look for it just the same as I do my daily paper and would not be without it.—A. E. BERLIN, Lyric theatre, Rock Falls, Ill.

AND NOT A WORD ABOUT THE CLIMATE!

(Ike's title for this is "Follywood," but Philip Rand has that word copyrighted. Begins to look as if Ike and Philip Rand might be one, the same and identical. Anybody know?)

By Gosh, I'm shore in Heaven
With Saint Peter saying "How!"
And the angels all a'flittin' 'round
And seraphs sarvin' chow.
So I'll not go back to Troutville
To that dead and ainshunt past;

(Concluded on next page)



By the "What the Picture Did for Me" Contributors

(Concluded from preceding page)

I'll renounce them b'ars and lions
'Long as Follywood do last.

Oh, these boys are r'al ol' timers
With a r'al grip in the hand,
And Sufferin' Snakes and Bobcats
But their cornjuice shore is grand;
And when the bunch gets millin'
An' they starts out o'er the range,
By Gum, yur head's a'whirlin'
In a manner mighty strange.

Perhaps yu stage a hold-up
And go shootin' 'round the place,
Or go a sleuthin' for the gent
What struck too hot a pace.
Then yu have to resque ladies,
That's the durndest thing to do,
For they's alluz faintin' in yer arms
Right out in public view.

The director cuss' a daisy
And he's boss of this hull camp;
Yu can bet yur sweet and ezy life
No gal that guy can vamp;
And when he hollers "Camera"
Nobody dares stand still,
And, gentlemanly, you don't dare
To even roll a pill.

But the "long green" that they pay you
It would sartin' choke an ox,
And I'm shovin' oil plantation shares
Away down in my socks.
But I hain't a buyin' orto-cars,
Or in devil-buzzards fly,
You bet I'll stick to my old pal,
My Pinto, till he die.

Better come, yu exhibition lads,
And hit the sunny trail,
The Pacific Oshun is the place
To hist yur litteel sail,
And shore as ducks are flyin'
Yer ship'll be rollin' back,
And Follywood's the place to spend
Yer "dough" and bild yer shack.

ALKALI IKE.

And the Salesman Hasn't Got a Leg to Kick With

We have found that by studying the reports sent in by exhibitors, then cutting them out and filing them (after marking desirable pictures and crossing off undesirable ones) that when a salesman comes we can tell him in a short time what we want or don't want, as I usually have a list made out and ready of desirable pictures from each company.

In this way we get no poor programs, as we buy our comedies as carefully as we do our features, and buy a variety of comedies instead of too many of one kind. The result is that our patrons know they will see a good program any time they come and no poor ones, and they talk about it. We've been told so many times.

We prefer pictures that are old enough to get reports on, rather than new ones.

The pictures get cheaper then, too, and we get excellent ones at program prices or a little more and have better satisfied patrons besides.—O. K. STABLEIN, Star theatre, Alexandria, S. D.

is filled with much fast action by Mix and also contains many laughs. It drew heavy for three days. Was all right for a change, but Mix is liked here best in Westerns. Seven reels.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Soft Boiled, with Tom Mix.—Only big thing about this picture was the rental. Just one or two more shots like this and Mix will be dead for me. A silly damnfool story that comes as near fitting Mix as the rental does the receipts after the first run. In this it seems the director added two more reels of agony and called it a big special. Seven reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Alias the Night Wind, with William Russell.—William Russell is still liked here and drew well in this interesting high class crook story. He does some very clever climbing and acting in this one. Five reels. —Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Stepping Fast, with Tom Mix.—A fast moving Western with all the usual Mix thrills. Not as good as most Western pictures but Mix draws well. Five reels. —L. R. Markum, Laurel theatre, Indianapolis, Ind.—Neighborhood patronage.

Stepping Fast, with Tom Mix.—This was a real picture and wish to say that they had to step fast to keep up with Tom and Tony in this one. Although weather was bad, it brought them out. Would have done twice the business had the weather not been so bad. Five reels.—A. L. Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

Stepping Fast, with Tom Mix.—A fast going picture that takes Mix almost around the entire world. One of Tom's best, which packed them in here for two days and pleased everybody. Five reels.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Three Jumps Ahead, with Tom Mix.—Better than average Mix picture. Will satisfy any Western patrons. Was well liked by our people. Five reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Romance Land, with Tom Mix.—Good Mix picture. At last found one thing that will keep them away on Mix picture and that is 30 degrees below zero weather. Can't blame 'em, eh? Five reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

St. Elmo, with John Gilbert.—A picture that really is a special. This is the kind that makes the box office report better the second night than the first. Ran Semon comedy, "No Wedding Bells," with this and pronounce it 100 per cent entertainment.—W. H. Silver and Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

St. Elmo, with John Gilbert.—Not a special by any means. Six reels.—J. P. Jones, Yale theatre, Groesbeck, Tex.—General patronage.

St. Elmo, with John Gilbert.—Some exhibitors rate this only as a program picture. I consider it better than some of the so-called specials that I have played. I did not make the lot of jack that I thought I would make but I had some of the best pleased people in my house that ever sat through a picture. I made a profit and pleased about my usual Saturday crowd. I would like to have all of them as good as this one and have them as well pleased as they were with this. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Gun Fighter, with William Farnum. —A good program picture enjoyed by all who came. Cold weather is one thing impossible to buck. Five reels.—H. M. Retz. Strand theatre, Lamont, Iowa.—Small town patronage.

Mixed Faces, with William Russell.—Have seen better. However, this one will pass for fair. Five reels.—S. W. Filson, Opera House, Scott City, Kan.—General patronage.

Oathbound, with Dustin Farnum.—A good program picture. Contains crook mystery story and no Western atmosphere prevails. Some new players in this one. Five reels. —H. M. Retz, Crystal theatre, Aurora, Iowa. —Small town patronage.

A Fool There Was, with Lewis Stone.—This picture brought me much better attendance than I was expecting. In fact, did not lose any money on it, although I waited a long time to play it. Stone's acting superb, as well as the acting of "the female of the species," whose name I do not recall at the present time. You can please them with this one and it also got me a small profit.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Without Compromise, with William Farnum.—I thought it very good. Did not seem to draw but no fault of picture.—

Thos. Crawford, Strand theatre, Griswold, Iowa.—General patronage.

The Love Gambler, with John Gilbert.—Very, very good. In fact this picture gave excellent satisfaction, much to my surprise. As a rule, fails to please here, but received only a good word from my patrons the next day on this one. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Love Gambler, with John Gilbert.—A new role for Gilbert. In this he is a westerner. Not bad, but not as good as Mix, Farnum or Jones.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Truxton King, with John Gilbert.—This is a program picture that will furnish as much satisfactory entertainment as a majority of the two-day specials. Six reels.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Truxton King, with John Gilbert.—Good picture, such were the comments of some of our patrons. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The New Teacher, with Shirley Mason.—Mason is better liked with each picture. "New Teacher" was good, except lover policeman was too weak. Held my patrons and furnished laughter. We shall have more of this popular star. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

Moonshine Valley, with William Farnum.—A fair program picture. We are playing Fox on Saturdays and have been doing fair business with them, but somehow this one failed to draw. Acting was good, but very poor directed. We find poor direction in most Fox pictures. Too much impossible stuff.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

The Lights of New York, with a special cast.—This picture is not entertainment. Too long, no thrills. A great disappointment to me.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

Goldwyn Cosmopolitan

The Day of Faith, with a special cast.—An impossible, unconvincing story of a type that has gone threadbare. Our people didn't like it and business was light.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Reno, a Rupert Hughes production.—Not the box office attraction I thought it would be. Paid a big price and lost money.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

In the Palace of the King, with a special cast.—Very fine costume picture, but not a small town picture. As a puller, about eight degrees higher than zero. The two men and a dog who saw it liked it. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

The Love Piker, with Anita Stewart.—A rather pleasing type of story well acted. This makes a very good program picture if played with a good comedy or strong short subject. Rental out of all reason but will please your patrons if you get 'em in. Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Slave of Desire, with George Walsh.—Certainly is different. Well produced. Can be bought right. Seven reels.—W. H. Mart, Strand theatre, Grinnell, Iowa.—General patronage.

The Spoilers, with Milton Sills.—Goldwyn is sure delivering the goods. Business good on this one.—S. L. Byerly, Rainbow theatre circuit, St. Paris, Ohio.—General patronage.

Back Bone, with Alfred Lunt.—A much better picture than the title would imply. Had many fine compliments and played to good business the second day. Title is against it, but will please after they are in the house.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Back Bone, with Alfred Lunt.—This new star, Alfred Lunt, took the eyes of patrons. Give him time and he will come to the front. The picture as a whole was satisfactory. Don't pay too much for it. Seven reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Is Anyone Keeping It A Secret?

Enclosed find check for which please enter our subscription to the "Herald."

Mr. Gore, a local subscriber, passed us the tip that the "Herald" is an honest-to-goodness trade paper.

R. B. RICE,
Electric theatre,
Chillicothe, Mo.

Enemies of Woman, with Lionel Barrymore.—Ran this last night to a packed house. Was a little afraid of this one because of a few reports in the HERALD. From my point of view this is an outstanding picture and deserves all the praise it can get. More power to Goldwyn and Cosmopolitan.—S. L. Byerly, Rainbow theatre circuit, De Graff, Ohio.—General patronage.

The Last Moment, with Doris Kenyon.—Just a little gruesome but has good connected story and interesting at all times. Ran an Our Gang in "Stage Fright" and pleased a fair Saturday crowd. Six reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Souls for Sale, with a special cast.—Not a special. "Mary of the Movies" pleased as well at twenty-five per cent of the cost.—E. N. Collins, Star theatre, Humble, Tex.—Small town patronage.

The Stranger's Banquet, a Marshall Neilan production.—Just a program picture. Not bad and not good.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

The Stranger's Banquet, a Marshall Neilan production.—A very fair picture. Will please most any audience, if you get all of it. I was short on my print. Pleased about 65 per cent. Six reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

A Blind Bargain, with Lon Chaney.—For the life of me, I can't see why so many exhibitors hit this picture so hard. If you like real, honest-to-goodness acting you can get it 100 per cent in "A Blind Bargain." Ran it two days. Only had one person leave my house and he had to catch 8:52 train and he said, "Wish I could see the balance." I am for you, Mr. Chaney, 100 per cent. Give me more like this. Seven reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Lost and Found, with House Peters.—Just a passable picture. Nothing to warrant any boosting. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Christian, with Richard Dix.—A fine picture but not the kind that seems to appeal to the regular movie patrons. It will please those that do not come very often, but not the regular ones. Entirely too long, too. Could have been in six reels instead of nine.—J. W. Anderson, Rialto theatre, Cozad, Neb.—General patronage.

Vanity Fair, with Mabel Ballin.—Just a fair program picture. Some walked out, some went to sleep and a few said, "Good," so will say it pleased, maybe, 50 per cent. 7½ reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

Vanity Fair, with Mabel Ballin.—Just cheese, but a poor brand at that. Fell flat first showing. Pulled it and used an emergency. Govern yourself accordingly. Would not say this was rotten, for everybody tried to produce something that just wasn't there.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Gimme, with a special cast.—Very fair picture. The women liked it. E. N. Collins, Star theatre, Humble, Tex.—Small town patronage.

Gimme, with a special cast.—This proved to be a corking good little picture and pleased a good portion of the few we drew. Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Broken Chains, with Colleen Moore.—Rather poor for us. Just one of those pictures you are forced to buy to get a few that are really good. Lost heavily here.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Broken Chains, with Colleen Moore.—Agreeably surprised in this one. It's very good.—E. N. Collins, Star theatre, Humble, Tex.—Small town patronage.

Broken Chains, with Colleen Moore.—This is a wonderful picture. They sure did rave during that fight. They seem to like this sort of stuff, but it's good.—S. L. Byerly, Rainbow theatre circuit, De Graff, Ohio.—General patronage.

Broken Chains, with Colleen Moore.—100 per cent entertainment and you make no mistake in booking this one. If they liked "Tol'able David" they certainly will like "Broken Chains." Book it and boost it to the limit, and you will have compliments galore. Seven reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Come On Over, with Colleen Moore.—This is rather old, but to you who are looking for good pictures, regardless of age, I want to recommend this one. Our folks enjoyed it and had good attendance. It's a comedy-drama of Irish-American folks in which everybody winds up dancing an Irish jig. Fine chance to bring in your Irish music. Six reels.—A. N. Miles, Eminence, theatre, Eminence, Ky.—General patronage.

Brothers Under the Skin, with a special cast.—Just a fair offering. They didn't go wild about it here.—S. L. Byerly, Rainbow theatre circuit, De Graff, Ohio.—General patronage.

Watch Your Step, with Cullen Landis.—Not so good as "Come On Over." This is a comedy-drama of a city boy who, thinking he has killed a motorcycle cop, hides in a country town. Makes fairly good program picture. Comments from patrons indifferent. Drew fairly well. Five reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

Almost a Husband, with Will Rogers.—A well-liked story by Opie Reid, with a good cast. Print fine and pleased a small house in zero weather. Goldwyn treats us right and so far have had all good features from them. Six reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Man With Two Mothers, with Cullen Landis.—My personal report on this picture is that it is a very cleverly acted little picture that would have gotten me money if it had been named something else. I can see no reason for giving it that name after enjoying it very much. Suggestion: Advertise the names of the stars and make your own lobby, not using the name of the picture at all, guaranteeing them a pleasant evening or money back, and it ought to draw. With that name hooked on it, never.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

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Hodkinson

The Mark of the Beast, with a special cast.—A well-acted picture, but absolutely nothing to act as a box office magnet unless it is billed as a picture by the author of "The Birth of a Nation." On a vaudeville or double bill it will hold its own as entertainment. No, it is not an animal picture. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Rapids, with a special cast.—A very good program picture. The photography was not very clear and in some places quite dark. Five reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

The Headless Horseman, with Will Rogers.—We showed this picture for the high schools and they had the house full. Rogers pleased them all but did it by himself. Will sure tickle the kids. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

Just Like a Woman, with Marguerite de la Motte.—Everyone seemed to enjoy this picture (including myself). Played on the same bill with vaudeville, so it is impossible to judge its drawing power. As a five-reeler, it's there in every way. The auto chase is a very fine piece of work. Five reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Metro

Pleasure Mad, with Mary Alden.—Another triangle play and it's the best one of this type of story for quite a while. A poor family of four become suddenly rich. A pretty widow "vamps" father. A "lounge lizard" almost gets the daughter and the son lights up the primrose path. A near tragedy saves the day and the four return to the small town life where they belong. Very good business two nights at 10-20-25. Many compliments. A few knocks. Eight reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

The Eternal Struggle, with a special cast.—A fine picture in every way. Has an excellent story. Water scenes great. Wonderful outdoor scenery. Business slow on account of this picture being a late release and not getting a first run in Omaha, as none of Metro pictures do. Eight reels.—C. B. Marks, Rex theatre, Albion, Neb.—General patronage.

Fashion Row, with Mae Murray.—Not a small town picture. Miss Murray does better work in this than in "The French Doll." This picture is a half Russian story and this class of picture is a poor bet for me. Two nights poor business at 10-20-25 cents. This star and her type of stories and acting may be liked in the cities but not so in my town. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Her Fatal Millions, with Viola Dana.—A dandy star in a very amusing story well played. Have read several kicks on this one, but do not see where they get it. Six reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Quincy Adams Sawyer, with a special cast.—Here is a picture that you can boost to the limit. Will stand a boost in price. Has everything. Many told us that it was the best picture they had seen.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

Fascination, with Mae Murray.—A really clever production that pleased immensely. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Trifling Women, with a special cast.—A very good picture but did not get the business. Did not take in film rental on it. Nine reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Hearts Aflame, with Anna Q. Nilsson.—This star and production got over big to good business. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Toll of the Sea, with a special cast.—This picture proved a real novelty and brought out many who seldom ever attend. Play up the new color process in your advertising. Once you get them in they will be well pleased. Print in good

condition from Omaha exchange. Showed "Rob 'Em Good," three-reel comedy, with it. Everybody said fine program.—Wm. Winterbottom, Electric theatre, Brady, Neb. —General patronage.

Alias Lady Fingers, with Bert Lytell.—Another good program picture. Film in poor condition.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Where the Pavement Ends, with a special cast.—I played this picture just before the Christmas holidays. First day extra good, second day poor, third much worse. Recommend it as considerably above the average picture and will also stand a lot of advertising and will not disappoint any but the most critical. Buy it right and play it. You have played a lot that were much worse. Any other time might have made a profit, but lost at the time I played it. Any picture would have lost.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Pamous Mrs. Fair, with Myrtle Stedman.—While this show didn't possess any great drawing power, I had more enthusiastic comments on it than I can remember for a long while. It seems to happen quite often that people will rave over a show that only draws a small attendance, while they will flock to see a piece of cheese. What's the reason? Is Barnum right forever? Eight reels.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

The Pamous Mrs. Fair, with Myrtle Stedman.—A very splendid picture which did not draw in two nights at my house as much as the operating cost for one night. I lost seventy dollars and sixty-eight cents besides the $3.24 tax to the government. If you know how to get them in on it you can safely advertise it as one of the best pictures you have ever shown. It will back you up. Something must have been wrong with me or my customers.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Paramount

The Call of the Canyon, with Lois Wilson and Richard Dix.—A picture that is sure a hundred per cent production to an audience that likes a thrilling production. Scenes are wonderful. Good photography. Seven reels.—J. C. Bickel, Ruble theatre, Logan, Ohio.—General patronage.

The Call of the Canyon, with Lois Wilson and Richard Dix.—Did good business and pleased all. Six reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—General patronage.

The Light That Failed, with Percy Marmont.—A better picture than I had expected. I liked it myself, though business was poor. I think the title was a poor one. One patron said they did not come because they did not like Kipling's book. Two nights at 10-20-25 cents. Business just fair. Seven reels.—B. F. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Wild Bill Hickok, with William S. Hart. —William S. Hart drew the business but picture not extra. Six reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—Neighborhood patronage.

To the Last Man, with Lois Wilson and Richard Dix.—If they liked the story or like Westerns this will surely please. I see where they got the title.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Grumpy, with Theodore Roberts.—As usual, Roberts steals the cake. This is a dandy picture and sends 'em out glad they came. Step on it, folks, and make some nice money. If you get a good print, the age of the picture won't make any difference. This will live for years to come and still be a knockout.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Hollywood, with a special cast.—Although splendid entertainment, it didn't draw as well as we expected. Still we do not blame the picture.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

The Law of the Lawless, with Dorothy Dalton.—A good program picture but failed to draw them in. The people in this little city do not like the foreign pictures and when I want to keep them away from the theatre I just put one on. I had to run it or pay for it. I bought it in order to get some other Paramount pictures. This is what we get for buying a group of 30 or 40 pictures. If you have this one on your contract and haven't played it, boost it and get all you can. Most of your patrons will like it after they see it. Seven reels.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

The Cheat, with Pola Negri.—Very good. Pola Negri well liked here. Many of my patrons expressed favorable opinions.—Hilda H. Angell, Park theatre, Wappingers Falls, N. Y.—Small town patronage.

A Gentleman of Leisure, with Jack Holt. —Just fair entertainment, that's all. Nothing big but everybody leaves pleased. Five reels.—Al C. Werner, Royal theatre, Reading, Pa.—Geenral patronage.

Racing Hearts, with Agnes Ayres.—A 100 per cent show, with an excellent cast.—G. F. Dachroth, Community theatre, Nauvoo, Ill.—General patronage.

The Woman With Four Faces, with Betty Compson.—Crook story. A good program picture. Six reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

The Valley of Silent Men, with a special cast.—A splendid Curwood adaptation which has been given all the Paramount resources in production. Splendid scenery, excellent story, perfect photography. When Paramount makes an outdoor story they make it as no one else can. Trouble is, they don't make half enough of them. Played to better than average business in spite of adverse weather conditions. Seven reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—An excellent picture that pleased a full house. Six reels.—G. F. Dachroth, Community theatre, Nauvoo, Ill. —General patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—A good picture. Pleased all, in my opinion. Business fair. Seven reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Adam's Rib, with a special cast.—A poor excuse for a Paramount special. A big disappointment. Ten reels.—G. F. Dachroth, Community theatre, Nauvoo, Ill.—General patronage.

Glimpses of the Moon, with Bebe Daniels. —Lavish settings and fine gowns. Work of principals good, but the story carries very little punch. Flopped badly second night, but this was partly due to very unfavor-

A thrill classic in a classic of thrills

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

Answering Your Question

Why Your Advertising Should Be in the

Box Office Record

Regardless of Your Other Advertising Media.

—Because you get more attention value, greater length of life and a more definite group of buyers than any other paper can give you.

Your money buys more real advertising work per dollar.

Send in your reservations for space in the Box Office Record.

It is a six months' summary of actual, signed reports voluntarily sent in every week to Exhibitors Herald on the pictures the exhibitors show.

EXHIBITORS HERALD

407 South Dearborn Street

Chicago, Ill.

able weather. Seven reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Glimpses of the Moon, with Bebe Daniels—Good picture. Little slow in getting started but pleased in the end. Seven reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—Oh, boy, this is one picture. I had old people out on this one that never came to a show, simply because of Thomas Meighan. "Good luck star" is right. I can always bank on a crowd when I have Meighan. It's simply a dandy, clean and entertaining picture. Book it and step on it. It's worth it. Don't pay too much, though.—L. E. Gray, Movie theatre, Drayton, N. D.—General patronage.

Back Home and Broke, with Thomas Meighan.—A splendid audience picture. Good entertainment for any house. Six reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

The Exciters, with Bebe Daniels.—Good picture. Played on our coldest night this winter, so it is hard to judge what this will do. Seven reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Our Leading Citizen, with Thomas Meighan.—All we can say for this is, very good.—S. L. Byerly, Rainbow theatre circuit, De Graff, Ohio.—General patronage.

Our Leading Citizen, with Thomas Meighan.—This is a very good program picture. Nothing much to the story, but good clean entertainment. Seven reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

The Ordeal, with Agnes Ayres.—Pleases Ayres fans. Fair program picture with some good acting and a few interesting scenes. Five reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

A Bachelor Daddy, with Thomas Meighan.—The best bet yet. Pleased 100 per cent and people still laughing and talking about it. Remarked to one man that I heard the kids shouting lustily and he replied: "Kids, hell! It was us grown-ups that was shouting." Play this one sure. Seven reels.—J. W. Woodman, Gem theatre, Frederick, S. D.—General patronage.

A Good Provider, with a special cast.—A very good picture but entirely too long. Six reels would have been plenty. In fact, enough for any picture. Eight reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

The Face in the Fog, with Lionel Barrymore.—A tense, well-produced drama that should please any intelligent audience. Seven reels. Film in good condition.—M. W. A. theatre, Soldier, Kan.—Small town patronage.

The Impossible Mrs. Bellew, with Gloria Swanson.—The Ohio Board of Censors has just permitted us to use this, but do not see a bit of difference than when first run in a neighbor state. It is a fairly good type of drama, for which this star is popular and will please.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Three Live Ghosts, with Anna Q. Nilsson.—Went over good, as different. Made a suitable Sunday feature. Six reels.—Gem theatre, Waterville, Minn.—General patronage.

The Dictator, with Wallace Reid.—Will please Reid fans. Better than some of the Reid pictures. Six reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Burglar Proof, with Bryant Washburn.—Dandy little comedy-drama. Five reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Rent Free, with Wallace Reid.—A dandy good picture. One that pleased all, I think. A good crowd, but it cost me so much I had nothing left. I ran a two-reel Mack Sennett comedy. My program and my other expenses cut me down. Reels in good shape. Five reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Burning Sands, with Milton Sills.—Was just a fair picture. Film in great shape. Not as good as Valentino in "The Sheik." Not a special by any means. Used 500 cards and lots of other stuff and didn't pay.—L. E. Gray, Movie theatre, Drayton, N. D.—General patronage.

Burning Sands, with Milton Sills.—Played this to a good house, though it is just an ordinary good picture. Sills always good, as is Miss Logan. Seven reels.—M. W. A. theatre, Soldier, Kan.—Small town patronage.

Burning Sands, with Milton Sills.—Very good picture but no special by any means, but paid a special price for it. Lost money. Seven reels.—E. D. Luna, Cozy theatre, Lincoln, Ark.—Small town patronage.

A Daughter of Luxury, with Agnes Ayres.—Only a program picture. Played this on a Sunday and did our average business. Seemed to please, however. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Testing Block, with William S. Hart.—A dandy for the small town. It's a Western with a plot and good acting by all the cast. Good print. A Paramount reissue. Six reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

The Rookies Return, with Douglas MacLean.—Nice little picture but no drawing power here. Five reels.—John M. Williams, Park theatre, Glen Rose, Tex.—General patronage.

Kick In, with Bert Lytell.—Very good drama of the crook variety. Some good comments.—S. L. Byerly, Rainbow theatre Circuit, De Graff, Ohio.—General patronage.

Paying the Piper, with a special cast.—Very good picture but wouldn't have selected this for small town. It's a Paramount reissue. New print and bought right. Six reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town and rural patronage.

If You Believe It, It's So, with Thomas Meighan.—Didn't happen to get this set in until very late—too late, I guess. Print (Des Moines) was so rotten it was hard to follow story. Nobody can enjoy a picture on a print like this one. Imagine this was entirely up to Meighan standard—before our copy became prehistoric.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Cowboy and the Lady, with Mary Miles Minter.—This pleased them all practically 100 per cent. A very high class Western, as one exhibitor termed it, "A new crop Western with a dude cowboy." Five reels.—A. L. Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

What's Your Hurry, with Wallace Reid.—Fairly good only, today, owing to star's death. People don't care for these any more here. Five reels.—T. W. Canon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

A blazing drama of the white-hot days of peril on the Eastern Frontier

Leatherstocking

from the world famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

Nice People, with Wallace Reid.—Very good picture of its kind. Pleased about 95 per cent. Some came back the second night. Seven reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

The Call of the North, with Jack Holt.—A good average program.—S. W. Filson, Opera House, Scott City, Kans.—General patronage.

One Glorious Day, with Will Rogers.—Fair program picture. Salesman said was different than anything I have ever had—and it was bunk. Five reels—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Over the Border, with Betty Compson.—A good Northwest Mounted Police picture. No kicks. Five reels.—S. W. Filson, Opera House, Scott City, Kans.—General patronage.

Her Gilded Cage, with Gloria Swanson.—A good society picture. Six reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Her Gilded Cage, with Gloria Swanson.—Not a special by any means, but sold as such. This is not small town picture, made for city chaps only. Seven reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

Heliotrope, with a special cast.—Seemed to hold interest all the way through. Rather heavy drama but well acted and with suspense. Seven reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Across the Continent, with Wallace Reid.—Very good Reid picture. Race was good and Ford going through tunnel with train behind very good and a punch to it. Drew well. Safe but no special. Six reels.—L. E. Gray, Movie theatre, Drayton, Ind.—General patronage.

Too Much Speed, with Wallace Reid.—This one is good all the way through. A racing story, of course, which has plenty of humor. Agnes Ayres and Theodore Roberts are in the cast. Five reels.—John M. Williams, Park theatre, Glen Rose, Tex.—General patronage.

The Lane that Had No Turning, with Agnes Ayres.—First good Paramount I have had for two or three weeks. Five reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Jucklins, with Monte Blue.—Exhibitors in the small towns especially should play this. No big sets or fine clothes in this, but a very interesting story of rural life with some thrills, fighting, humor, and a good cast. It will please everybody unless some are looking for high society stuff. Six reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Cappy Ricks, with Thomas Meighan.—Another good one. Seemed to please majority. Has action and comedy. Six reels.—M. D. Foster, Gem theatre, Williamsburg, Kans.—General patronage.

Cappy Ricks, with Thomas Meighan.—Had some of my patrons tell me this was the best I ever ran. Think they were stretching it a bit. Very good but not that good. Six reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—General patronage.

The Ghost in the Garret, with Dorothy Gish.—Give us more like this one. It should be kept until all have played it. It simply is a riot of fun. Print good. Five reels.—M. D. Foster, Gem theatre, Williamsburg, Kans.—General patronage.

The Ghost in the Garret, with Dorothy Gish.—Nothing to this one. You had better lay off of it. Had patrons walk out on third reel. Six reels.—Faught & West, Pastime theatre, Miami, Tex.—Small town patronage.

The Lane that Had No Turning, with Agnes Ayres.—No more like this for us if we know it. Too gruesome. Only a few favorable comments on it. Left bad taste, although the acting is good and well produced. Five reels.—M. D. Foster, Gem theatre, Williamsburg, Kans.—General patronage.

What's Your Hurry, with Wallace Reid.

—Very good one.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Last Payment, with Pola Negri.—Was a sad disappointment. Did not please my audience. Thought she was a great star but she did not show it in this one. Six reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Get-Rich-Quick Wallingford, with a special cast.—Good comedy drama that went over fairly well here and seemed to please the majority. Seven reels.—M. D. Foster, Gem theatre, Williamsburg, Kans.—General patronage.

Burning Sands, with Milton Sills.—Proved to be very satisfactory to us in every way, financially and otherwise. We did not raise admission on this but wish we had, as it will stand it. Seven reels.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

While Satan Sleeps, with Jack Holt.—Good, well acted. Taken from the book, "Parson of Panamint." Will please. Seven reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

The Man Who Saw Tomorrow, with Thomas Meighan.—A good picture. Well received. Film in good condition. Have had no bad film from Paramount in a long time. Seven reels.—School theatre, Denmark, S. C.—Small town patronage.

Ebb Tide, with a special cast.—A real good picture. Some very fine acting in this one. You need not be afraid to boost this. Six reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Across the Continent, with Wallace Reid.—Very good and pleased. Has good action and some comedy. A very satisfactory offering. Six reels.—M. D. Foster, Gem theatre, Williamsburg, Kans.—General patronage.

Miss Lulu Bett, with Lois Wilson.—This is an extra good feature. Interesting from start to finish. However, did not draw a crowd for me. The title is against this feature. If you can get them in they will be pleased. New print. Seven reels.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

Her Gilded Cage, with Gloria Swanson.—Very good in every respect and pleased 100 per cent. Also, Paramount gave me a good clear print, which helped considerably. Plenty of glad rags. Six reels.—Roy L. Dowling, Ozar theatre, Ozark, Ala.—General patronage.

The World's Champion, with Wallace Reid.—Don't let this one go by you; it is good. Action plentiful and comedy galore. You will like this one and so will your patrons. Absolutely O. K. Print good. Five reels.—M. D. Foster, Gem theatre, Williamsburg, Kans.—General patronage.

The Top of New York, with May McAvoy.—A pleasing little picture suitable for any day. Print perfect. This has a lot to do with it. Six reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Testing Block, with William S. Hart.—This is a very poor Western, so you had better watch out for this one.—Faught & West, Pastime theatre, Miami, Tex.—General patronage.

Love's Boomerang, with David Powell.—Had read many bad comments on this one, but we found it better than expected. It is advertised as a circus picture, but not much circus scenery about it, only at first part. However, we were able to put it over pretty good by advertising and with comedy. Six reels.—M. D. Foster, Gem theatre, Williamsburg, Kans.—General patronage.

The Green Temptation, with Betty Compson.—Very good picture of its kind. By no means a special. Print in No. 1 shape. Six reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

White and Unmarried, with Thomas Meighan.—Well, now this is a sure enough attraction. Old Tom hardly ever fails to give you your money's worth. We made good on this one. Boys, never dread Tom's plays. He will entertain. I played this on Saturday night, also a Mack Sennett comedy. Five reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Exit the Vamp, Beyond, with Ethel Clayton.—These were mighty good little program pictures. Five reels.—Paul E. Gossett, Pike theatre, Coldwater, Kans.—Small town patronage.

South of Suva, with Mary Miles Minter.—A very good South Sea Island picture that seemed to please. Picture somewhat different from what Mary usually plays, but she was O. K. in this. Six reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

White Oak, with William S. Hart.—This is a splendid Western feature. A good picture well enjoyed by those who saw it. Should please any audience. New print. Seven reels.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

Nice People, with Wallace Reid.—Some class to this one, but rather sad, knowing of the death of Wally Reid. Supported by Bebe Daniels, Conrad Nagel and Julia Faye, who play their parts well.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Welcome to The Circle Of Success

Enclosed find my check for the "Herald." I have bought the theatre here, so of course will need your paper. I also wish to comment on the pictures I have already run in your "What the Picture Did For Me" which is very good.

"The Steadfast Heart," just a fair picture. "His Back Against the Wall," pleased about 50 per cent. "The Day of Faith," good but did not draw. Pleased about 75 per cent. "Enemies of Women," good picture and pleased all. "The Green Goddess," a very good picture but did not please my crowd. Too long. Ten reels. "Little Old New York," a very good picture, the kind for any house. Pleased 100 per cent. "The Man From Lost River," good picture. Pleased 90 per cent. All film in perfect shape from Goldwyn office, Milwaukee. Also ran "Why Worry," which pleased a big crowd, but more comments on the giant than on Lloyd.

Read Mr. J. C. Jenkins' article in the December 29 "Herald," which I thought very good, and same should be read by all producers and directors.

E. H. BRECHLER,
Fennimore, Wis.

Pathe

The Way of a Man, with a special cast—Pathe produced as feature and serial. We bought the feature. Not so good. We've seen many better Western pictures. Emerson Hough's name helps if you play up "The Covered Wagon." Biggest bunch of punk actors I ever say in one film. Seven reels.—W. H. Mart, Strand theatre, Grinnell, Iowa.—General patronage.

The Call of the Wild, with Buck.—Ran this with "Papyrus vs. Zev" at advanced prices. Everyone said it was fine. Snow scenes are fine and follows the book up to the end. This picture drew them in during bad weather and we made some good money. For the small town this a 100 per cent picture. Print was extra good. Pathe service is good. Eight reels.—O. W. McConnell, Lyric theatre, Grangeville, Idaho.—General patronage.

The Call of the Wild, with Buck.—A wonderful picture. Pleased everybody and brought them in. Good story, excellent photography. Will get business for any house and please. Six reels.—L. R. Markun, Tuxedo theatre, Indianapolis, Ind.—Neighborhood patronage.

Safety Last, with Harold Lloyd.—Fair picture. Did not please as well as "Dr. Jack." Price too high for the small town.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

Safety Last, with Harold Lloyd.—Replete with action, laughs and thrills, but drew less than normal business due to below zero weather. That's the way it goes—an' it's all in the life of an exhibitor. Seven reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Dr. Jack, with Harold Lloyd.—While not as good as "Grandma's Boy," it went over with a whoop. Especially did the women eat it up. Spook stuff generally gets them and they yelled with delight. Five reels.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Dr. Jack, with Harold Lloyd.—Oh boy. This is the time they pay you to show, and they go out satisfied if you've kept the admission within reason. Will stand a raise of five or ten cents in any small town. — Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

Playgoers

A Clouded Name, with Norma Shearer.—Just about an average program picture. Contains some fine shots. Work of child, Yvonne Logan, attracts favorable attention. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Stormy Seas, with J. P. McGowan and Helen Holmes.—Two old timers in a poor picture. Nothing to it.—E. W. Collins, Star theatre, Humble, Tex.—Small town patronage.

Tipped Off, with Wallace Beery.—A lot of good film wasted on Chinese stuff. Mighty poor entertainment. Say off of it. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Tipped Off, with Wallace Beery.—Only a fair program picture.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

Preferred

Maytime, with a special cast.—Just a good program picture. By no stretch of the imagination could it be called a special. Eight reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

The Virginian, with Kenneth Harland.—A very wonderful picture. This picture should make good anywhere. Many who had seen "The Covered Wagon" said this was just as good and some said it pleased them better.—Edwin E. Allman, Pike theatre, Dover, Ohio.—General patronage.

The Broken Wing, with Kenneth Harlan.—Good. Pleased all. Six reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—Neighborhood patronage.

Daughters of the Rich, with a special cast.—An interesting picture, but one that only appeals to the "high brow" element. Played it two days to fair business and received some favorable comments. Seven reels.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Poor Men's Wives, with a special cast.—Somehow this show got under their skin and I had a large number of people stop and tell me how much they liked it.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

Poor Men's Wives, with a special cast.—As measured by present day standards of pictures, this one is quite a bit better than the average. The photography is good and the settings are beautiful. Fair business one night at 10-20-25 cents. Comments favorable. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Are You a Failure?, with a special cast.—Consider this above the average program picture. I bought it and advertised it as such. I lost plenty of money but it was

(Continued on page 88)

There's a rain

ALIM

Backed by F. B. O.'s strong arm
Showmanship and handled right by every
Exhibitor who plays it, there's
a rain of money in "ALIMONY"
With three stars to boost and a
whale of a story, "ALIMONY" will pack 'em
in at every show.
Boost WARNER BAXTER,-GRACE DARMOND and
the sensational European star
RUBY MILLER. Play up the immensity of
this subject. Shout to the house-
tops the class of this picture, the action,
the acting. Use our specially pre-
pared newspaper ads that shriek ticket
selling power. NEVER has there
ever been prepared such posters, such
lobby photos and such crowd
attracting advertising as you'll find
all ready for you for "ALIMONY"

It's an F. B. O. Picture

London Address—Sales Office United Kingdom,
R-C Pictures Corp., 26-27 D'Arblay St.,
Wardour St., London, W. 1, England.

FILM BOOKING OFF

# of money in

ONY

F. B. O.'s specially prepared press book will show you a dozen corking exploitation stunts for "ALIMONY," and experience has taught exhibitors that F. B. O.'s press books and F. B. O.'s brand of showmanship tops anything in the industry by miles. Every ticket selling angle has been brought to light for "ALIMONY." Not a trick has been muffed. See the picture yourself. See the stuff ready for it, and remember that every newspaper story, every divorce story, every matrimonial squib is a direct ad for you for "ALIMONY." You've got a chance on a tremendous subject, interesting to every man and woman in your community. Don't muff this opportunity.

It's an F. B. O. Picture

S OF AMERICA, Inc.

723-7th Avenue
New York City

not altogether the fault of the picture. It rained somewhat. I want to be fair to all exchanges and try to be. This is a fair picture, but no drawing power to it. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Are You a Failure?, with a special cast. —Failure is right. There is just as much sense to this subject as there was in the subjects of 1903 when the hero escaped in a barrel rolling up hill. We need a censor, unlike the present censorship, but something that will prevent insulting the intelligence of our patrons.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

Thorns and Orange Blossoms, with Kenneth Harlan.—A very good picture that drew good. It is a very pretty picture. The ladies liked it awfully well. Film in good shape.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Shadows, with Lon Chaney.—About as much entertainment and enjoyment in this subject as in Lenin's funeral. One would think after seeing "Shadows" that the material for stories had grown about as thin as the title implies. I paid as much for this subject as I did for "Dr. Jack." One is cream, the other whey.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

Selznick

The Cricket on the Hearth, with a special cast. A story that will please a majority. We had lots of good comment on this one. Print new and has very fine photography in it. Used it on Sunday and can recommend it. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Quicksands, with Richard Dix.—Plenty of action. Just enough comedy to make this an ideal Saturday night picture.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

Love Is an Awful Thing, with Owen Moore.—A good picture to bring out the laughs. This is our second Owen Moore picture and they both went over big.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

Rupert of Hentzau, with a special cast.—Did not please. Eight reels.—H. E. Yost, West End theatre, Santa Ana, Cal.—Neighborhood patronage.

United Artists

A Woman of Paris, with Edna Purviance. —Opened very good and kept falling every day during its stay of three days. Was compelled to raise prices, due to rental, and no doubt this had a great deal to do with the business. As a picture, I believe it is there in every way and it gave complete satisfaction to my patrons. Eight reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Rosita, with Mary Pickford.—Fair business only. An excellent picture, but did not please as well as "Tess of the Storm Country." Too long and not the right kind of a story. Eleven reels.—L. R. Markum, Tuxedo theatre, Indianapolis, Ind.—Neighborhood patronage.

Douglas Fairbanks in Robin Hood.—Played three days to full houses. This surely is a great big wonderful picture. Drew good here. You owe this to your people. Played at ten and thirty cents. Twelve reels.—C. B. Marks, Rex theatre, Albion, Nebr.—General patronage.

One Exciting Night, a D. W. Griffith production. This is a splendid picture and was well liked by all who saw it.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

Garrison's Finish, with Jack Pickford.—Too long, but a good picture anyway, and pleased them here. Eight reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The Ruling Passion, with George Arliss. —Some picture. Pleased all, and bought at price which left some cash in the box office. Boys, go after this one through the auto dealers of your town. Give all the mechanics a pass the first night, then go after the best patrons of your town. Seven reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

The Ruling Passion, with George Arliss. —A very good picture. Print in fine condition and rental reasonable. Seven reels. —Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The Glorious Adventure, with Lady Diana Manners.—This one was in colors, but no one seemed to like it for that reason. Still it had plenty of action and once they got interested it held them.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

Tess of the Storm Country, with Mary Pickford.—"Tess" brought them in all right and held them interested from start to finish. Everybody said it was a splendid picture and no one complained of the length.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

Tess of the Storm Country, with Mary Pickford.—Excellent entertainment. Two days to good business. Pleased everybody. Good print. Eight reels.—C. B. Marks, Rex theatre, Albion, Nebr.—General patronage.

Tess of the Storm Country, with Mary Pickford.—A splendid picture and was well liked by all. Eleven reels.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

The Birth of a Nation, a D. W. Griffith production.—A masterpiece in every respect. A picture that will stand a second run, as we played it in 1917 to two days' big business at $1.50 top, and returned it for another two-day run and cleaned up at twenty-five and fifty cents. Advertising, 2,393 large heralds mailed to everyone in the county. Ballyhoo, cutouts, tack cards, and got big results. Matinees larger than any in years. House packed both nights. Boost it if you want to clean up.—Joseph Bailey, Dixie theatre, Shelbyville, Tenn.—General patronage.

The Birth of a Nation, a D. W. Griffith production.—No need to comment on this one as a subject. But print we got was bum. And the price we paid would make those war profiteers look like thirty cents. Not rented through United Artists. Twelve reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The Mark of Zorro, with Douglas Fairbanks.—Very good picture full of action from the first reel to the last. Print in good condition. Have failed to receive a poor one from them. Eight reels.—C. C. Conkhite, Lyric theatre, Fairview, Okla.—General patronage.

Universal

The Whispered Name, with a special cast. —Pleased my patrons and I personally thought it very good. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

They have thrilled every child: they are loved by every boy: read and re-read by every adult

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

The Darling of New York, with Baby Peggy.—Wonderful picture. Little star does excellent work. Fire scenes great. Two days to good business. Biggest matinee I have had yet. You won't make any mistake by booking this picture. Six reels. —C. B. Marks, Rex theatre, Albion, Nebr.—General patronage.

The Darling of New York, with Baby Peggy.—Favorable comment by patrons. Probably the best work thus far done by this little star. Supporting company was good and story was interestingly portrayed. Six reels.—Henry W. Gauding, Lincoln theatre, Pitsburgh, Pa.—Neighborhood patronage.

His Mystery Girl, with Herbert Rawlinson.—Not as good as most of Rawlinson's, but went over O. K. Five reels.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

Hook and Ladder, with Hoot Gibson.—Hoot makes good as a fireman. My patrons liked this one very much, though I think he is liked better in Westerns and they will be better drawing cards. Good Saturday business. 10-20-25 cents. Six reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Hook and Ladder, with Hoot Gibson.—Went over big. Plenty of comedy and excitement. My patrons like a picture with thrills and comedy and this one sent them home well satisfied. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

The Thrill Chaser, with Hoot Gibson.—An amusing picture that was spoiled by Universal advertising their directors and a number of their pictures. Noticed where Carl L. was telling his new general manager that they were "giving away" their stuff, or words to that effect. A few more like this one and you can't pay exhibitors to run them. Six reels.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

The Thrill Chaser, with Hoot Gibson.—This drew an exceptionally good Saturday night crowd, but they were more or less disappointed inasmuch as they expected to see Hoot in a Western, as they have followed him in Westerns so long they think it is not Hoot if it is not Western. Nevertheless, a real good picture and a novelty which held their interest all through. Ran "High Kickers," with the Gorham Follies Girls. Real good comedy and something new. Six reels.—C. H. Bills, Opera house, Lenora, Kans.—Small town patronage.

Pure Grit, with Roy Stewart.—Drew a good crowd and went over big. Five reels. —Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

The Red Warning, with Jack Hoxie.—A rather fast moving Western that kept the kids interested, as well as many of their elders. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Red Warning, with Jack Hoxie.—Peach of a Western action drama that brought out extra crowd of cash customers. This lad is a growing favorite and has taken Buck Jones' place as a Western hero with our crowd.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Red Warning, with Jack Hoxie.—A very good Saturday Western that lacked action until last two reels. The old hokum character furnished good comedy. Five reels.—Gem theatre, Waterville, Minn.—General patronage.

The Near Lady, with Gladys Walton.—Here is a good little program picture. In fact, the best Walton we have ever run. With plenty of comedy throughout and also fine support. Five reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

Where Is This West?, with Jack Hoxie.—Did not please. Consider this very weak. Five reels.—Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

Where Is This West?, with Jack Hoxie.—Plenty of action. Good paper. Drew a larger crowd than "Trifling Women" and

DRAMA. Jack Pickford does some very fine work in this Allied Producers and Distributors production, "The Hill Billy," which goes through United Artists.

paid less money. Good picture. Five reels. —M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Six-Fifty, with Niles Welsh.—Just an ordinary program picture. Will get by with good comedy. Five reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

A Million to Burn, with Herbert Rawlinson.—The only possible excuse for this picture being made was to give Herb something to do between his regular pictures. A bunch of impossible stuff that neither entertains nor thrills. Silly stuff that would not get over in a slapstick comedy. It looks like Rawlinson would have had a kick on making this one, for it sure is a flivver. Evidently the director and author had been eating mince pie.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Shooting for Love, with Hoot Gibson.—Very good Western. Hoot is fairly well liked here. Five reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

Shooting for Love, with Hoot Gibson.—Not as good as some of the others of this star's, but the riding of the horses helps to put this over and it has all the kids on their toes. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

McGuire of the Mounted, with William Desmond.—This was a good average program picture. Did not draw nor keep anyone from coming in. Had no audible kicks on it and suppose it was good enough for amateur night. Receipts about average for same night of the week. Nothing to rave about nor to laugh at. If you have it bought, play it, for it is better than some others you have coming from the same exchange. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Clean Up, with Herbert Rawlinson. —Rather an impossible story. Still pleased a Saturday house. Hokum and rural stuff appealed. Five reels.—Gem theatre, Waterville, Minn.—General patronage.

Crooked Alley, with Laura La Plante.—This is a good crook story with some good acting by the leaders. With a very unexpected punch at the ending. Good entertainment. Five reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Out of Luck, with Hoot Gibson.—People went wild over this one. While only a program picture, it drew better than many a so-called special.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

The Rambling Kid, with Hoot Gibson.—This is an excellent picture for Gibson. Best thing he has made yet. If they would put this star in more stories like this we would make a winner out of Gibson. I also played "Blinky" and "Thrill Chaser," but they are the bunk, and a few more like them and this star is shot. Six reels. —C. B. Marks, Rex theatre, Albion, Nebr.—General patronage.

What Wives Want, with a special cast.—Another good program picture. Just that. Low rental only really good part of this type. No comments from patrons, but in our opinion it fills the bill where you have to run something and know you are licked before you open the joint. Five reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Burning Words, with Roy Stewart.—Just the average Northwest Mounted Police story, yet satisfied the Saturday night "fans."—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Burning Words, with Roy Stewart.—Just a fair program picture. Two brothers belong to Mounted Police. Younger kills a gambler and older brother tries to take his place. Story ends with young brother being executed for the crime. Leaves bad ending to picture. People all thought story would end by clearing younger brother. Five reels.—Geo. C. Starkey, Opera house, Montour Falls, N. Y.—General patronage.

A Self Made Wife, with a special cast.—A fair program picture. Pleased 80 per cent. Good oil field scenes in first reel. Title not the best in the world. Would have done double the business on Tom Mix or Hoot Gibson. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Midnight Guest, with a special cast. —A good picture but not a good ending. Leaves the audience in doubt as to the intentions of players.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A picture that will go better in small town or neighborhood houses where action stuff and Westerns are liked. It drew well and pleased one night at 10-20-25 cents with a good comedy. Five reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—This picture drew the best Tuesday and Wednesday business I have had in a long time and pleased the corn sheller boys immensely. Hoxie killed five bandits with a club and would have killed more but there weren't any more. The director ran out of bandits but we can't blame Jack for that. Universal should keep a stock of bandits on hand when Jack plays. Five reels.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—General patronage.

The Shock, with Lon Chaney.—We are still waiting for the "shock." The only shock we got was to think Lon Chaney would stand for a rotten thing like this. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Shock, with Lon Chaney.—A very good program picture but not a Jewel. Not much to the earthquake. Star is the only thing to play up about this picture.—O. W. McConnell, Lyric theatre, Grangeville, Idado.—General patronage.

The Shock, with Lon Chaney.—This is a good picture, only a little high priced. Book it, you will be satisfied. 80 per cent liked it. Seven reels.—Fred Boeselager, Opera house, Hilbert, Wis.—General patronage.

Thundering Dawn, with J. Warren Kerrigan.—This picture isn't what it's cracked up to be. Just an ordinary program picture from my viewpoint. I think the direction is exaggerated and overdone. Poor story is also a setback. Can't give this one much. Wonderful cast. Drew good. Seven reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

The Scarlet Car, with Herbert Rawlinson.—Title and Charlie Chaplin reissued comedy drew very well against stiff local charity benefit competition. Paper on this one is excellent. Story of political crook type, not very well written. Broke even. Five reels.—George Baskeruill, Princess theatre, Okolona, Miss.—Small town patronage.

Legally Dead, with Milton Sills.—Better than the average program picture. Six reels.—S. W. Filson, Opera house, Scott City, Kans.—General patronage.

Legally Dead, with Milton Sills.—Rather an unusual picture, but good just the same. Excellent cast. They liked it. Five reels. —Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

Legally Dead, with Milton Sills. Drew a paying house and pleased the crowd. This is the first time Sills played in my house and will use more. Film in good shape. Six reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Flaming Hour, with Frank Mayo.—Average program picture. Five reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Driven, with a special cast.—Fine picture, but too slow. Had too many snorers in the audience along at the last. Six reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Dead Game, with Hoot Gibson.—Splendid picture and pleased all who saw it. Universal sure have the features for the small town exhibitors and their price is such that you can afford to tie up with them. Five reels.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

The Flirt, with a special cast.—Would put this picture just a litle above the average program picture. Not near the special they seem to think it is.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Broad Daylight, with Lois Wilson.—Was well liked by our patrons. Five reels.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

The Kentucky Derby, with Reginald Denny.—Old, but good.—S. W. Filson, Opera house, Scott City, Kans.—General patronage.

The Lone Hand, with Hoot Gibson.—Another good Universal picture and one in which Hoot pleased all his admirers. We have not yet had a poor picture from Universal and will say that they sure treat the small exhibitors square on the price of these features. Five reels.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

The Storm, with House Peters.—Showed to packed house on Saturday night. Good picture. All of the pictures that I bought from Universal has made me money. Had posters printed in large black type, "LOOK OUT FOR THE STORM!" This proved to be a good advertisement. Seven reels.—Edward Casey, Jr., Casey's theatre, Sterling, Okla.—General patronage.

The Victor, with Herbert Rawlinson.—A very nice program picture and had a good

house. The three rounds of prize fight makes the Dempsey-Gibson fracas look mighty tame, and they had to dig up a "buck" to see the latter. Has some good comedy mixed in. You can buy these right and make some money. Five reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Man in the Raw, with Jack Hoxie.—Good picture, but not the kind people like, as they want more action. Five reels.—J. P. Jones, Yale theatre, Groesbeck, Tex.—General patronage.

Vitagraph

The Man From Brodney's, with J. Warren Kerrigan.—Good cast. Romantic story. Fast action and plenty of it on the finish. Title meaningless to most of our patrons before they viewed it. Business fair on a two-day run. Direction and settings excellent. Eight reels.—Chas. H. Ryan, Milford theatre, Chicago, Ill.—Neighborhood patronage.

On the Banks of the Wabash, with Mary Carr.—This picture is not big in production standpoint, but here in Indiana I believe it has drawing power and once seen will serve as satisfactory entertainment and bring new faces to box office, while a lot of the old fans stay away. Credit is due Mary Carr, Burr McIntosh and Madge Evans. I am pleased with Madge's performance and glad to see her face back on the screen. Business poor first day, good second. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

On the Banks of the Wabash, with Mary Carr.—This is a good picture, but I sure lost money on this one. Had the least business that I ever had on a picture. Seven reels.—J. C. Bickel, Ruble theatre, Logan, Ohio.—General patronage.

The Midnight Alarm, with Alice Calhoun.—This picture is exceptionally good and will appeal to all classes. Well acted and directed. Wonderful fire scenes. A good bet for any house. Six reels.—L. R. Markun, Texedo theatre, Indianapolis, Ind.—Neighborhood patronage.

The Midnight Alarm, with Alice Calhoun.—The fire scene and rescue in this one is wonderful. A picture that will make good anywhere if audiences like excitement and thrills. It is one of the greatest fire pictures ever made. Six reels.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Pioneer Trails, with Cullen Landis.—Played Thanksgiving to biggest business I ever had in my house. Good title and paper that will get them in. I think this picture is a big money maker for the small theatres. Seven reels.—C. B. Marks, Rex theatre, Albion, Nebr.—General patronage.

Pioneer Trails, with Cullen Landis.—One of the best Westerns ever made. It drew capacity business and pleased all.—R. C. Williams, Majestic theatre, Streator, Ill.—General patronage.

Pioneer Trails, with Cullen Landis.—May please most people, but did not here. Fairly good crowd first night, fell down very badly second. None complimented it. Expecting a really big production and they say only good Western. First part of picture starts well, but turns into a very common little love sory. I agree with my patrons. Not the big special they sell it for. Seven reels.—H. C. Crandall, Liberty theatre, Alva, Okla.—General patronage.

Masters of Men, with Cullen Landis.—A swiftly moving drama that tears along at a great pace and holds them spellbound to the end.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

Masters of Men, with Cullen Landis.—Very good show.—S. L. Byerly, Rainbow Theatre circuit, DeGraff, Ohio.—General patronage.

Masters of Men, with Cullen Landis.—Our patrons well pleased with this picture. Heard many comments and am predicting a great future for Cullen Landis. Battle of Santiago is wonderfully reproduced. We struck bad weather and only broke even. Film A1. Play it. It's big. Seven reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Man Next Door, with Alice Calhoun.—Here's one that pleased all classes. With a bit of Western and society mixed and a great vein of clean comedy, not the kind that will convulse you with laughter, but just a bunch of fun you would expect from a boss like "Curly." Seven reels.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

The Man Next Door, with Alice Calhoun.—There is no mistake about it. Here is real honest to goodness entertainment. It is a regular knockout. It proves more than ever that Westerns done in a fine way like this give us that different screen offering that the public is demanding. We had in this one the most pleasing pictures in some time. Business with no extra advertising very satisfactory. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Man Next Door, with Alice Calhoun.—This is a very good program picture, but hardly good enough to be called a special. Rental a little too high.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

The Man Next Door, with Alice Calhoun.—Good picture. Showed it to a full house on Saturday night. Had the crowd laughing all the time. Paid too much for picture. Seven reels.—Edward Casey, Jr., Casey's theatre, Sterling, Okla.—General patronage.

Playing It Wild, with William Duncan.—A good Western play. Five reels.—W. J. Van Stratt, Asst. Mgr., Salmon, Idaho.—General patronage.

Playing It Wild, with William Duncan.—This was very good. Am sorry I didn't play it two days. Had it set in for a one-day picture. Everybody pleased and said so. Six reels, good shape.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

One Stolen Night, with Alice Calhoun.—Nothing extra for the small town showman, but will get by. Five reels. Prices ten and twenty-two cents.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town and rural patronage.

A Girl's Desire, with a special cast.—Fair program picture. Had Semon with it. Five reels.—Thos. Crawford, Strand theatre, Griswold, Iowa.—General patronage.

A Front Page Story, with a special cast.—I tried and failed to get away with this. It won't do for my house. It is one of those tales that any dumbbell can tell what's coming ahead. Just a simple program picture. No thrills, no nothing to speak of. Should be sold for a house size of mine for $7.50; absolutely all it is worth. Business poor two days to very unsatisfied patrons. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Your Best Friend, with Vera Gordon.—A fair program picture that pleased about 50 per cent. Film in poor shape. Seven reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Smashing Barriers, with William Duncan and Edith Johnson.—We played this picture with an Educational Mermaid Comedy, "For Lands Sake," and they made a very satisfactory Saturday evening program. Six reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Too Much Business, with a special cast.—A fine comedy that pleased and drew well. Film in good condition, as all films are that I have used from Vitagraph. Seven reels.—Bert S. Lowell, Rex theatre, Tripoli, Wis.—General patronage.

Too Much Business, with a special cast.—Good acting with a different story and full of laughs. Patrons were all well pleased.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

The Man of Might, with William Duncan.—A feature made over from a serial, but few remember of the serial, or not any. A good drawing card where fast outdoor action is liked. It sure kept 'em awake here and pleased 100 per cent. Six reels.—Edwin E. Allman, Pike theatre, Dover, Ohio.—General patronage.

Dead Men Tell No Tales, with Catherine Calvert.—This is an old one but a good one. This type of picture can be run once in a while and do a good business, which proved out in this case. Pleased the most of them. Print in fair shape. Seven reels.—C. H. Bills, Opera house, Lenora, Kans.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—This is one of the best productions for small towns. Broke all attendance records. You can buy it right and boost it. A regular two-day picture. I made the mistake of using it only one day. Prices ten and twenty-two cents. Seven reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—A dandy Sunday picture and a good melodrama for any day of the week.—Chas. Hyde, Grand theatre, Pierre, S. D.—General patronage.

The Ninety and Nine, with Colleen Moore.—A good picture that went over big and drew a crowd that satisfied me. Best crowd on week days that I have had in six months, and that makes the "little town theatre" feel pretty good. Seven reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

From the Manager to the Cross, with a special cast.—One of the best Bible pictures ever made. This was the opinion of priests and preachers who came to see it. A tieup with the churches brought them out strong for three days during Christmas week. Five reels.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Warner Bros.

Lucretia Lombard, with Irene Rich.—A good clean picture. Interesting and censor-proof. Monte Blue and Irene Rich both do good work. Received an unusual number of favorable comments. Seven reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Lucretia Lombard, with Irene Rich.—We boosted this picture for two weeks on screen. Outdrew "Why Worry" and "The Virginian" in three-day run.—Ashworth & Bartels, Federal theatre, Denver, Colo.—Neighborhood patronage.

The Printer's Devil, with Wesley Barry.—Was afraid of this, owing to several unfavorable reports but our patrons liked it and stopped to tell us so. Six reels.—Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

The Gold Diggers, with Hope Hampton.—A real box office attraction. The title does not mean much except to the better class. Some of the hoosiers thought they were to see a Western. Nine reels.—W. H. Mart, Strand theatre, Grinnell, Iowa.—General patronage.

Brass, with Monte Blue.—A fine picture, but not a money getter. Failed to draw them in on account of poor title. Didn't mean much to the average people. Cast wonderful and well directed. Don't pay too much for this one. Nine reels.—C. E. Leachman, Pastime theatre, Woodward, Okla.—General patronage.

Main Street, with Monte Blue.—Seemed to please yet no one raved over this and second night was about the average in attendance. However, I would advise you to play this one and take a chance. Make some money with this title. I believe we handicapped the picture by presenting it the week following the Christmas holidays.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Where the North Begins, with Rin-Tin-Tin.—Book this, boost it, and if you don't do business give the theatre away.—Ashworth & Bartels, Federal theatre, Denver, Colo.—General patronage.

The Little Church Around the Corner, with Claire Windsor.—A fine picture and does not contain as much "church element" as name signifies and one that can be run in any locality regardless of the religious element. Print fair. Six reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

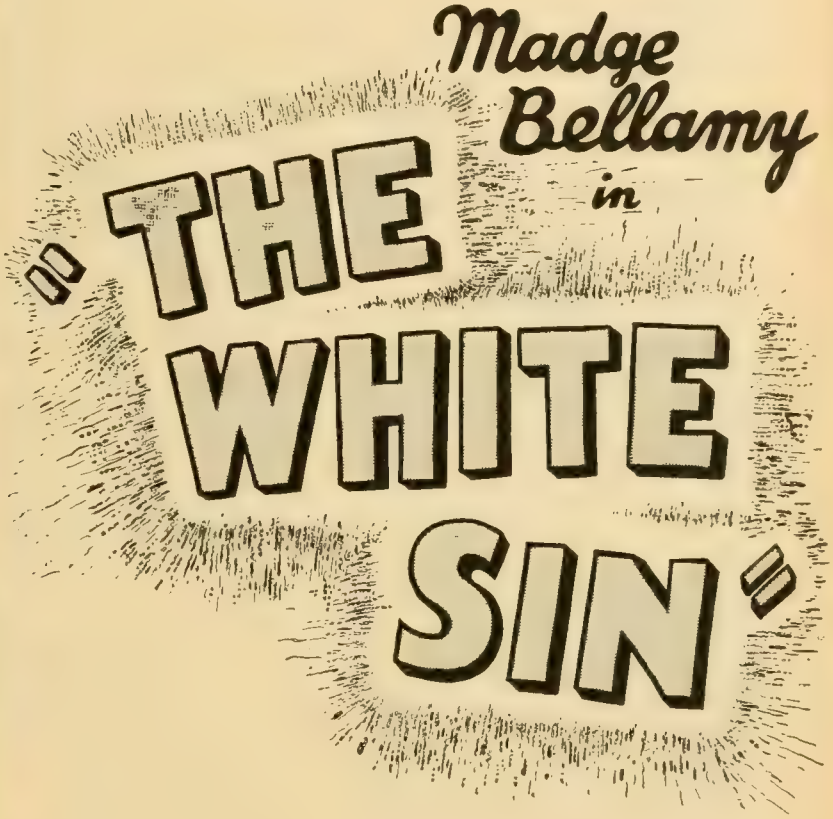
Heroes of the Street, with Wesley Barry.—Good picture, well liked. Rental too high. Did not make any money with it, although I stepped on it. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Dangerous Adventure, with Grace

This is the second Palmer Photoplay—
The First Was "Judgment of the Storm"
Now Playing Leading Theatres Everywhere

Palmer Photolay Corp.

Presents



With John Bowers—Francellia Billington and Distinguished Cast

"THE WHITE SIN" starring beautiful Madge Bellamy is the Second PALMER PHOTO PLAY, and we say to you as we said on "JUDGMENT OF THE STORM",—go see this picture with your own eyes, then judge.

We told you that "JUDGMENT OF THE STORM" would make big profits for you. IT IS DOING SO as evidenced by the flood of congratulatory telegrams being received daily at F. B. O. "THE WHITE SIN" with it's bigger title and great story and cast offers as big if not even bigger crowd getting money making opportunity. Arrange your play dates now and WATCH FOR OUR NEXT ANNOUNCEMENT.

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723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

Darmond.—A great bunch of animals that will thrill the children, but the hokum of the serial type of which this picture is composed will disgust the older patrons unless they are informed in advance of that which they will really see. We try to be truthful with our patrons at all times and told them in plain language what this picture was, so got by.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

School Days, with Wesley Barry.—Best of its kind I ever used. Pleased absolutely everyone. Seven reels.—S. C. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Rags to Riches, with Wesley Barry.—Here is a fine family picture. And its fiction and that's what they enjoy most.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

State Rights

The Speed King (Goldstone), with Richard Talmadge.—Good action and a pretty interesting picture, although not up to what I expected of his pictures. Had heard so much about Talmadge that I expected too much, I guess. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Has the World Gone Mad? (Equity), with a special cast.—Very fair picture but print was in very bad condition. If print was good, would have made about 60 per cent average. Six reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Danger Ahead (Goldstone), with Richard Talmadge.—A good program offering. Star has not made the hit that I expected, but this is the second one I have shown. Six reels.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

The Last Hour (Burr), with Milton Sills.—Ran this on Friday night to a good house. As good as some specials that I have run. You can't go wrong when you buy this picture. Boost this all you want to. It will stand it. Seven reels.—Edward Casey, Jr., Casey's theatre, Sterling, Okla.—General patronage.

The Last Hour (Burr), with Milton Sills.—Had a number of patrons praise this one and it went over fairly well.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Deserted at the Altar (C. B. C.), with a special cast.—A very good program offering but did not register at the box office. Six reels.—Gustine & Roush, Princess theatre, Lewistown, Iowa.—General patronage.

West vs. East (Sanford), with Pete Morrison.—Good, interesting picture. Pleased my audience. You can buy pictures at a price from Exclusive Film Co. that will leave some profit for the theatre. Good snappy Westerns and I have received fine prints from them. No contracts to sign, no deposits to put up, and it is a pleasure to find a film company that does business that way now. Five reels.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

Sparks of Flint (Arrow), with Jack Hoxie.—Good Western and plenty of action. Five reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Back to Yellow Jacket (Arrow), with a special cast.—A fair Western.—Chas. Hyde, Grand theatre, Pierre, S. D.—General patronage.

The Broken Silence (Arrow), with Zeena Keefe.—Not much to it. Might suit a Catholic town, but failed to please here. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Sheriff of Sun Dog (Arrow), with William Fairbanks.—A Western with plenty of action. Five reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The Secret of the Pueblo (Steiner), with Neal Hart.—Western fans ate it up, but others didn't care for it. Five reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

The World's a Stage (Principal), with Dorothy Phillips.—A very poor story. Did not please 30 per cent. Too many impossible things happen in this picture to be good. Film was in very good condition. Six reels.—Bert S. Lowell, Rex theatre, Tripoli, Wis.—General patronage.

Dempsey-Gibbons Fight.—Turn this down, unless you want your audience to go to sleep. Put a skirt on one of them and throw in a few kisses and it would make a fine loving match.—R. C. Williams, Majestic theatre, Streator, Ill.—General patronage.

The Vow of Vengeance (Independent), with a special cast.—Good story, lots of action. An outdoor picture with the N. W. M. Police playing their part in it. Five reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Bright Lights of Broadway (Principal), with a special cast.—A very fine picture and drew well in bad weather. Film in good condition. Six reels.—Bert S. Lowell, Rex theatre, Tripoli, Wis.—General patronage.

Treasure Canyon (Sunset), with J. B. Warner.—A good Western for a mining town. Star new here, but patrons beginning to like him. This picture has lots of action in it that your patrons will like. Used this with a Century Comedy at fifteen and twenty cents admission. Five reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

The Cold Deck (Tri.), with William S. Hart.—Hart and Lloyd both get us the $. This one up to the average of Hart pictures. Print good and price O. K. Five reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Mind Over Motor (Principal), with Trixie Friganza.—Put this on with an Educational comedy, "Oh, Buddy," and advertised an all comedy show. Had a good house and had several comments on program pleasing. Five reels.—Bert S. Lowell, Rex theatre, Tripoli, Wis.—General patronage.

A Western Adventurer (Goldstone), with William Fairbanks.—Got a print on this that ought to have been junked long ago. The film was too incomplete to tell much about the picture. Have nearly always gotten bad prints from Specialty at Dallas and they are now charging the highest prices, too. Five reels.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Making Good (Sanford), with Pete Morrison.—A very good Western that drew fair business. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Broad Road (Exclusive), with May Allison.—Just the kind of a picture for my people. Sensational, action and heart interest. Five reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Go Get Him (Arrow), with William Fairbanks.—A very good picture of the Mounted Police. These pictures draw as well as good Westerns with me. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Passionate Friends (Commonwealth), with a special cast.—One of the worst pictures I have shown. Ridiculous. Audience mistook emotional (?) acting as comedy. Laughed throughout.—Hilda H. Angell, Park theatre, Wappingers Falls, N. Y.—Small town patronage.

The Spider and the Rose (Principal), with a special cast.—A very good picture, but a little too long. Could have been told in five reels. Seven reels.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

Watch Him Step (Goldstone), with Richard Talmadge.—If you could have heard them you would have thought he was stepping some. My patrons like this star's work fine. Pleased 100 per cent. Five reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

His Last Race (Goldstone), with Snowy Baker.—Pleased our Saturday crowd. Six reels.—Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

Putting It Over (Goldstone), with Richard Talmadge.—Richard Talmadge has it on all of them when it comes to stunts. If your people like action, get this one. Pleased 85 per cent. Five reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Single Shot Parker (Fontenelle), with Tom Mix.—This is one of Tom Mix's revivals. Lots of action, etc., but not as good as his pictures with Fox. Winter sure hit us hard here. Worst in years. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

Shooting Through (Tri.), with Douglas Fairbanks.—Film was in bad shape, or it would have been a pretty fair Western, but we sure had a crowd, to what we have been having. It is a reissue of "A Good Bad Man" and Fairbanks should have stuck

DRAMA. Three typical scenes from the Vitagraph picture, "My Man," featuring Patsy Ruth Miller and Dustin Farnum.

to the Western stuff, especially for the small theatres. Bessie Love was the leading lady. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Serials

Beasts of Paradise (Universal), with William Duncan.—On the fifth episode here and not doing business. Title misleading, for it's not an animal or jungle serial at all, but is a very interesting crook plot story that will register with an adult following if you can sell 'em a serial. The kids pan it here and have dropped out since the third chapter. Fifteen episodes. —E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Ruth of the Range (Pathe), with Ruth Roland.—Can't give this one much. So silly even the kids laugh at it. Ruth is last joining the ranks of the "has beens." —E. N. Collins, Star theatre, Humble, Tex. —Small town patronage.

The Steel Trail (Universal), with William Duncan.—Placed this serial on weak night. Opened at 2½ times normal business. Held its own four episodes against heavy odds of weather and local conditions. Played fifth episode on warm and clear night to increased attendance. So, unlike other serials I have run, the attendance is growing. It is making money. —George Baskeruill, Princess theatre, Okolona, Miss.—Small town patronage.

Haunted Valley (Pathe), with Ruth Roland.—I have run thirteen episodes and wish it was in thirteen more. It's great for the ladies, men and children. **I have two that drive twenty-four miles to see it and haven't missed a number.** How's that, and from a larger town, too? Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Short Subjects

Aesop's Fables (Pathe).—The best cartoon comedies on the market. Our patrons get more laughs out of these ¾ reels than the majority of two-reel comedies.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—General patronage.

Baby Peggy Comedies (Universal).—Not liked as well as Hamilton, Our Gang, Rogers or Pollard.—Chas. Hyde, Grand theatre, Pierre, S. D.—General patronage.

Felix the Cat Cartoons (Sullivan).—One of the finest single reel comedy productions on the market. They are a scream and will improve any program to a surprising extent. You can buy them right and should try them out. Have used a number of them here and will certainly continue as long as they hold up. Anybody that fails to smile out loud when seeing that cat should be shot.—E. L. Wharton, Orpheum theatre, Glasgow, Mont. —General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—No. 11. Good one. Never had a poor one. Somewhat different than the rest. The old man in this one is good. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Fighting Blood (F. B. O.), with George O'Hara.—This is a dandy series. We think far ahead of "Leather Pushers."—E. N. Collins, Star theatre, Humble, Tex.—Small town patronage.

Fox Two-Reel Comedies.—Fox new 1924 comedies, some I have used: "Up in the Air," "Full Speed Ahead," "Rain Storm," "Monkey Farm," "Dance or Die," "Wet and Weary," "Roaring Lion," "Monkey Mix Up," "Slow and Sure," "Pin Head," "Somebody Lied," "Rough Sailing"; these comedies are in a class by themselves. They run on a new angle and have got everything on the market in comedy line beat. Two reels.—C. B. Marks, Rex theatre, Albion, Nebr.—General patronage.

The Leather Pushers (Universal), with Reginald Denny.—They always please. Ladies begin to like them and when they like something the battle is won. Two reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Lloyd One-Reel Comedies (Pathe).—Placed these comedies on Friday, probably our best night, to compare them with competing makes. Kids started knocking them after first time and kept it up until I took them off after playing out series.—George Baskeruill, Princess theatre, Okolona, Miss. —Small town patronage.

Pathe Short Stuff.—If one could get what they advertise from this company it would help. They advertise one comedy and when film comes in, something else is in the can with the advertising.—J. P. Jones, Yale theatre, Groesbeck, Tex.—General patronage.

Screen Snapshots (Pathe).—Interesting, but my folks like a comedy much better. These snapshots go fine with the movie fan who knows a good deal about the stars and is interested in them. One reel.—John M. Williams, Park theatre, Glen Rose, Tex.—General patronage.

Stan Laurel Comedies (Pathe).—The first two-reeler of this freak was rather silly to my notion. Had a few walk-outs towards the last; evidently got on their nerves. Good attendance. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small farm town patronage.

The Agent (Vitagraph), with Larry Semon.—Good but not up to Semon standard, but better than most two-reelers of today. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

Babies Welcome (Educational).—Poor comedy. Two reels.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

The Barnyard (Vitagraph), with Larry Semon.—Semon is the cleverest knockabout comedian I have used. This comedy is good, extra good. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn. —Small town patronage.

Before the Public (Pathe), with Snub Pollard.—Here is a star that always pleases, if there can be such a thing done Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Be My Guest (Universal).—Fair comedy. Just got by; that's all. One reel.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Between Showers (Educational) a Christie Comedy, with Virginia Vance.—One of the few one-reelers that is really funny. A few new gags in this one. One reel.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

The Busybody (Hod), with Charles Murray.—Good comedy. Lots of Charlie Murray stunts, which seemed to keep our audience laughing. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

California or Bust (Pathe), with Snub Pollard.—A good two-reel comedy. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

Circus Days (Pathe), an Aesop Fable.—Say, but this Paul Terry has them all beat. He sure deserves the credit on cartoon work. If you are not using them you are cheating your patrons. Two-thirds reel.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

A Cold Reception (Federated), with Monty Banks.—And it sure was a "cold reception." I can laugh at almost nothing, and after seeing this one twice I couldn't find anything to even giggle at. Monty tried hard to be funny, but made a failure at every turn. Two reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Columbus (Pathe).—Book it and all the rest of the series. Advertise them and get your schools interested and I believe you will find you have a good thing. They will increase the prestige of your house and get people in who seldom take in a picture show. And the rental is reasonable, too. Four reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Columbus (Pathe).—We ran a special matinee on this from 2 to 5:30 o'clock Advertised it as not entertainment, but United States history under supervision of Yale University, and as a historical document it was a rare gem. School co-operated 100 per cent and picture went over O. K. Something like twenty people came who were not directly interested in school work. So far as I can ascertain, everyone liked it with a very few exceptions. Personally I do not think anyone will make a mistake in runing this series. Run these as History and not 100 per cent entertainment at a special matinee and you will satisfy the entire community. This episode went so good that we are expecting to do twice the business on the next one. We charged a general admission of ten cents. Four reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Danger (Educational), with Lige Conley.—Big bunch of laughs and thrills in this one. It's good. Two reels.—John M. Williams, Park theatre, Glen Rose, Tex.—General patronage.

Derby Day (Pathe), with Our Gang.—A real comedy with something to laugh at. Two reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Do Your Stuff (Pathe), with Paul Parrot.—A very clever comedy and, from the fuss, sure must have pleased. All this star's pictures are good. One reel.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Easy Street, The Vagabond (Essany), with Charles Chaplin.—Reissues. If you have been off Chaplin for a while, get these. A new generation of kids and their elders eat them up. They are the pictures that made Chaplin popular with the masses and just as good now as when first released. In fact, better than some of his new First Nationals. Was surprised at the interest they created and the business they brought. Standard Film Service has them in Ohio.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

False Play (Universal).—Splendid broncho riding in this two-reel Western. Went fine with a comedy-drama feature.—Gem theatre, Waterville, Minn.—General patronage.

Flip Flops (Pathe).—The best Pathe Sennett we have had. It had the house in an uproar. Film in good shape. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Flying Finance (Educational), with Neely Edwards.—Good comedy. Cyclone scenes produce some very laughable predicaments. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

Friend Husband (Para).—An old Sennett comedy reissued that made 'em roar from start to finish. If some of the new ones were more like this one they'd get us more money. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

Gas and Air (Pathe).—The Pathe one-reel comedies are going over O. K. in Dundee and I think they are the best one-reelers on the market today.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

Green as Grass (Educational).—Nothing to laugh at. Two reels.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

Hansel and Gretel (Universal), with Baby Peggy.—Baby Peggy went over good in this one. A very good comedy that will please both old and young. Two reels. —Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

His Electric House (First National), with Buster Keaton.—A dandy comedy, but got a poor print and that spoils the whole works. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

His New Papa (Educational).—Not much to this one-reel comedy. Just will pass and that is all.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Hustlin' Hank (Pathe), with Will Rogers.—Got to hand it to Pathe for consistently good comedy. Rogers is a scream in this and steals the whole show. **Play this with the poorest picture on your list and get away with it.** All the new Pathe comedies are headliners and won't break you. Two reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Just Neighbors (Pathe), with Harold Lloyd.—This is a good single reel comedy and seemed to please mighty well.—John

EVERY PICTURE

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Title .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

M. Williams, Park theatre, Glen Rose, Tex. —Small town patronage.

Keep Going (Universal), with Jack Earle. —This giant sure has some good stunts in his comedies. All we have had so far have pleased. "Be My Wife" with Harold Lloyd one-reel, old but very good. He always pleases. Two reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

King Winter (Educational), a Lyman Howe Hodge Podge.—Excellent photography of beautiful ice and snow scenes at Niagara Falls. Latter part is a cartoon burlesque on automobile making and is very funny. As a whole, good stuff, and Educational sent a nice print. One reel.—John M. Williams, Park theatre, Glen Rose, Tex. Small town patronage.

The Kick in High Life (First National). —Good one. Two reels.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

King's Creek Law (Pathe), with Leo Maloney.—A good Western that drew well in spite of bad weather. Good cast supporting Maloney. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Liquid Lava (Educational), a Lyman Howe Hodge-Podge.—Good. Have yet to get a poor Hodge-Podge. My patrons all like them. One reel.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—General patronage.

Lightning Love (Vitagraph), with Larry Semon.—Any time we use a Semon comedy we do not have to worry if they left the comedy out of the picture. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Lighting Love (Vitagraph), with Larry Semon.—A whirlwind of joy. It is with regret that we will soon be unable to get any more two-reel Semon comedies.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

The Limit (Educational).—Can't say so much for this as a comedy, although I got a good print and that helps a lot. Educational at Dallas sends out good prints. One reel.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Lodge Night (Pathe), with Our Gang.—A parody on the Ku Klux Klan which is funny if the K. K. K. does not object. Two reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Lodge Night (Pathe), with Our Gang.—A good comedy that went over good. All Our Gang go over good here. Print in good shape. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

A Man of Position (F. B. O.), with Sid Smith.—As good a two-reel comedy as can be bought. Not the slapstick kind, but it will sure produce the laughs. Our second Sid Smith and each one gets better. Print new. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Monkey Farm (Fox).—A very clever comedy with three monkeys as stars. Run this on a Saturday and Sunday for your children trade. The grownups will enjoy it also. Two reels.—Chas. H. Ryan, Milford theatre, Chicago, Ill.—General patronage.

Mother's Joy (Pathe), with Stan Laurel. —Rotten. All Laurel's are very mediocre. Spoiled a good Gibson show. Almost as bad as Paul Parrot in "For Art's Sake" from same producers. Two reels.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—General patronage.

Mysteries of the Sea (Pathe), an Aesop Fables.—One of the best comedies on the market today, to my notion. Pleases both old and young and are entirely different from anything else. One reel.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Oh, Min (Universal), with Joe Murphy and Fay Tincher.—We have run all of the Gump comedies and find them very popular with our patrons. Nice clean spicy comedy. Two reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

Oh, Promise Me (Educational), a Christie comedy, with Neal Burns.—This is a good plot comedy with good photography, but not enough slapstick for our bunch. Two reels.—John M. Williams, Park theatre, Glen Rose, Tex.—General patronage.

Only a Husband (Federated).—Just a fair comedy.—Two reels.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

The Outlaw and the Lady (Universal), with Pete Morrison.—Very good. Did not see it myself, but had favorable reports from some patrons. I find most all Universal Westerns very good, and you can buy them right. Two reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Own a Lot (Universal), with Harry Sweet.—Not a very good comedy. First time I have had Sweet in six months and was in hopes Universal had laid him off for good. Two reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Post No Bills (Pathe).—A good comedy that kept them laughing all the way. A lot of new stunts in this one. Ran it with "Ninety and Nine" to the best week day crowd I have had in six months. One reel.—Gus Cook, Crystal theatre, Dundee, Ill.—General patronage.

Pay Day (First National), with Charles Chaplin.—This was better than "The Idle Class," but they don't care for Chaplin like they used to. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Peaceful Peters (Educational).—Anything but comedy. Not a laugh in it. Two reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Rapid Fire (Educational), with Lige Conley.—This is the kind of comedy that makes them laugh here. Lots of action and slapstick. Two reels.—John M. Williams, Park theatre, Glen Rose, Tex.—General patronage.

The Reporter (Fox), with Lupino Lane.—Our first Lane and he pleased all who saw it. If the rest are as good we will be satisfied. Two reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

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THEATRES WANTED

WANTED: Theatre in seven-day town of Wisconsin or nearby state. Will buy or lease. Theatre must stand strict investigation. Give complete details in first letter. D. A. Hyland, Hillsboro, Wis.

WANTED: To lease a motion picture theatre with the privilege of buying. Any good proposition considered, regardless of location. Address Box S, c o Exhibitors Herald.

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FOR SALE: Theatre in town 15,000. New equipment; 500 seats, organ, complete stage, Sunday shows. Act quick. This will not last long. Write P. W. Karr, Grand Island, Nebr.

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Organist, employed, desires change. Ten years' experience. Exceptional education; salary, organ must be worthy competent man. State salary, organ particulars first letter. Address Organist, Exhibitors Herald.

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FOR SALE: Simplex, Motiograph and Powers rebuilt machines. Ticket choppers. Generator set practically new. Chairs, etc. Write us your needs. Atlas Moving Picture Co., 534 S. Dearborn St., Chicago.

SALESMAN WANTED

WANTED: Salesman with automobile. Good opportunity if experienced in selling theatre supplies. Illinois and Indiana territory. Give particulars. Box A, Exhibitors Herald.

EQUIPMENT WANTED

WANTED: 500 chairs, screen, dimmers, Mazda outfit, transverter, cooling system. Condition must be good. Idle Hour Theatre, St. Charles, Ill.

One of the dramatic scenes from "Grit" the W. W. Hodkinson production starring Glenn Hunter and Clara Bow. This picture broke all house records at the Rose theatre, Chicago, during its recent run.

Rolling Home (Federated), with Joe Rock.—A good comedy with several new and unusual stunts. Two reels.—Gus Cook, Crystal theatre, Dundee, Ill. Family patronage.

Second Childhood (Educational).—A rather silly attempt at comedy. Just a filler, that's all. Educational comedies this year are way off on quality, for so far we have been getting one good one to about five that fail to register. Two reels. —E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Snooky's Treasure Island (Educational). —To my notion, this is a rattling good comedy. Plenty of excitement, comedy and unusual stunts. Two reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Family patronage.

Southbound Limited (Federated), with Monty Banks.—Good comedy. Better than the average. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Stepping Out (Pathe), with the Dippy Doo Dads.—A good novelty, but failed to create any comment. One reel.—T. W. Cannon, Majestic theatre, Greenfield, Tenn. —Small town patronage.

Sunday Calm (Pathe), with Our Gang.—The only trouble with these Our Gang comedies is that they just make the patrons sick from laughing too much. Comedy is right. Two reels.—J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and rural patronage.

The Tailor (Fox), with Al St John.—A real grouch buster comedy that keeps them on the grin from start to finish. Two reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

That Son of a Sheik (Educational), a Christie comedy, with Neal Burns.—Absolutely no good. About as funny as a funeral. Two reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

This Way Out (Educational).—Good comedy. The kind our patrons like. One that drives away the blues. Two reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Three Cheers (Educational).—This is one of the new Juvenile comedies Educational is releasing and is very good. No story, but the action is good. Pleased the kids and several grownups told us they enjoyed it. Makes a change that is very welcome. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Two Tough Tenderfeet (Para). If you've never used these old Sennett comedies, they are a good buy today for small towns. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town and rural patronage.

Two Wagons—Both Covered (Pathe), with Will Rogers.—Good. They sure have a good one, taken from the "Covered Wagon." Good crowd. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small farm town patronage.

Under Two Jags (Pathe), with Stan Laurel.—The print was in bad shape and the comedy was bum and I didn't run it the second night at all. It seems that I can't get a good print from Pathe at Dallas. One reel.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

Under Two Jags (Pathe), with Stan Laurel.—Good comedy. As good a single reel comedy as we ever had. This fellow certainly puts them over. One reel.—Geo. J. Kress, Hudson theatre, Rochester, N. Y. Neighborhood patronage.

Where Is My Wandering Boy This Evening? (Pathe), with Ben Turpin.—Good comedy. Pleased all who saw it. It's something different and will please kids from six to thirty. Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Where There's a Will (Fox)).—One good comedy from Fox. There is always a laugh in a Fox comedy.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Why Dogs Leave Home (Universal), with Brownie.—Very good. Pleased the kids and a few grown ups. Two reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Wild and Western (Pathe) Sportlight.—Say boy, if the rest of the "Sportlights" prove to be as good as the first one they sure will be money makers for me. This subject drew more patrons than the feature did. One reel.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Wise Cracker (Fox), with Si Jenks. —This series of Sunshine Comedies, 1922-23, much better than the former ones. Contain a large variety of stars and characters. Prints good. Two reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

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EXHIBITORS HERALD

407 South Dearborn Street
Chicago, Ill.

THEATRE CONSTRUCTION AND EQUIPMENT

Taylor T. Fogel of Automatic Devices Co. Called by Death

Taylor T. Fogel, secretary and plant manager of the Automatic Devices Company, Allentown, Pa., died on Saturday, Feb. 2.

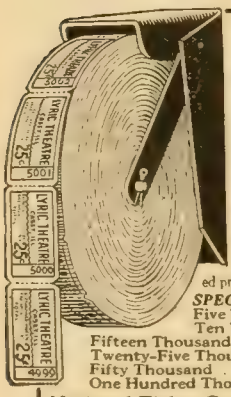
Mr. Fogel was responsible for the invention of the A. D. C. Automatic Curtain Control and originated and carried out the development and methods of manufacture which have contributed so largely to the success of this equipment. Prior to the formation of the Automatic Devices Co., he was associated for some years with various Bell Telephone Companies during which time he invented and patented many of the ingenious devices which have made modern telephony possible. Later, he occupied an executive position with the Pennsylvania Power and Light Co., one of the largest electric public utilities in the East and many of the methods of operation in wide use along similar lines throughout the country were developed by him.

Production of A. D. C. Curtain Control Equipment, now at the highest point in the history of the Automatic Devices Company, will be continued under the same successful manufacturing and sales policies followed in the past.

Eufaula, Ala. Will Have New Theatre

M. G. Lee of Lee's Eufaula theatre, Eufaula, Ala., reports that the new theatre which he is erecting in that city is nearing a stage of completion. Mr. Lee has been the promoter of the project which will have a seating capacity of 600 on the main floor and 300 in the balcony.

The structure will also have four offices overhead and a milinery store and soda fountain on the ground floor. The front will be of tapestry brick. The opening will be about May 1.



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-Five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. *Shamokin, Pa.*

Minneapolis Auditorium to Be Converted Into Playhouse

Plans for rebuilding the Auditorium and converting it into a motion picture theatre and office building were announced here this week by a motion picture syndicate headed by Joseph Friedman, St. Paul, and Charles P. Meyers and J. B. Clinton of Duluth.

A new motion picture theatre seating approximately 3,000 persons and costing $350,000 will result from the business venture of the motion picture syndicate and will mark the first real opposition for Finkelstein and Ruben theatres in Minneapolis.

* * *

Work on the new theatre will start at once. The contract calls for completion of the new house by September 1.

The reconstruction plans call for rebuilding the Auditorium from lobby to stage, replacing the present two balconies with one balcony that will extend from the rear two-thirds of the distance to the stage. This arrangement will increase the seating capacity to 3,000.

Two ball rooms are to be built in the forepart of the building on the second and third floors. The fourth floor will contain a private projection room.

The remodeling operations will start in April as then the lease of the Minneapolis Symphony Orchestra expires. The Auditorium holding company, the motion picture syndicate and the orchestra association are negotiating for a part time lease on the building for the symphony orchestra next fall.

* * *

The new lease holders of the Auditorium property operate 15 motion picture theatres in Minnesota cities, most of them on the Iron Range in Northern Minnesota. It is planned to use the building for motion pictures and vaudeville with the added feature of dancing to be included in one admission. A special orchestra will provide the music for the dancing on the second floor ball room and amplifiers will carry the music to the third floor ball room.

Mr. Friedman and Messrs. Clinton and Myers are well known Northwest exhibitors. Mr. Friedman has won much recognition as an exhibitor for his successful management of the Tower theatre at St. Paul. At one time he ran pictures in the Auditorium with the F. & R. interests as opposition. He was forced to leave the Auditorium because of a contract held by the Minneapolis Symphony orchestra.

* * *

Persons prominent in the industry here predict success for the new venture. They point out that the Auditorium is well located and that the entertainment programs planned will be an innovation here.

Theatre Seating 2,300 Being Constructed for Luzerne Theatre Co.

A new theatre, the American, is being erected at the corner of North Main and Thomas street, Pittston, Pa., by Luzerne Theatre Company. This new theatre will be one of the largest and best equipped in this section of the state. It has a frontage on North Main street of 115 feet and a depth of 144 feet along Thomas street. It has a seating capacity of 2,300. The stage is large enough and amply equipped to provide accommodation for the large road shows and vaudeville acts. While there is space for 2,300 seats it is planned not to cramp the seating, but to give ample space for the greatest comfort of patrons. The lighting system will be one of reflector type and will give handsome effects. The decorations and draperies will be planned by experts in these lines. One of the important features of the theatre equipment will be a fine pipe organ.

There will be four storerooms on the ground floor at the front of the theatre auditorium, with a broad entrance in the center. There will also be eight storerooms on the second floor front. Three smaller storerooms will be provided along the Thomas street wall of the theater. These will be convenient for taxi stations and offices.

The theatre building is of brick, steel and concrete construction and the theatre part is fireproof. As an additional precaution against fire, an automatic sprinkling system will be installed.

Strand at Troy, N. Y. Will Undergo Repairs

According to reports, the Strand theatre in Troy, N. Y., which was badly damaged by a fire two weeks ago, will be repaired and again in operation. The theatre ranked as the oldest in the city, having been opened seventeen years ago under the name of The Novelty, charging a five cent admission. The house has been operated continuously ever since by Harry Hall, more recently changing to a double feature house with a fifteen cent admission prevailing.

According to "Al" Bothner, manager of the house, the fire did about $25,000 damage, including a $7,000 organ. The entire upper portions of the building were burned away, the damage being augmented by water and zero weather. The house is located in the business center of the city.

MIDDLE WEST EVENTS

WESTERN MISSOURI M. P. T. O. PLANS NEW ORGANIZATION

Selects Fifty Men to Campaign Against Adverse Legislation

(Special to Exhibitors Herald)

KANSAS CITY, MO., Feb. 12—At a meeting Tuesday of a committee of the M. P. T. O. Western Missouri, at the headquarters of the Kansas City Division of the M. P. T. O. A., plans for refinancing and reorganizing the Western Missouri organization were completed. The meeting was for the purpose of completing plans outlined at the convention of the Missouri body in Kansas City last week.

Fifty exhibitors will be selected in the western half of the state. A personal letter—not a form letter—will be written to each of them, explaining the status of the exhibitor as compared to proposed adverse legislation, existing adverse laws and music tax encroachments. Only the most progressive exhibitors will be chosen to launch the reorganization plan. Following preliminary details a meeting was held in Kansas City at which time a business manager was selected and sent into the territory to complete details of organization. Membership fees and the proposed merger between the Western Missouri body and the Kansas City association were determined at the meeting in Kansas City. The committee in charge is composed of A. H. Eisner, Kansas City; Charles Sears, Nevada; A. F. Baker, Kansas City, and Jay Means, Kansas City.

* * *

The *Kansas City Star* has the following to say on the Mellon tax plan in an editorial:

"In spite of the assaults made on it the Mellon tax plan holds up as the soundest yet proposed. The only sound one, in fact. . . . In their policy on high surtaxes and the excess profit tax, the radicals especially contradict the platform into which they were carried into office. Most of them appealed to the farm and labor vote, pledging themselves to aid these classes, who are not directly benefited by reduction in these taxes, but are mighty affected by a high surtax, which adds to the cost of living."

* * *

Homer Gill, former Goldwyn exploiter in the Kansas City territory, was almost eligible for the "lost" column, apparently having dropped out of existence, when he bobbed up as manager of the Princess theatre at Sioux City, Ia. John J. Freidl, former Paramount exploiter, followed in Mr. Gill's footsteps, now being an exhibitor of Dallas, Tex.

* * *

Robert Carnie, who has been covering the territory for Metro, has resigned to accept a position as Associated Exhibitors' representative in Kansas.

Greenblatt Is Ill From Auto Fumes In Closed Garage

(Special to Exhibitors Herald)

ST. LOUIS, MO., Feb. 12.—Robert Greenblatt, Omaha branch manager for the Associated Exhibitors, was overcome by monoxide gas in his garage recently when he had the doors shut and started the motor to warm it up. He staggered to the door and fell unconscious and was taken to a hospital but soon removed to his home. After a few days at home recuperating he was able to attend to his duties again.

* * *

Spyros Skouras and Ralph Nichols, production director for the Skouras Brothers Enterprises have gone to New York. When they come back they are expected to bring a number of surprises for Grand Central patrons in the way of unique stage presentations, prologues, etc. Skouras is never satisfied unless he is giving the last word in entertainment to his patrons.

Mayor Signs for Stock; Needn't Pay, Says Jury

(Special to Exhibitors Herald)

ST. LOUIS, MO., Feb. 12.—A jury in Justice of the Peace Martin's court decided that when Mayor Henry W. Kiel put his signature on the dotted line for $500.00 worth of stock in the recent William Christy Cabanne Production venture, he had no thought in mind other than giving the firm some much needed moral support. He admitted that the signature was his and also that he had put the figures calling for $500.00 worth of stock after his name, but claimed that he had been told it was only as an endorsement that he was signing.

Under cross-examination his voice was raised somewhat and he denounced the concern in no uncertain terms, exclaiming that he wanted the world to know that it was all a skin game. He was not pressed to explain why he had given his moral support to a concern which he felt was not all that it claimed to be.

Aaron Jones Back

Aaron J. Jones, of the firm of Jones, Linick & Schaefer, returned from Florida and New Orleans, to attend the opening of "The Ten Commandments" last Monday night. He will leave with Adolph Linick next week for Los Angeles, where the latter has purchased the beautiful Anna Q. Nilsson estate. Peter J. Schaefer, the other member of the firm is in Miama, Fla.

INDIANA M. P. T. O. TAKES STAND FOR HIGH MORAL IDEALS

Pass Resolution Favoring High Private and Public Morals

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Feb. 12.—Deploring the "actions of all screen artists who besmirch the fair name of the industry," district representatives of the Motion Picture Theatre Owners of Indiana, who compose the board of directors of the organization, have adopted a resolution pledging themselves to stand for highest ideals of private and public morals. The resolution followed lengthy discussion of the reported connection of Mabel Normand and Edna Purviance with the recent shooting of Courtland Dines in Los Angeles.

* * *

This afternoon's performance at the Circle theatre will be especially for school children, it has been announced by the Indianapolis Indorsers of Photoplays.

Mrs. David Ross will be hostess for a party of youngsters as will also Mrs. Theodore Wagner, Mrs. M. E. Robbins, Mrs. W. A. Hacker, Mrs. J. F. Ake, Mrs. Walter H. Geisel, Mrs. Myron Rinker, Mrs. Robert Kendall, Mrs. Oscar C. Jones and Mrs. Gilbert George. Mrs. Wolf Sussman will have a group of children from the orphans' home. The honor roll students of Shortridge high school will attend in a body. The hostesses for the afternoon will be Mrs. Chic Jackson, Mrs. Fred L. Pettijohn and Mrs. J. Vestal.

* * *

The free films for children which will be shown this morning and afternoon at the public library are: "Tropical Nights," "Discontent," "The Company Came." "The Juggernauts of the Jungle," and "By Lantern Light." The Lackawanna group of the Camp Fire Girls will be the ushers.

* * *

After the American Legion, the Disabled American Veterans and the Veterans of Foreign Wars had protested against the showing of the film, "The Fifth Year in Russia," sponsored by the Friends of Soviet Russia, the arrangements for showing the film Saturday night at the Athaeneum were canceled Friday, the manager of the Athaeneum said.

Legion officials said that the purpose of the picture was to disseminate soviet propaganda and that the proceeds were to be used for this purpose instead of relief of the Russian orphans and children, as had been represented.

* * *

The Strand theatre, Evansville, controlled by the Consolidated Realty and Theatres Company, which was closed in November by order of officers of the company, when the company went into the hands of a receiver, will be reopened next week, according to an announcement made by Frank Holland, manager of the Victory theatre, which is also operated by the Consolidated Company.

CHICAGO PERSONALITIES

By J. R. M.

E. O. BROOKS, general manager of serial department, Pathe, was in town last week. He left on Friday for Milwaukee.

* * *

MILLS GIBBONS, in charge of short subjects, Pathe, was a Chicago visitor last Monday and Tuesday.

* * *

The HAROLD LLOYD party, consisting of Mr. and Mrs. Lloyd, Gaylord Lloyd, Joe Reddy, publicity man, Frederic Sullivan, director, and Carter DeHaven stopped off between trains last Wednesday, en route to Los Angeles. Mr. Lloyd announced he had taken in eighteen shows in New York in twelve days which is almost a record.

* * *

AL SOBLER is all puffed up. His song "Secrets" dedicated to Norma Talmadge has been published and will be played in all the theatres wherever the First National picture is shown. Al wrote the lyrics and Egbert Van Alystyne composed the music.

* * *

SID MEYER, manager of Fox exchange, braved the snow drifts fifteen feet high and went to Milwaukee last week.

* * *

Many exhibitors and exchange men attended the funeral services over the body of EMIL ASCHER, February 8. Mr. Ascher died Feb. 6 at his residence, East End Park Hotel and was one of the best known theatre men in the city, having organized the Ascher chain. He was the father of Nathan, Maurice, Max and Harry Ascher, and Mrs. Selma Wurtzburg, Mrs. Pauline Ellenstein, Mrs. Lillian Horn and Mrs. Carrie Herkheimer. He was buried in Rosehill cemetery.

* * *

DIRK KEMP, owner and manager of the Owl and Atlas theatres, was operated on last Wednesday at Columbus Memorial Hospital, for stomach trouble. He is reported as getting along nicely.

* * *

JAMES COSTON, of the Sixty-third street theatres, is back home from the hospital and getting along well, it is reported.

* * *

J. TRULICH of the Bonita theatre, returned last Sunday from Hot Springs, Ark., where he spent a three weeks' vacation.

* * *

A. J. INKS, of the Lyric theatre, Ligonier, Ind., one of the old-timers in the business, paid the Fox exchange a visit last week.

* * *

ED. SZAMECKI, of the White Eagle theatre, South Bend, Ind., was a film row visitor.

* * *

First National is looking around it is said for a legitimate house for an extended run of "Secrets" the new Norma Talmadge production.

* * *

"Strongheart" together with his wife, "Lady Jule" arrived in Chicago on Friday evening and were interviewed by the press, posed for pictures and had a good time before departing on the Century on Sunday for New York. Harry Trimble and J. E. Burch accompanied the famous dog stars. They will appear in the large cities for twelve weeks in connection with showings of "The Love Master" the First National production, after spending a week in New York at the Madison Square dog show. A special screening of "The Love Master" was given Strongheart and Lady Jule on Saturday morning at First National exchange. Many exhibitors were on hand to welcome them to Chicago.

* * *

"STUBBY" KREUGER, and JOHNNY WEISMUELLER, both well known athletes of Chicago, left on Saturday with their manager William Bachrach, for Florida to take part in the production of "Miami" a photoplay being made for Hodkinson by Director Alan Crosland. The star of the picture is Betty Compson, and young Kruger and Weismuller are to do swimming stunts in the picture. Both hold world records and are to leave soon for the Olympic game contest in Europe.

* * *

"Grit" the Hodkinson picture starring Glenn Hunter, broke all records at the Rose theatre recently, and was held over for another week at the neighboring house the Alcazar.

* * *

Here is one lady who thinks Chicago zero weather and snow storms are about perfect. Mrs. Arthur S. Kane, Jr., who is here on a honeymoon with her young husband who is looking after the interests of Charles Ray and "The Courtship of Miles Standish." Mrs. Kane said she preferred Chicago and its winter weather to New York. Now what do you think of that?

* * *

And speaking of CHARLES RAY—he left on Sunday for Cleveland where he will make personal appearances with the film, after which he intends to go to New York and possibly revamp his stage production of "The Girl I Loved."

Exhibitors Association Appoints Publicity Men

Jack Miller, business manager of the Exhibitors Association of Chicago, and his advisory committee has divided the city of Chicago into twenty-one zones with a chairman in each zone to act as publicity men to further the interests of the Association and keep the public posted on matters pertaining to the theatres they attend. The chairman announced by Mr. Miller are as follows: North side: Henry Newell, Howard theatre; Nate Gumbiner, DeLuxe; Louis Zoeller, Commodore; Jack Freeman, Clarmont; Harold Hill, Arrow; H. Heinaman, Crescent; Maurice Choynski, Newberry; Mate Wolf, Vision; Frank Schaeffer, Crystal; West side; George Schaeffer, Crystal; West side; George Hopskinson, Hammon; Saml. Abrams, Gold; A. Saperstein, Palace-Royal; M. Goodman, Marshall-square; South Side; Nate Josephs, Lincoln; Ludwig Seigel, Prairie; James Plodna, Harper; Al Lyons, Peoples; Abe Cohen, Midway; James Coston, Harvard.

These men will have charge of all theatres in their respective zones, and will run trailers announcing the fact that they are members of the Chicago Exhibitors body. This announcement will be printed on all programs as well.

West Coast Notes

By H. E. N.

R. ROBBINS, formerly owner of the Medberry theatre, Detroit, Mich., has purchased the Amusu theatre, at L. A. This house, which has a seating capacity of 800, is being repainted and redecorated. A $10,000 Robert Morton organ is being installed, also latest type Simplex machines.

* * *

SCOTT PALMER, owner of the Savoy theatre, San Diego, was seen in Vitagraph's L. A. office last week, signing a bunch of contracts.

* * *

FINIS FOX left L. A. last week for New York with the master print of "A Woman Who Sinned," featuring MAE BUSCH, IRENE RICH and MORGAN WALLACE and a host of other celebrities.

* * *

THE CENTURY THEATRE, Oakland, under the able management of HERBERT HARRISON, has changed its policy to first run features and royalty shows augmented by Jack Joys' jazz band. The stairs and mezzanine floor have been covered with Best-all leather matting.

* * *

S. J. STEBBINS, general manager of the Fox theatre, Oakland, can be seen each morning along the bridle path of Lake Merritt, on his high stepping single footer. WM. K. MITCHELL, business manager of the Fox has gone into training for the next movie national golf tournament. P. E. Fraser, director of publicity, is trying to solve the mystery of a mah jong set.

* * *

EDWARD A. SMITH has taken over the management of the State Theatre, Oakland. Mr. Smith has been identified with thearte management for a number of years, principally the Kinema theatre in L. A., the Rialto in San Francisco and the New Princess in Honolulu. The policy of the State will remain the same.

* * *

CHESTER BENNETT, the famous producer and director, made a social visit at manager Sid Goldman's F. B. O. office, last week. MIKE ZAR, better known as the shiek of Turk street is now covering the northern territory for F. B. O. 'Tis said that D. S. SMITH and HAL MOORE, F. B. O. contract hustlers, are doing a whale of a business.

* * *

Manager GOLDMAN stated that the exhibitors are very keen about the new Witwer series, "The Telephone Girls."

* * *

MOORE and DEAN have sold their Berkeley theatres, the U. C. and Berkeley, to the T. & D. Jr. circuit.

* * *

The National Theatres Syndicate, L. R. CROOK, President, announce the purchase of the theatres in Perterville and Chico

* * *

W. E. RUBOTTOM, former owner of the Ruby theatre at Lake Chelan, Wash., has sold his Larkin theatre, San Francisco, to P. Kyperois.

* * *

W. S. WHEELER, local manager for Vitagraph, San Francisco, reports an increased demand for Larry Semon Comedies, due to the personal appearance of Larry at the California, last week. Cal Edwards is busy doing the spring planting over at his Foothill Boulevard estate.

* * *

F. W. TALBERT, cashier of the Universal office, San Francisco, has resigned that position to go back to his former road job as Western division auditor for Big U.

There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

EASTMAN POSITIVE FILM

Adds true photographic values to picture interest—carries quality from studio to screen.

Look for "Eastman" and "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

MACK SENNETT COMEDIES

Two Parts

Laughs+Pretty Girls=Audience Satisfaction

If they awarded a gold medal for every good comedy made, it would take the Leviathan to carry Mack Sennett's share.

If Webster was writing his dictionary today he would give as the definition of laughter "a Mack Sennett."

Get acquainted with "The Half-back of Notre Dame", "One Spooky Night" or any of the other new Sennetts.

Laughs and pretty girls jam them from end to end.

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Pathécomedy

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n This Issue: "Better Theatres" for March

EXHIBITORS HERALD

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We don't need to advertise it!

This is just to tell you we've got it

Elinor Glyn's *Production of her famous novel*

THREE WEEKS

with CONRAD NAGEL *and* AILEEN PRINGLE

Directed by ALAN CROSLAND, *Scenario by* ELINOR GLYN

Continuity by CAREY WILSON, JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

Goldwyn-Cosmopolitan

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Clear the track for Univ

FIFTEEN TWO-REEL EPISODES

The FAST EX

STARRING WILLIAM

DUNCAN

WILLIAM DUNCAN

GET aboard "The Fast Express" for the biggest box office run you ever had! Here is the greatest combination of star, author, story and cast ever incorporated in one chapter play—the dawn of a new era of chapter play production. William Duncan, the greatest chapter play star on the screen today, is the featured player! Courtney Ryley Cooper, known to millions for his stirring adventure stories in The Saturday Evening Post and other magazines, is the author! What a combination for box office results! Get your patrons steamed up for 15 smashing, breath-taking episodes! This is the picture that is going to railroad the biggest business you've ever had—right to your box office. Make your reservation—you can book it now!

For Release March 10th

EDITH JOHNSON

EDWARD CECIL

FEBRUARY 10 Carl Laemmle ANNIVERSARY MONTH 1884 1924

'rsal's great feature serial

PRESS

FEATURING ONE OF THE GREATEST CHAPTER PLAY CASTS EVER ASSEMBLED!

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MARION DAVIES
"Queen of the Screen"
Now holds all box-office records.
The star of Cosmopolitan Productions has broken more box-office records during the last two years with "WHEN KNIGHTHOOD WAS IN FLOWER" and "LITTLE OLD NEW YORK" than any other star of motion pictures.
The record books are open for inspection to any exhibitor at the offices of the Goldwyn-Cosmopolitan Distributing Corporation.
YOLANDA
"The Picture of a Century"
Marion Davies' greatest starring production starts its pre-release run at the Cosmopolitan Theatre, New York City, February 19th.
BERNHARD

business is great at Universal!

—*and why not?*

When a company gets the habit of turning out one box office clean-up right after another—when it has the pictures that are daily boosting exhibitor profits and sending records into the discard—we repeat, business certainly should be great! It is!

In the pictures listed below Universal offers exhibitors an unparalleled array of new product—product that is built to form the backbone of your theatre profit. You can't afford to miss a single one of these!

If you haven't got it—get that success habit; play Universal Pictures!

Five reasons why business will continue to be "great". Five powerful audience pictures—play every one for your box office's sake.

SPORTING YOUTH

The great American speed picture starring REGINALD DENNY with Laura LaPlante and directed by Harry Pollard. From Byron Morgan's dazzling story of the younger set with the most thrilling automobile race ever screened. A Universal Jewel.

* * *

FOOLS HIGHWAY

From Owen Kildare's amazing life story, "My Mamie Rose," starring MARY PHILBIN, the beautiful Merry Go Round girl. A vivid, fascinating picturization of New York life. A Universal Jewel directed by Irving Cummings.

* * *

The LAW FORBIDS

Every member of every family will love it. A drama of tremendous appeal with a huge cast including Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, William Welsh, Winifred Bryson and others. A Universal Jewel de Luxe directed by Jesse Robbins.

* * *

The STORM DAUGHTER

A gripping, tempestuous drama of the deep, starring dashing, dynamic PRISCILLA DEAN, with Tom Santschi, Wm. B. Davidson, Cyril Chadwick, Bert Roach and others. A Universal Jewel directed by George Archainbaud.

* * *

EXCITEMENT

Starring beautiful Laura LaPlante in her first big starring vehicle. A riot of comedy and exciting action that will prove the sensation of the year. Directed by Robert F. Hill.

UNIVERSAL PICTURES

PRESENTED BY CARL LAEMMLE

The Cosmopolitan Corporation

Presents

"THE GREAT WHITE WAY"

WITH AN ALL STAR CAST

"UNSEEING EYES"

WITH

LIONEL BARRYMORE

AND

SEENA OWEN

5 on

Cosmopolitan Productions

MARION DAVIES IN "LITTLE OLD NEW YORK"

"UNDER THE RED ROBE" WITH ROBERT B. MANTELL JOHN CHARLES THOMAS AND ALMA RUBENS

"THROUGH THE DARK" WITH COLLEEN MOORE

Broadway *at once!*

Five—count 'em—on Broadway at once.

Show-Business History Made!

THE GREAT WHITE WAY (*Cosmopolitan Theatre*)

LITTLE OLD NEW YORK (*Loew's State*)

THROUGH THE DARK (*Cameo Theatre*)

UNSEEING EYES (*Broadway Theatre*)

UNDER THE RED ROBE (*Capitol Theatre*)

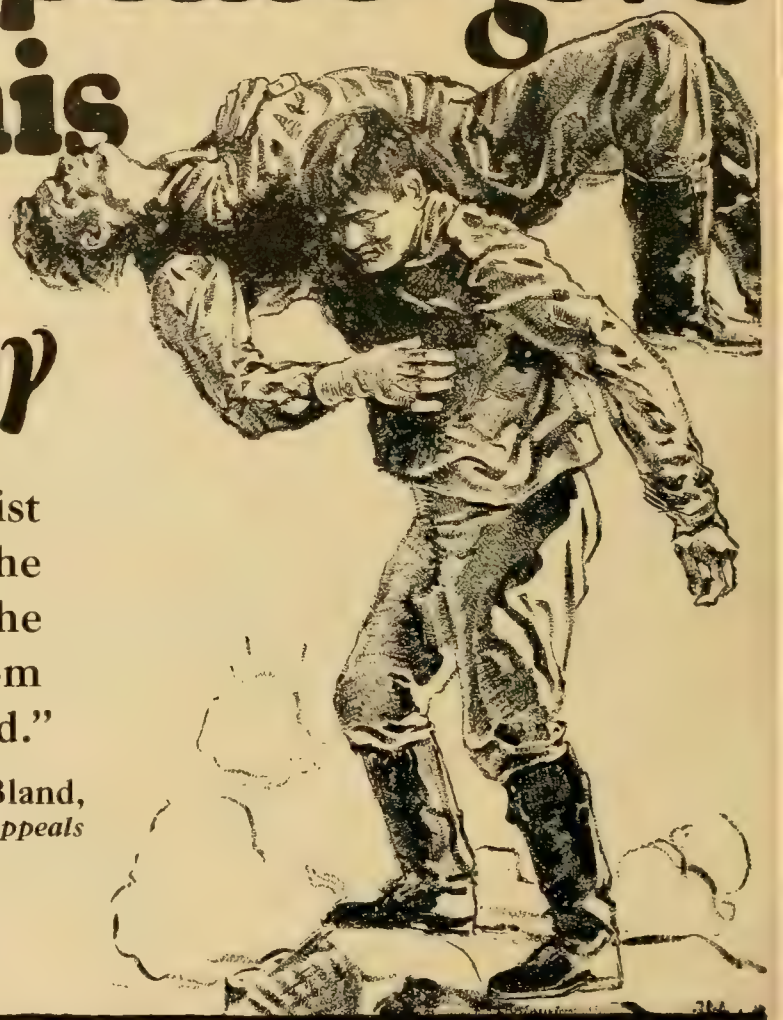
Play Cosmopolitan!

Distributed by

Goldwyn~Cosmopolitan

If they want action and suspense-give them this one

Here's why



"It contains the best fist fight I ever saw. The picture keeps one on the front of his chair from the beginning to the end."

Judge Oscar E. Bland,
U. S. Court of Custom Appeals

Nat Pendleton, Champion Wrestler as Bud Means.

Whitman Bennett *presents*

The HOOSIER SCHOOLMASTER

The Great Mid-Western Classic by Edward Eggleston

featuring

Scenario by HENRY HULL & JANE THOMAS *Directed by*

Eve Stuyvesant Oliver Sellers

Distributed by HODKINSON

First run pictures

Here y'are big boy grab this one and don't hesitate for it means~ M-O-N-E-Y the best comedy bet of the year

Albert L. Grey presents

LLOYD HAMILTON IN HIS DARKER SELF

FROM THE ORIGINAL STORY "MAMMY'S BOY" by Arthur Caesar

HIS FIRST SUPER-FEATURE COMEDY

Distributed by Hodkinson — First run pictures

Clean-ups! Every One of Them!

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star, Kenneth Harlan. A wonderful picture. Pleased one hundred per cent. Pushed this big. Hung out the S. R. O. sign for the first time in some time. Book this production and push it. Used one, slides, newspaper. Had the best attendance. Draw all classes. C. E. Robinson, Town Hall, Carmel, Maine.

MAIN STREET, with Monte Blue.—A good box office picture. It sure surprised us to see people coming for miles to see it. You can't go wrong on "Main Street" as it has good advertising possibilities and will bring the crowds. Nine reels.—Charles Blaine, Morgan Theatre, Henryetta, Okla.—General patronage.

THE BEAUTIFUL AND DAMNED, with Marie Prevost.—This is a picture that will make good with any kind of audience. It went over big. Second night bigger than first. Well made with plenty of action as well as good story. Seven reels. Fine production.—H. J. Ludcke, Ludcke Theatre, St. Peter, Minn.—General patronage.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. A one hundred per cent picture. Will satisfy all classes and ages and send them out smiling and sure to come again. The best picture I have seen Wesley in. Boost it. Used slide, boards, window cards. Had fine attendance.—Guy Sawyer, Town Hall, Chester, Vermont.

BRASS, with Florence Vidor and Monte Blue.—Ran this Christmas week and did biggest business of any Christmas week in ten years. It pleased the patrons and the patrons pleased me.—John F. Rees, Regal Theatre, Wellsville, Mo.—General patronage.

RAGS TO RICHES, with Wesley Barry.—One of the greatest audience pictures ever shown. Get it and advertise it to the skies. The picture is there. Price ten and thirty cents.—Welty & Son, Mid-Way Theatre, Hill City, Kans.

Have You Taken Your Profit From These Pictures?

"Main Street"
From the Novel by Sinclair Lewis
with
Florence Vidor and Monte Blue
Directed by Harry Beaumont

"BRASS"
From the Book by Chas. G. Norris
A typical Warner cast includes Marie Prevost, Monte Blue, Harry Myers, Irene Rich & Frank Keenan
Directed by Sidney A. Franklin

"Heroes of the Street"
STARRING
Wesley Barry
From the Play by Lem Parker
Directed by William Beaudine
A HARRY RAPF PRODUCTION

"Beautiful and Damned"
F. Scott Fitzgerald's novel of Flapper Life with Marie Prevost and Kenneth Harlan
Directed by William A. Seiter

"The Little Church Around the Corner"
Greatest of all romantic melodramas from the Play by Chas. E. Blaney
Story and Scenario by Olga Printzlau
Directed by William A. Seiter

"Rags to Riches"
STARRING
Wesley Barry
A HARRY RAPF PRODUCTION
Directed by Wallace Worsley

WARNER BROS
Classics of the Screen

Metro presents
The MAN LIFE PASSED BY
A Victor Schertzinger Production
Written by VICTOR SCHERTZINGER and WINIFRED DUNN
"Your Strongest Selling Point" -Wid's
Percy Marmont
Jane Novak
Courtesy of Chester Bennett
Eva Novak
Cullen Landis
Hobart Bosworth
A Metro Picture

THE MAN LIF

What's In A Name?
Crowds, Profits, Success!

It's a "name" that brings crowds into your theatre, for every "name" has its own following, and brings the money to your box office. You know that. Then get the meaning of *five star names* in "THE MAN LIFE PASSED BY"—

PERCY MARMONT JANE NOVAK
EVA NOVAK CULLEN LANDIS
HOBART BOSWORTH

—and there's an excellent supporting cast with George Siegmann and Lydia Knott among others.

That means "THE MAN LIFE PASSED BY" will bring into your theatre *five times* as many people as the one-actor or one-actress picture, because you have five times as many followings to draw from!

It's Victor Schertzinger's masterpiece, his own story, and he has put everything into it. You know what he did with "Long Live the King." He has done it again with "THE MAN LIFE PASSED BY."

Metro Picture

History repeats itself in this mode
"THE MAN LIFE PASSED BY

E PASSED BY

Two Words Tell The Critic's Story—A HIT!
"From a straight commercial angle I believe this has good value. It is beautifully cast. Many situations are decidedly effective. There are good comedy and dramatic moments, and impressive sets. There is a slumming party, and a wild society party with the guests doing a burlesque of Roman days."—Wid's Weekly
Wid's is right—"THE MAN LIFE PASSED BY" has good value for every theatre playing to any audience—box office value and audience value. What more could your audiences want than the spectacle of society at its jazziest, the underworld at its worst, and punch-drama at its punchiest? You get them all in "THE MAN LIFE PASSED BY."
rsion of a wild Roman revel — but
ill MAKE history of its own!
A Metro Picture
REG. U.S. PAT. OFF.

It's a Riot!

An Avalanche of Action and An Avalanche of Dollars At Your Box Office

A great riot scene in "THE MAN LIFE PASSED BY" is the raid on "The Spotted Dog," where an under-dog changed his spots!—but boy, if you want to see the real fireworks, watch the crowds scramble for your box office when you play this production. Then you'll know what a riot is!

Schertzinger and Winifred Dunn wrote a great story for the movie public in "THE MAN LIFE PASSED BY"—of a man who had a curse on his lips, revenge in his soul, and love of a woman in his heart! Percy Marmont has the title role of "THE MAN LIFE PASSED BY"—until love found him in the girl portrayed by Jane Novak, the daughter of "Iron Man" Moore (Hobart Bosworth).

IT'S A DRAMATIC THUNDERBOLT!

The MAN LIFE PASSED BY

A VICTOR SCHERTZINGER PRODUCTION

A Metro Picture

REG. U.S. PAT. OFF.

In the Name of Showmanship—

Advertise Your Whole Program

"Loew's State Theatre, Los Angeles, gives the short subject a square deal in the matter of illuminated sign representation," said Exhibitors Herald in a recent issue.

"In the name of showmanship, why not? Why shouldn't the short subject get a square deal? There's no answer. It should. But it doesn't.

"Look at the proposition squarely. Get out of the box office for a moment and walk across the street. Go around the corner to the other man's theatre and see what he has to offer.

"There's a great deal of space devoted to the title of a feature picture. Maybe it's good, and maybe it isn't. If it is, fine; if it isn't, what reason could anyone find for buying a ticket?

"At Loew's State, by contrast, suppose the feature picture doesn't sell itself. Suppose it is not an automatic success. If it's one of those 'just a picture' things, even, there is still a reason to buy a ticket. You are told that there's a comedy, and the lights tell you just about all there is to tell about it. You are told, in short, that while the feature picture is the big item of the program, there is also another item of importance. You are offered, in this case, two chances of being entertained. So far as you are informed, in the other case, you are staking your time and money on one chance."

Give Your Short Subjects a Chance to Work for Your Box-Office

ADVERTISE THEM

This Advertising Will Be Doubly Effective When the Short Subjects Are

Educational Pictures

"THE SPICE OF THE PROGRAM"

Because

Educational Pictures Are NATIONALLY ADVERTISED —the ONLY Nationally Advertised Short Subjects

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
(Jack White Productions)
JUVENILE COMEDIES
TUXEDO COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN"
Series

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
by Robert C. Bruce
KINOGRAMS
The Visual NEWS of all the World
and SPECIALS such as
"PLASTIGRAMS"
The Third-Dimension Movie

It will get the dough!

How's this for a B. O. line-up?

PRODUCED by the man who made "Prodigal Daughters" and "Bluebeard's 8th Wife".

A REAL all-star cast. Read the list of box-office pullers below.

A great box-office story: Thrill-thirsty young wife, absent husband, fascinating "other man".

Luxuriously produced with dazzling gowns, smart settings in Paris, Spain and the Argentine.

Everything for the B. O.! Everything to make "The Next Corner" a big gold-getter!

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT Kate Jordan's

"THE NEXT CORNER"

A

SAM WOOD

PRODUCTION

WITH

CONWAY TEARLE
LON CHANEY
DOROTHY MACKAILL
RICARDO CORTEZ
LOUISE DRESSER

A Paramount Picture

ONE OF 18 NEW

AT YOUR EXCHANGE

PRODUCED BY
FAMOUS PLAYERS-LASKY CORP.

One BIG Paramount After Another

Now it's —

POLA NEGRI

IN

"Shadows of Paris"

A HERBERT BRENON *Production*

SUPPORTED BY

ADOLPHE MENJOU, CHARLES deROCHE
HUNTLY GORDON

"The Polo Negri of 'Passion' returns to the screen in this fast moving, colorful story of the Parisian demimonde and society life in the French capital.

"The star has come into her own! She throws all her fire, temperament and passion into this role!

"Should test the capacity of any house. Grab this one quick!!"
—MOTION PICTURE NEWS.

From "Mon Homme" by Picard and Caro. Adapted by Fred Jackson. Screenplay by Eve Unsell.

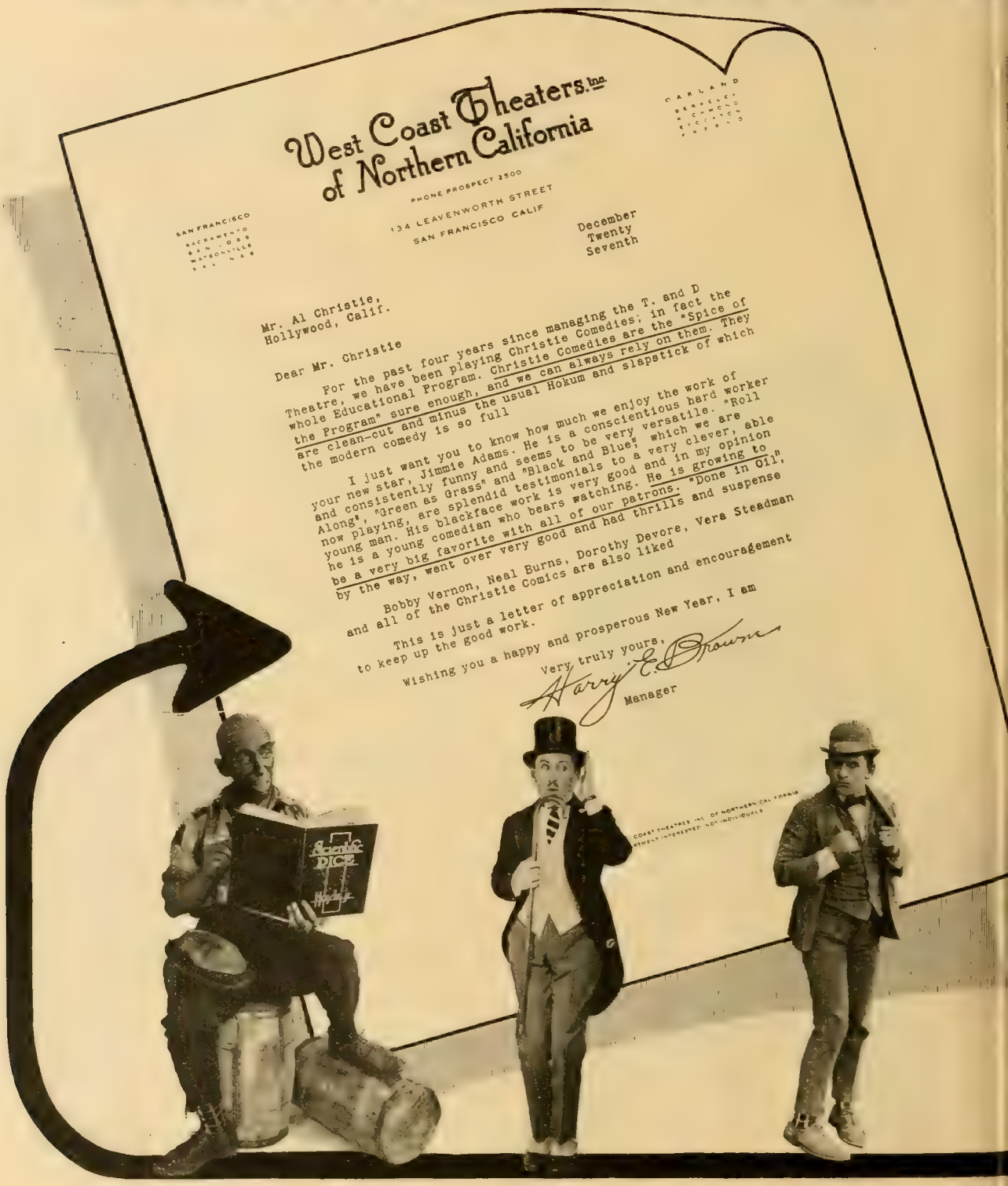
A Paramount Picture

ONE OF 18 NEW AT YOUR EXCHANGE

(PRODUCED BY FAMOUS PLAYERS LASKY CORP.)

GETTING

AL CHRISTIE'S NEWEST STAR



West Coast Theaters, Inc.
of Northern California

PHONE PROSPECT 2500
134 LEAVENWORTH STREET
SAN FRANCISCO CALIF

SAN FRANCISCO
SACRAMENTO
SAN JOSE
WATSONVILLE
SAN MATEO

OAKLAND
BERKELEY
RICHMOND
STOCKTON
VALLEJO

December
Twenty
Seventh

Mr. Al Christie,
Hollywood, Calif.

Dear Mr. Christie

For the past four years since managing the T. and D Theatre, we have been playing Christie Comedies, in fact the whole Educational Program. Christie Comedies are the "Spice of the Program" sure enough, and we can always rely on them. They are clean-cut and minus the usual Hokum and slapstick of which the modern comedy is so full

I just want you to know how much we enjoy the work of your new star, Jimmie Adams. He is a conscientious hard worker and consistently funny and seems to be very versatile. "Roll Along", "Green as Grass" and "Black and Blue", which we are now playing, are splendid testimonials to a very clever, able young man. His blackface work is very good and in my opinion he is a young comedian who bears watching. He is growing to be a very big favorite with all of our patrons. "Done in Oil", by the way, went over very good and had thrills and suspense

Bobby Vernon, Neal Burns, Dorothy Devore, Vera Steadman and all of the Christie Comics are also liked

This is just a letter of appreciation and encouragement to keep up the good work.

Wishing you a happy and prosperous New Year, I am

Very truly yours,
Harry E. Brown
Manager

COAST THEATRES INC. OF NORTHERN CALIFORNIA
WHOLLY INTERESTED NOT INDIVIDUALS

THE LAUGHS

HITS PUBLIC FANCY

JIMMIE ADAMS

Breezing Joyously rough clever and nny situations is e more reason why hristie Comedies e holding their ace with the public consistently good

ENTERTAINMENT OR THE WHOLE FAMILY

—Watch for his latest,

"AGGRAVATING PAPA"

DIRECTED BY HAROLD BEAUDINE

Released through

ducational Film Exchanges, Inc.

There is no law against the use of lead pencils but it would indeed be a foolish business executive who would substitute lead pencils for typewriters in an attempt at more economical operation of his company. And trade paper advertising may be compared with the effectiveness and efficiency of the typewriter in the modern world of business.

In every conspicuous and lasting success* in the motion picture industry trade paper advertising has played an essential part. Any questioning at this time of the indispensability of trade paper advertising is as much out of date as a 1914 news reel.

**It is interesting to note that Associated First National Pictures, Inc., whose progress during the current season has been one of the outstanding developments of the trade, has held faithfully to a policy of adequate and consistent trade paper advertising.*

Now Booking!

Associated Authors
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper
An Elmer Harris Production
Direction by Lloyd Ingraham

"The Best Comedy-Romance of the Month"

"'No More Women!' is the best comedy-romance of the month," says McElliott, in the N. Y. Daily News.

"This picture should furnish satisfactory entertainment for the average patron," is the M. P. World's verdict.

"Has many smiles and chuckles, and should appeal especially to the feminine portion of any audience."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office Located in Every United Artists Exchange

The Critics, the Box-Office, HAROLD

What the Critics Think:

Motion Picture News—

" . . one of the best westerns of the season. Will succeed with any type of audience. The picture holds attention, is admirably staged, contains good atmosphere and flashes first rate action."

Moving Picture World—

"Looks Like Big Box Office Bet. The picture is filled with sure-fire situations. In addition to its other points of appeal, the tremendous popularity of the author's books will exert a strong patronage pulling power."

Exhibitors Trade Review—

"An excellent picture from every point of view. It is a red-blooded story with a strong human interest touch. The theme is unusual and holds the interest every minute. It is a subject that will take well with any audience."

New York American—

"A very entertaining motion picture. Exceptional scenery and splendid entertainment; and is a credit to Sol Lesser."

Los Angeles Examiner—

"Saturday's opening filled the Loew's State lobbies with larger crowds than have been seen there in a year. They were there to see 'When a Man's a Man,' and seemed willing to wait in line."

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER . . . . . PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY . . . . . EDWARD F. CLINE

Millions have read The BOOK —
Millions Will See The PICTURE
LOEW'S STATE THEATRE—NOW

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

and the Public say—
BELL WRIGHT'S
WHEN A MAN'S A MAN"
made into excellent picture!

—and when you consider that there are 50,000,000 enthusiastic followers of Harold Bell Wright's works—that tribute means real box office business wherever it is shown.

It's a great picture for exploitation—
It's a great picture to show—
It's a great picture to make money with

Get it on your schedule for immediate playdate.

This is the way they are flocking to Cameo Theatre, N. Y., to see it. . . .

First National Attraction

a tip! – play this one – right on the nose!

It's there!

RICHARD WALTON TULLY'S

Speedy – powerful – intense presentation of

REX BEACH'S "FLOWING"

directed by Joseph De Grasse featuring MILTON SILLS and ANNA Q. NILSSON

A FIRST NATIONAL PICTURE

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

GOLD!!

The gold rush of '49 was nothing compared to the Oil rush of 1919

One of the First National

20

February to June

1924

—She'll make good on her pledge!

Another Triumph For Colleen Moore

"PAINTED PEOPLE," a First National production, featuring Colleen Moore. Written by Richard Connell. Directed by Clarence Badger. Length: 6,000 feet.

Miss Moore will never, apparently, do the best work of her career. Just at the time when everyone is pretty well convinced that she has set a standard for herself which she will never equal, along she comes in another picture and equals her former efforts in most respects and surpasses them in some. In this feature her work is truly inspirational nearly all the way through. She is supported by one of the best casts obtainable, and her work stands head and shoulders above the rest of them.

The picture is, in every way, very entertaining and well done.—*Says Exhibitors Herald.*

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

FIRST NATIONAL PICTURES

A First National Picture

EXHIBITORS HERALD

"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

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Vol. XVIII March 1, 1924 No. 10

"Mae Tinee's" Strange Newspaper Reviews

Among the freaks and oddities in newspaper reviews of motion pictures the contributions signed "Mae Tinee" in the *Chicago Tribune* occupy a conspicuous position.

Several years' observation of the ebullitions of this charming pen woman leaves one wondering dazedly what the matter is all about. If the writings are intended to be clever, gossipy paragraphs for the idle amusement of juvenile minded persons, then the mystery is not so hopelessly inpenetrable.

But if it is *The Tribune's* intention by means of this department to supply sane, intelligent and appropriate reports on motion picture attractions, then the editors of the newspaper must shut their eyes and leave the reading of it to someone who either does not dare raise his voice in a proper and vehement protest or else shares with the writer her very strange complex on motion pictures.

It would perhaps seem exaggeration if one would say that assuming the exact reverse of what Mae Tinee contends leads to a correct estimation of motion pictures, yet that is the only method which would enable anyone to get anything at all close to reliable guidance out of the department.

* * *

Last Spring Mae Tinee looked upon a motion picture called, "The Covered Wagon"—at least, a sketch which she subsequently wrote, and which appeared in *The Tribune*, carried a rather plain inference that she had seen the picture although, indeed, the text of the supposed review contradicted the theory that the writer was referring to the picture known to the trade and the public under the title, "The Covered Wagon."

Mae Tinee was obviously annoyed and disturbed with this Covered Wagon picture. The epic drama of it left her absolutely cold. No impression was made upon her by the fact that this picture portrayed truly and vividly a vital and interesting chapter in the upbuilding of this nation. All the splendor and picturesqueness of those stalwart pioneers, facing death in their determination to force back America's western frontier, interwoven with an interesting and appealing story, only left her whining that the covers of the wagons had not become sufficiently soiled in their long trip to meet her exacting standards.

Last week Mae Tinee deigned to give a little of her valuable time to a report on "The Ten Commandments." We shall not speculate on what mood she was in when this task fell to her but we have heard stories as to just how she feels when special projection-room showings are not arranged in advance for her. And in this case the managers of the attraction were silly enough to feel that proper appreciation of the production would more likely be had in the suitable environment of the theatre, with adequate musical score and presentation rather than in a tiny projection room where the picture would be hurriedly jumped through a projection machine to the accompaniment only of the grinding of the machine and the smashing about of film cases.

And with her jewel of constancy still shining brightly Mae Tinee found "The Ten Commandments" pretty nearly all wrong. And if the managers of the attraction thought they were going to get her off her accustomed track with all that musical and presentation fuss they were mistaken because in her review she made mention of the annoyance caused her by the musical embellishment, although she did not mention that the orchestra was conducted by Hugo Reisenfeld, a musician of some note and probably without a peer in the blending of pictures and music.

If the editorial page of *The Tribune* thought it worth their while they might have a pleasant little argument with Mae Tinee, on "The Covered Wagon" and probably on "The Ten Commandments." In striking contrast to the Mae Tinee review on the former production the editorial page, some weeks after the Chicago opening of the picture, printed a reference to the picture which was as much at variance with the previously expressed opinion of the critic as are the north and south poles. But it would be asking too much to expect men like Tiffany Blake and Clifford Raymond, two of the ablest newspaper editorial writers, to read the stuff that Mae Tinee writes, so they are probably still oblivious to the contradiction they committed *The Tribune* to on "The Covered Wagon."

For the sake of that newspaper's fidelity to policy it is to be hoped that the managers of "The Ten Commandments" take elaborate precautions to keep these editorial writers out of Wood's theatre.

There are humorous features to Mae Tinee's reviewing of motion pictures but none of these can be seen by distributors in the Central States. Because of *The Tribune's* great circulation and because of the great influence

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by Martin J. Quigley

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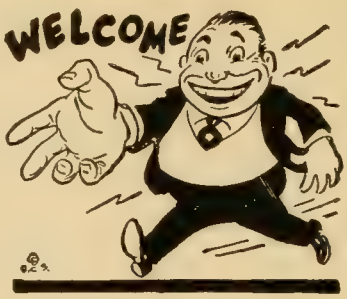


The HERALD extends a welcome hand to the new members of the "Herald Family." All new subscribers are urged to take advantage of HERALD service, which has been developed to a high degree of efficiency.

Pays for It And Finds It Best

"I desire to be enrolled in the 'Herald Only' Club.

"I receive a number of other publications, sent free, but consider the 'HERALD' the only reliable one for the exhibitor.

"C. H. LYMAN,
"Moon theatre,
"Spencer, Neb."

Re-Takes

GREAT dinner they gave Thomas Edison last Friday. Only 2,000 turned out, however. There are more than that number of exhibitors who refer fondly to Thomas A.'s film "The Great Train Robbery" as the "mortgage lifter."

* * *

And Mr. Edison's message ought to be committed to memory by a lot of folks we know. He said: "It's not the quantity of pictures that counts. It's the quality that produces happiness where that is possible."

* * *

And speaking of happiness, Doug. Fairbanks dropped this one in Chicago while motoring from the La Salle station to his hotel last Thursday: "Happiness is something to work for."

* * *

Folks We Like to Meet

Doug. and Mary.

* * *

Lots of Us

Edison says birthdays mean just work for him. We've celebrated a lot of 'em by working, too. Suppose that puts us in Edison's class.

* * *

Everybody's Right

It has been discovered there are thirty-eight ways of playing Mah Jongg, and forty-two ways of spelling it, so all in all it makes quite a complicated game.

* * *

Bootleg Java

Hudson Maxim, the inventor, has discovered that coffee is intoxicating. As soon as the reformers hear of this suppose we'll have to sneak up an alley to get a nip with our morning roll.

* * *

Or a Satchel

Always thought it was awfully hard to get into the inner sanctums of our officials at Washington, but apparently somebody got to them. Perhaps all you have to have is the grip.

* * *

Oldest Press Yarn Scores

No sooner had the Chicago papers given the proper publicity to the fact that Gilda Gray was robbed of $20,000 worth of diamonds than the New York papers came through with a story of a New York actress who lost $40,000 in precious stones.

* * *

Discovered

The M. P. World must have a regular sleuth gathering news in Chicago. Read this: "The management of the Chicago theatre has solved the problem of keeping the waiting patrons in good humor by having a first class pianist on the job at the grand piano on the balcony in the lobby." Inasmuch as Balaban & Katz have had this first class pianist playing for two years for the waiting patrons in the lobby, this won't be any news to them.

* * *

It Fits

Why couldn't those Senators and ex-cabinet officials get together with the "scofflaw" people and all use the same word?—J. R. M.

Finkelstein and Ruben Plan Gala Celebration

(Special from L. S. B.)

MINNEAPOLIS, MINN., Feb. 19.—Finkelstein and Ruben's St. Paul forces will celebrate at a gala get-together night which will be staged at the Empress theatre, St. Paul, Minn. after the regular show on Saturday night, March 1. Committees composed of every F. and R. St. Paul manager are working out the details of an elaborate program, which will be split three ways—an eight act vaudeville bill with every theatre represented in the acts, a real old time feed at one a. m., and a cabaret dance until early Sunday morning.

Admission will be by invitation only. The committees compose the following F. and R. managers:

Charlie Perry, Capitol; Len S. Brown, New Astor; Mike Mayen, Princess; Ray Quale, Strand; Roy Blairm, Shubert; Bert Nix, Empress; Julius Heilbron, Regent; Jim Gilosky, Alhambra; Eric Tollender, Verdi; Art. Gostel, Faust; Jim Dow, Dale; and Herman Fields, Supt.

Lichtmann Disposes of Interest in Preferred

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—Al Lichtman, general manager of exchanges for Universal, made arrangements last week to dispose of his interest in Preferred Pictures Corporation, negotiations for which had been going on for some time. At a conference between Lichtman and P. B. Schulberg, a satisfactory understanding was reached for Lichtman to retire from the company yhich he and Schulberg formed between them.

Lichtman's retirement is a necessary move owing to the absorbing nature of his position with Universal. The retirement, however, was effected with the best of feeling on both sides. The nature of the settlement was not disclosed.

Hill to Replace Root

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 19.—Dwight Hill replaces Jack Root as managing director of the Mission theatre which is now operated by Pacific Southwestern Theatres, a San Diego enterprise.

"Mae Tinee's" Strange Newspaper Reviews

By MARTIN J. QUIGLEY

(Continued from page 23)

of everything that it prints, whether it be good, bad or indifferent —distributors find that an adverse *Tribune* review cost them about twenty-five per cent of the expected revenue out of this territory. Of course, they are entitled to suffer that much or more on bad pictures but it is a tough break when Mae Tinee puts her notorious reverse slant on a good one.

If we were in the confidence of the general public we probably would also hear some violent protests about being enthusiastically directed toward some of the lame ducks that wobble into Chicago, something which is almost a weekly event of *The Tribune's* picture department.

It must be that the right hand powers of *The Tribune* do not let themselves know what this left hand department is doing.

Denies Neutral Agency Plan Would Eliminate Competition

Griffin Declares His Belief That It Would Be Keener With Physical Distribution Through the American Express Company

Distribution through a neutral agency has been a much mooted question and like all such propositions it has many staunch supporters and many who are radically opposed to it.

In the HERALD's survey of the distribution field, completed in a recent issue, the forces on both sides were about evenly divided in sentiment for and against such a plan of physical handling of film. Outstanding, however, was the detailed discussion by C. C. Griffin, New Piedmont theatre, Oakland, Calif.

Believes American Express Is Proper Agency

Mr. Griffin, in explanation of his plan, suggested the American Express Company as the most logical neutral agency for handling the physical distribution of films. This plan, however, did not meet with unanimous approval, the thought being among many exhibitors that neutral distribution would tend to eliminate all competition and thus create an evil within the industry.

In a supplementary statement to the HERALD, Mr. Griffin points out his reasons for contending that the plan as outlined by him would not eliminate the important element of competition. He writes:

Sees Competition Keener

"I note in your editorial issue of February 9, page 33, that exhibitors are evenly divided in their lineup for and against distribution of motion pictures through a neutral agency and that some exhibitors express the feeling that competition would be eliminated; which, if it were true, would be the worst calamity that could befall the industry. I take the view, however, that competition would be keener than ever because every individual picture made would have to stand on its own bottom; therefore, competition would result from each producer setting out to make a picture with that idea in mind and would undoubtedly exercise the greatest care in the production of the picture. Don't forget that the picture is always in competition with all other pictures released and there would still be the same element of competition among the producers in selling their particular product to the exhibitor.

Again, my plan provided for the cutdown of the number of releases; therefore, it follows that only the high grade pictures would be accepted for release through this agency, so, again, we have a further incentive on the part of the producer to produce such a picture.

Loss in Present Plan

"The only effect that I can see in the scheme is that it would eliminate the present method of every exhibitor dickering with the exchanges on the price of a picture. The price having been established beforehand and, if inequitable, subject to adjustment by a local board. The elimination of at least 50 per cent of the overhead now consumed in distribution, the quick and equitable returns to the producer of rentals paid to the exchange for his product. This system would eliminate the production of weak and unsuitable pictures. On the whole, I believe that competition would be greatly encouraged because the lack of suitable release medium has seriously hampered many fine producers, often causing them to sell their product at a loss in order to have it released.

"I cheerfully invite criticism of my plan, because, after all, no plan proposed by any one person can be perfect. The more thought and criticism directed toward such a plan the better for the industry, and it is only with a view to correct the evils in distribution that I attempted to set up such a plan."

Introduces Bill to Change Copyright Law

Representative Walter H. Newton has introduced a bill in Congress which, if passed, will end the row over the broadcasting of music by radio.

The measure is practically the same as that introduced by Representative Lampert on June 21, 1921, and provides for a revision of the present copyright laws, drafted before the advent of radio.

Representative Newton's bill would permit free use of copyright music by motion picture houses, theatres, hotels and broadcasting stations. It is likely the bill will come up for action by the house during the present session.

Davis and Cohen Fall Out But May Patch Things Up

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—Broadway hummed last week with gossip over a break between Harry Davis of Pittsburgh, for several years one of the staunch members of the Cohen group in the M. P. T. O. A., and Sydney S. Cohen.

The disagreement is said to have arisen over the management of the Theatre Owners Distributing Corporation, and there was talk that Davis planned to carry the argument into court by suing Cohen and W. A. True. Davis admitted that a disagreement had occurred but declined to go into particulars.

Mutual friends are said to have attempted to adjust matters, and preliminary overtures toward a settlement are supposed to have been under way, when Davis returned to Pittsburgh after several days in New York.

Schwab Lauds Studio Efficiency Says Fairbanks

New Plan of Distribution is Favored by Producer in Talk With "Herald" Representative

"MOTION picture production cannot be reduced to a rock-bottom efficiency basis." This was one of the outstanding statements made by Douglas Fairbanks to a representative of "Exhibitors Herald" during his and Mary Pickford's stop-over in Chicago while en route East.

Doug and Mary, who have just completed "The Thief of Bagdad" and "Dorothy Vernon of Haddon Hall," respectively, are on their way to testify at a hearing on the Paramount case and, at the same time attend the Eastern premieres of the two special productions. The noted actor devoted over an hour of his short stay in Chicago, to a discussion of various phases of the industry with the "Herald's" representative.

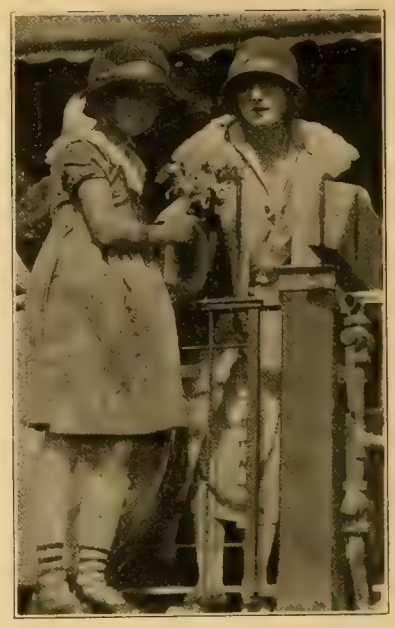
"SOME time ago," declared Fairbanks, "Charles M. Schwab, who is a personal friend, paid me a visit at the West Coast studios of United Artists. During his visit I took the opportunity to see what Mr. Schwab, as one of the country's foremost business men, thought of present production methods. I asked him to make as careful an examination of our system as his time would permit and at the end of his inspection, he came to me with the report that, while there might be a lack of efficiency in other phases of the industry there was nothing he could criticize at the studios. Which, as a producer, made me feel pretty good."

He said further that Schwab had made statements which accorded perfectly with the ideas he had always held on the subject namely, that it was not feasible to attempt to reduce production to too great a state of so-called efficiency, for in so doing the result is, almost inevitably, a cut and dried product, lacking in the majority of elements which go to make a successful picture.

"I do believe," Doug said, "that there is a tremendous waste in our present system of distribution and it seems to me that the much mooted plan of using the American Express as the physical agency for picture distribution is sound, but, of course, a change such as that would have to be gone into very thoroughly before any decisive steps were taken."

When questioned concerning the rumored alliance between United Artists and Paramount both he and Miss Pickford were amazed. Cress Smith, district manager for United Artists, who met the stars on their arrival, admitted having heard the rumor, but neither Fairbanks nor Miss Pickford were acquainted with the story. Both denied it emphatically, saying that, while they held Adolph Zukor personally, and the Paramount organization generally, in the highest esteem, and though there was close cooperation between the two companies, such an alliance had never been under consideration.

In speaking of the topic so generally under discussion at the present time, West versus East as a production center, Doug gave it as his opinion that the West would continue to be the center of activities along that line.



Miss Ingrid Stocklassa, dainty little girl from Sweden, who arrived on the Coast just in time to bid Mary Pickford goodbye as she and Doug. departed on their European trip.

"Not so much," he said, "because of the much talked of 'California sunshine,' but simply because the organization has grown up in that locality. There are one hundred thousand persons employed in and around the studios and the shifting of production bases would be a long and costly process with, at best, a doubtful resulting benefit."

While on the subject of production he mentioned that, in his opinion, the time was coming when producers would specialize on a certain type of production. Thus—one producer might take as his specialty the costume play, another the society drama, etc. This would enable the exhibitors when buying to have a fairly good idea of the type of picture from the name of the producer and would at the same time, according to Fairbanks, effect a reduction in production costs.

The famous star does not put much faith in the theory, often presented that the costume play is losing popularity. "It has been my experience," he stated, "that the public goes to see a fine production whether it be costume or not.

"The great majority of theatregoers attend picture shows to be amused—taken out of themselves, and it is too painfully apparent that modern life contains little of beauty or romance. In the olden days things were different, or if they were not, we have no way of realizing it and plays of the medieval age, for instance, give a wonderful opportunity for use of the imagination and give the producer an opportunity to instill real romance into his picture. Even the clothes of the present day are too practical to have any great beauty, particularly men's clothing, while just the sight of the clothes of other days seems to hint of romance and adventure."

Following the premieres of the two productions, both Doug and Mary will sail for Europe. Their tour, as planned, will take them to nearly every country in Europe and it is their plan to attend the premier showings of both "The Thief of Bagdad" and "Dorothy Vernon of Haddon Hall" at most of the capitol cities

Doug., Jr., engages in a few acrobatic stunts in bidding farewell to his father, Douglas Fairbanks, and Mary Pickford, who are now in the East for the premieres of their two United Artists productions, "The Thief of Bagdad" and "Dorothy Vernon of Haddon Hall." From New York the stars will go to Europe.

E. F. McDonald, Jr., who is leading the fight of the broadcasters against the "music tax" society. In his talk to radio fans on Saturday night, February 16, Mr. McDonald called attention to the HERALD'S report of the amusements interests fight in the issue of February 23.

Plan to Admit Minors In New York Theatres

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 19.—In all probability, a bill shortly will be introduced in the New York State Legislature that will enable exhibitors to admit unaccompanied children between certain hours provided a matron is in charge of the children, and they are kept segregated.

A bill was introduced on January 15 along such lines but pertaining solely to New York City. Assemblyman F. A. Miller has announced that a bill, statewide in its scope, is being drafted. A license fee of $15 is proposed.

First National Forms Production Company

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 19.—Richard Rowland, president, John McCormick, vice-president, Earl Hudson, secretary, and Cliff Butler, treasurer, are the officers of the recently incorporated First National Productions, Inc., which will handle First National production on West Coast

Declares $2 Dividend

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—At a meeting Monday, February 11, the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2 per share on the common stock, payable April 1, 1924, to stockholders of record at the close of business on March 15, 1924. The books will not close.

McConville With Metro

BOSTON, MASS.—John P. McConville, formerly with Paramount, is now handling Metro publicity and advertising in New England.

Concerted Drive on "Music Tax" Favored by Exhibitors

Prominent Hotel Men, Theatre Owners and Other Amusement Interests Attend Meeting Held by Broadcasters

The National Association of Broadcasters took the initial step toward an organization of the interests opposed to the "music tax" at a meeting called by President E. F. McDonald, Jr., of the N. A. B. at the La Salle hotel, Chicago, February 15. The meeting was strictly an invitation affair, representatives of the broadcasters, hotels, motion picture exhibitors and other amusement interests—those directly concerned—being the only persons allowed to attend.

Believes Chicago Exhibitors Will Pledge $3,000

After a preliminary talk by Paul B. Klugh, executive chairman of the N. A. B., who outlined the situation for the benefit of those not fully informed, McDonald called for expressions of opinion from the exhibitors present.

Nat Ascher, head of the Ascher circuit in Chicago, told the assemblage that the "tax" was "the hardest money we have to pay, "and that he thought he could speak for the exhibitors of the city in promising substantial moral and financial support at an early date. He estimated that the theatres of Chicago could be counted on for at least $3,000.

Sam Katz, of Balaban & Katz, said he had only the day before signed an order barring the compositions of two of the members of the A. S. C. A. P. from their theatres and that he was of the opinion that something should be done at an early date. He stated they had taken the action in regard to two of the members as a preliminary measure, realizing, however, that it might result in a cancellation of their license from the A. S. C. A. P.

Sam Katz

In a ten-minute talk, Henry Staab, secretary of the M. P. T. O. of Wisconsin, explained the attitude of the Wisconsin exhibitors on the "tax" question and told of the elaborate legislative plans which have been formed. He said they planned to work through the medium of the screen which "shows to eight million pairs of eyes daily."

Other men prominent in the picture industry in attendance were Jack Miller, business manager of the Chicago Exhibitors Association, Glenn Reynolds, president of the M. P. T. O. of Illinois, and Louis P. Newhafer, general manager of Ascher Brothers theatres.

"Licked Cold," Says Harmon

Pat Harmon of the Dreamland and Arcadia dance halls, in a scathing denunciation of the A. S. C. A. P. and its methods, declared that he had been fighting them single handed for years and had them "licked cold" and that there was no reason why a combined organization of the interests present should not be able to do about as they wished.

During Klugh's talk, the letters from Will Rossiter and Waterson, Berlin & Snyder to the N. A. B., which were published in the HERALD last week, were read. The attitude of these two publishers was taken as an indication of weakening on the part of the A. S. C. A. P.

A number of other prominent men present spoke, among them William Dewey, manager of the Edgewater Beach hotel, on which is located the Zenith broadcasting station, WJAZ, and W. A. Strong, business manager of the *Daily News* of Chicago, operators of station WMAQ on the LaSalle hotel. However, McDonald, in his talk just before the meeting was adjourned, summed up all that was said.

"We early became convinced," he said, "of the fact that the demands now made upon us were merely in the nature of preliminaries. If the A. S. C. A. P. can collect $2,500 from us now what reason have we to believe that it won't be $25,000 five years from now and perhaps $50,000 in ten years? As a matter of fact, if the demands were anywhere within reason, and we could be assured that they would remain so, I think all of us would now be at our homes or offices attending to the regular routine of business and this meeting would never have been called.

Fears Increasing Demands

"The fact remains, however, that there is nothing in their license contracts or general attitude which might reassure us as to their future demands, in fact, quite the contrary. When such strong arm methods are employed as were used in forcing Mr. Dewey of the Edgewater Beach hotel to take out a broadcasting license for his dining room orchestra when he has no intention of using it, it is easily seen that some immediate action must be taken.

"For the past year the association has consistently refused to use the music of that organization and we early established our own music release bureau for publication of independent compositions. We have received over 3,000 songs to date and have only published something over 260 of them, so it can be seen that great care is used in selecting the song hits.

"Our idea for the combined organization of the broadcasters, hotel men, and exhibitors is that the same general plan should be followed. This is in no sense to be construed as a boycott since, when any publisher offers us music which may be publicly performed without payment of tax, we will be more than glad to use his numbers, provided, of course, that they have merit.

"And neither are we in the publishing business in any way, shape or manner. We

(Continued on page 32)

Rock New General Manager of Vitagraph, Inc.

John B. Rock

A. Victor Smith

JOHN B. Rock has been appointed general manager of Vitagraph, Inc., to succeed the late John M. Quinn, according to an announcement made by President Albert E. Smith at the executive offices in Brooklyn last week. The announcement was in the form of a telegram addressed to all members of the Vitagraph organization by the president. It reads:

"The history of Vitagraph is well known to all. Started a quarter of a century ago by Mr. William T. Rock, Mr. J. Stuart Blackton and myself. Vitagraph for many years stood at the head of the industry. The death of Mr. Rock in 1916, plus the loss of Mr. Blackton in 1917, handicapped Vitagraph for a time. Last year I announced Mr. Blackton's return to the fold and now I take great pleasure in informing you that Mr. John B. Rock will try and fill his father's shoes by filling the vacancy caused by the death of Mr. Quinn, who, I am sure, if he knew, would be happy at my choice."

* * *

The return of Mr. Rock to active service in Vitagraph whom he represented for ten years from 1906 to 1916 in Chicago, restores to the film industry three pioneer names. His father, William T. Rock, was active in Vitagraph from 1897 when he with Messrs. Smith and Blackton, organized the company until his death in 1916.

Mr. Rock assumed charge in his new office immediately. The business policy of Vitagraph, inaugurated by President Smith years ago, will undergo no change under Mr. Rock's management. Mr. Rock personally is known to every branch manager of the organization, almost all of whom have long years of service to their credit in Vitagraph.

At the time of the announcement Mr. Rock's appointment, President Smith also announced that A. Victor Smith would return to active service as assistant to Mr. Rock. A. Victor Smith is well known to the trade as well as in the production field of pictures. He served as general sales representative and as assistant to the president and production manager at the Brooklyn Studios. He left that office to enlist with the Motor Transport Corps in 1917, where he served as adjutant in the chief purchasing office, A. E. F., after which he returned as special sales representative in the home office.

* * *

"I am sure Vitagraph men all over the world will welcome the return to active service of the son of one of the founders," said President Smith before his return to Los Angeles. "There is hardly a picture making unit in the United States that has not within its membership at least one 'Vitagrapher.' For many years our own staff has been as of one family. For that reason, and because Vitagraph has an established reputation for stability in personnel, I am more than happy that Mr. Rock returns to active duty.

"My short visit East in spite of the sad mission which brought me to New York has given me no little gratification in my review of the business progress Vitagraph is enjoying. . . I find that every man in the organization is on his toes and the business prosperity for the year which I predicted last December seems more than assured to our industry by the returns and reports of Vitagraph salesmen during the first month and a half of 1924."

Exhibitors Fined $50 Apiece for "Bicycling"

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Feb. 19.—Convicted on a charge of bicycling, to which they are declared to have confessed, Frank Allegrezo, Grand theatre, Chisholm, Minn., and J. Edelstein, Victory theatre, Hibbings, were fined $50 each by the Minneapolis Film Board of Trade. The sentence of Edelstein, who was convicted of being an accessory before the fact, was suspended with his being placed on probation for a year.

Allegrezo, whose failure to comply with certain requirements of the trade had resulted in various exchanges demanding a deposit of $500, had also failed to make this deposit. His service was shut off and he requested a loan of film from Edelstein. Edelstein declared he was ignorant of the full facts of the case.

Plan to Install Motion Picture Equipment In All Churches and Schools

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—The General Vision company has been organizied with the intention of making it possible for every school, church, community center or any institution of learning in the United States to have complete motion picture equipment and weekly releases of suitable subjects.

According to announcements issued by the new company, the financing problem of such an undertaking has been overcome by a new self-financing system known as the Robert W. Priest plan, for churches and schools, which is as distinctive as the Morris Plan in banking. The General Vision company consolidates the National Non-Theatrical Motion Pictures, Inc., and the Non-Theatrical Pictures Service Co.

The personnel of the General Vision includes: Geo. C. Beach, chairman of the board, of the law firm of Geo. C. Beach and Stuart G. Shephard; Frank C. Pitcher, president, director of the American Banking Machine Corporation; Robert W. Priest, vice president, president of The Film Market, Inc.; Roger P. Kavanagh, vice president, in charge of finance, formerly vice president and treasurer of the French American Banking Corporation, Vice President in charge of Fifth Avenue branch of Metropolitan Trust Co., and Examiner in New York State Banking Department; William J. Bold, treasurer, formerly assistant treasurer of Continental Guaranty Corp., H. H. Cudmore, secretary, formerly director of Mazda Bureau of General Electric Co.; J. B. Pitcher, director, president of Pitcher & Co., Inc., investment bankers, president of American Banking Machine Corp., and vice president and director of Modart Corset Company.

Independent Pictures Signs Marie Walcamp

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—Jessie J. Goldburg, president of the Independent Pictures Corporation, producing a series of special westerns starring Franklyn Farnum, has signed Marie Walcamp to support the star in at least five subjects.

Marie Walcamp

Miss Walcamp is rated as one of the best horsewomen of the screen, specializing in sensational and dramatic stunts, and has been under contract with Universal for several years, appearing in every variety of feature production and starring in serials and westerns.

Inpects Film Schools

LOS ANGELES.—Due to hundreds of complaints charging film schools all over the state with failure to provide positions as stipulated in their contracts, the state labor commission here will launch an investigation on all motion picture schools. It is said that huge tuition fees are charged.

Synchronize Pictures And Voice By New Plan

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—Woodland's Talking and Singing Pictures, a new process of synchronizing motion pictures and the human voice, will have its first public demonstration at the Civic theatre, Liberty Avenue and 114th Street, Richmond Hill, Queens, on Monday and Tuesday, February 25 and 26.

This system of synchronization has been invented and perfected by John Woodland, for years one of the most expert projection men in the industry. The claim is made for these talking motion pictures that they are not as complicated in method as the other systems that have been hitherto shown publicly and that the synchronization is perfect.

Griffith Changes Name Of Revolution Picture

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—D. W. Griffith has modified the name of his Revolutionary War picture which is to open February 21 at the Forty-Fourth Street theatre. It will be officially called "America, Series One—The Sacrifices." This is done to avoid confusion as to the theme, since the dramatic story Griffith has produced, emphasizes the sacrifices which Americans made to establish their independence.

Griffith hopes to make this the first of a series of elaborate pictures portraying the dramatic history of America's development.

M. P. T. O. and Film Men Hold Luncheons

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 19.—A joint luncheon, which will allow exhibitors and exchange men to discuss their common problems together, is to be held each month in Milwaukee, according to an announcement by Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin.

"Such a joint discussion of our problems is bound to result in closer harmony between all branches of the industry in the city and should bring about improved conditions for exhibitor and exchange man alike," said Mr. Seegert.

Announce Organization Of New Producing Unit

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 19.—A new producing company, Hollywood Photoplay Productions, headed by Leland Stanford Ramsdell, nephew of the founder of Leland Stanford University, has been announced. Ramsdell is also owner of the Bullock-Jones chain of stores.

Gordon White, comedian, has been signed by the new concern and Russell H. Faye is to prepare and edit scripts. According to a statement by Faye, the F. B. O. studios may be chosen as a producing center, but no negotiations have as yet been closed.

Grey Made Scenario Head

LOS ANGELES.—John Grey has been appointed head of the scenario department of F. B. O. Frank Orstron is the new art director.

Balaban & Katz Show Over Million Profit in Six Months

Company Believes That Surplus After the Payment of Dividends Will Be Sufficient to Finance Its New Theatre

The financial statement of the Balaban and Katz corporation shows an operating profit for the six months ended December 31, 1923, of $1,048,946.

The Balaban and Katz corporation operates in Chicago five theatres, including the Chicago theatre. A new theatre which is expected to be about the size and character of the Chicago is now under construction at Broadway and Lawrence avenues.

Three Quarters of a Million Invested in Film Companies

In the annual report on the corporation the president, Herbert L. Stern, stated it is expected that the surplus, after the payment of dividends, will be sufficient practically to finance the new theatre.

An interesting feature of the report is the investment of Balaban and Katz in film companies—the First National franchise and the independent state right exchange conducted in conjunction with the First National exchange located in Chicago. The statement places this investment at $704,480.

"We are now engaged in the erection of a large theatre at Broadway, Lawrence and Magnolia avenues which will be fully as beautiful and have as large a seating capacity as the Chicago theatre," President Stern says in his report to stockholders. "Based on present earnings, it is expected that a sufficient surplus will be accumulated, after the payment of dividends, practically to finance the completion of this new theatre."

Net Income $734,937

The present corporation was formed last summer by merging several separate theatre companies controlled and operated by the Balaban & Katz interests. Therefore the financial report covers the last half of 1923. For the six months ended Dec. 30, 1922, operating profits were $1,048,946.

After deducting $106,956 for depreciation and $106,713 for federal taxes, net income was $734,937, equivalent after preferred dividends to $2.40 a share on the common stock, or on an annual basis of $4.80 a share. Net income represented an increase of 14 per cent over the last half of 1922.

Detailed Statement given

INCOME ACCOUNT

For 6 mos. ended –	Dec. 30, '23	Dec 31, '22
Total oper. profits, before depreciation	$ 1,048,945	$ 919,337
Prov. for depreciation	106,956	106,956
Miscellaneous income	21,278	10,747
Nonoper. charges	121,618	88,697
Prov. income taxes	106,713	91,285
Net income	734,936	643,145
Dividends	214,921	.....
Surplus	520,016	.. ..

BALANCE SHEET—ASSETS

	Dec 30, '23	July 1, '23
Theater properties	$ 9,085,233	$ 9,059,640
Roosevelt theater pur. dep.	36,674	.....
Invest. in film cos.	704,480	730,625
Cash	742,482	299,855
Receivables	49,713	25,600
Cash value life ins.	10,416	6,517
Deferred charges	129,827	157,498
Good will	759,711	759,711
Total assets	$11,518,539	$11,039,449

LIABILITIES

Preferred stock	$ 2,851,300	$ 2,847,600
Common stock	6,605,150	6,601,000
Bank loans	....	390,000
Dividends payable	115,905	.....
Accounts payable	145,899	140,895
Accrued taxes	272,875	186,344
Deferred credit	30,476	.....
Res. for depreciation	106,956	....
Res. for contingencies	92,391	100,000
Paid in surplus	777,568	773,608
Earned surplus	520,015	.....
Total liabilities	$11,518,539	$11,039,449

The Balaban and Katz organization is known as not only one of the most successful concerns in the motion picture business but as one of the most successful concerns in the entire amusement business.

Authors' League of America Holds Meeting

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—At the regular fellowship meeting of the Authors' League of America held Sunday night at the Hotel Astor "The A. B. C. of the Movies" was the topic for discussion. E. Lloyd Sheldon, supervising editor of the Famous Players Long Island studio, was the chairman of the meeting. He introduced Arthur Stringer, who told the authors present about "Writing for the Movies." Peter B. Kyne discoursed on "How I Sell to the Movies" and Rudolph Valentino, Bebe Daniels, Lois Wilson and Richard Dix added their share to the program by telling "How I Act in Pictures."

Others on the program were Ralph Block, Forrest Halsey and Julian Johnson.

Two Stars Signed By Warner for Long Term

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—Announcement comes from the Warner Brothers studios that Marie Prevost and Monte Blue have had their contracts renewed under new terms for a five year period.

Both these players have broken into the circle of prominent players by their work during the past year, and have earned considerable praise by their work in their most recent picture, "The Marriage Circle."

J. J. Kudlacek Sells

(Special from J. J. K.)

SWANTON, NEB., Feb. 19.—J. J. Kudlacek has sold the Swan theatre here, which he has operated for the last six years. W. O. Hall, the new owner, will change the name of the house to the W. O. W. Theatre. Mr. Kudlacek expects to locate in the northwest and will drive through as soon as weather conditions permit.

A Tale of Sixteenth Century Slavery

In its forthcoming attraction, "The Sea Hawk," Rafael Sabatini's story of the galley slave of the sixteenth century, First National believes it has a special production of the highest merit. This Frank Lloyd production, on which no release date has been set, will not be completed before May.

* * *

In making the sea scenes, Director Lloyd purchased and reconstructed four ships that they might be representative of the period of the story. These were taken to Catalina Island where a camp of 600 extras, technicians and sailors was established.

* * *

Milton Sills has the title role. In his support are Enid Bennett, Lloyd Hughes, Wallace MacDonald, Wallace Beery, Marc McDermott, Frank Currier, Albert Prisco, Hector V. Sarno, Robert Balder, William Collier, Jr., Christine Montt, Fred de Silva, George E. Romain and Madame Medea Radzina. J. G. Hawks prepared the scenario. Norbert F. Brodin was in charge of the cameramen.

John Jasper

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 19.—Sol Lesser and Michael Rosenberg of Principal Pictures Corporation announce that arrangements have been made whereby John Jasper, well known studio executive, will immediately join that organization in the capacity of general manager. Among Jasper's accomplishments in the film world are the erection of the Chaplin and Hollywood studios, and he was Chaplin's manager for three years.

Foreign Exports Grow; England Largest Buyer

(Special to Exhibitors Herald)

WASHINGTON, D. C., Feb. 19.—Our foreign trade in moving pictures continues to exhibit a healthy increase, figures compiled by the Bureau of Foreign and Domestic Commerce indicate, exports for the month of November being approximately 22,500,000 feet. Included in this total were 13,706,417 feet of positive film, valued at $520,895; 8,065,995 feet of raw stock, valued at $133,051, and 716,635 feet of negatives, valued at $193,025.

Some large purchases were registered during the month. France imported $57,000 worth of film, of which 4,158,834 feet, valued at $25,994 was in raw stock. By far the largest purchaser, however, was England, whose imports included 777,915 feet of raw stock, valued at $21,151; 300,222 feet of negative film valued at $170,601, and 1,207,279 feet of positive film, valued at $56,112.

Lachman Joins Mayer

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—March Lachmann, for three years a member of the Universal exploitation department, has resigned to become affiliated with the Louis B. Mayer Productions. Lachmann recently returned from England where he "set" the run of "The Hunchback of Notre Dame" at the Empire theatre, London.

Calls Meet to Plan Action Against Arbitration Boards

National Conference to Be Held in Chicago at the Request of Indiana Exhibitor President: Will Urge Hays to Attend

A movement, which in scope may become national, has been launched by the Motion Picture Theatre Owners of Indiana.

The purpose of this movement, according to Nathaniel N. Bernstein, chairman of a special committee appointed by President Frank G. Heller of the Indiana organization, "is to direct the future existence and feasibility of the present workings of the various arbitration boards" now operating under the uniform contract.

Conference of Exhibitors to Be Held in Chicago.

The question of continuing these arbitration boards will be discussed at a conference to be held in Chicago. The date of this meeting will be set after the special arbitration committee appointed by President Heller has considered plans with other theatre men of the country.

Will H. Hays has been invited to participate personally in the deliberations.

"Indiana and other states," said Mr. Bernstein, "have faith in the individual character and integrity of Will Hays, and will accord him their support in his effort. Likewise, his personal observation and contact while in session with the various leaders will bring about the removing of a cancer that is steadily growing upon the industry."

Called at Request of Leaders

This conference has been called, according to Chairman Bernstein, after giving the subject "due deliberation and consideration" and "at the request of leaders of various states."

On the special committee with Bernstein are G. G. Schmidt and Ed Bingham, both of Indianapolis. Mr. Bernstein urges other exhibitors to get in immediate touch with him at Michigan City, Ind.

Huffman Re-elected Colorado President

(Special from H. T. N.)

DENVER, COLO., Feb. 19.—H. E. Huffman of the Blue Bird and Bide-a-Wee theatres, was reelected president of the Motion Picture Theatre Owners of Colorado at its convention here last week. Other officers elected were: Harry T. Nolan of the First National exchange, first vice-president; C. E. Marguand, Loveland, second vice-president; F. W. Bronte of Yuma, third vice-president; Max Schaback, treasurer, and Charles Gillan, secretary.

A feature of the convention was the dinner-dance tendered by the exhibitors to the exchange men at Starbuck, the country home of the Denver Motor Club.

A burlesque of the Teapot Dome oil investigation furnished amusement for the diners. Toastmaster Huffman portrayed Senator Lenroot and Toastmaster M. A. Cory took the role of Senator Walsh.

Western Pennsylvania Sets Convention Date

(Special from H. W. G.)

PITTSBURGH, PA., Feb. 19.—At a meeting of the Motion Picture Theatre Owners of Western Pennsylvania last Friday the dates for the annual convention for this section were set. The three-day conclave will be held in Pittsburgh on April 28, 29 and 30. It is understood that there will be a number of changes in the executive personnel of the organization.

Reports at Friday's meeting disclosed that the drive for the starving children of Germany netted big financial results. It is believed that when the returns have been tabulated the total collected will be larger than promoters anticipated.

A report on National Motion Picture Day showed that the campaign in this zone went over better than in any other territory.

Drive in Connecticut Nets Big Memberships

(Special from C. M. M.)

NEW HARTFORD, CONN., Feb. 19.—As a result of a personal canvass of the theatres of this state, C. M. Maxfield, vice-president, reports that the Motion Picture Theatre Owners of Connecticut may now boast of a membership nearing the 100 per cent mark.

Connecticut has strengthened its organization by dividing the state into five zones, each of which has its own chairman, secretary and treasurer. Regular meetings, attended by officials of the state body, are held.

At a recent meeting of the Northwestern zone at Waterbury, attended by President J. W. Walsh and Vice-President Maxfield, Nicholas Jamele of the Lyric, Waterbury, was named chairman, and A. Pentino of the Carroll secretary and treasurer.

J. R. Pickett of Willimantic has been elected chairman of the eastern zone, with J. F. Barnett of Jewett City as secretary and J. Alpert of Putnam as treasurer.

In the southwestern zone H. Cohen is chairman and J. Schwartz is secretary and treasurer. The North Central and South Central zones are meeting this week.

Ohio to Convene on March 6 and 7

(Special to Exhibitors Herald)

COLUMBUS, O., Feb. 19.—March 6 and 7 have been set as the convention dates of the Motion Picture Theatre Owners of Ohio. The sessions will be held at the Chittenden hotel here. Decision to hold the meeting the fore part of March was reached at a gathering of the executive committee.

Members of the executive committee who attended the meeting were Martin V. Smith, president; E. W. Hickle, Hippodrome, Marietta; George Fenburg, Auditorium, Newark; O. E. Belle, Main, Cleveland; H. T. Palmer, Lyric, Fairport Harbor; Henry Bieberson, Jr., Strand,

(Continued on page 5)

Christian's Interest In Famous Case May Bar Him from Appointment

(Special to Exhibitors Herald)

WASHINGTON, D. C., Feb. 19.—Motion pictures may keep George B. Christian, secretary to the late President Harding, from becoming a member of the Federal Trade Commission, to which he was recently nominated by President Coolidge.

Consideration of Mr. Christian's nomination by a senatorial committee developed the fact that he had been considerably interested in the investigation of Famous Players-Lasky and had exerted his influence to have the subject dropped by the Federal Trade Commission.

Information regarding Mr. Christian's attempts to sway the commission was given the committee by Huston Thompson, chairman, who appeared in opposition to Mr. Christian's confirmation by the senate. He declared that in May, 1921, Mr. Christian had called him to the White House and questioned him minutely as to the Famous Players case and had endeavored to have the commission drop the proceedings.

Concerted Drive on "Music Tax" Favored by Exhibitors

(Concluded from page 37)

are concerned only with seeing that we do not have taxes levied and litigation directed against us for the numbers we play. When we receive a number and pass on its merit we have the composer sign an irrevocable agreement allowing the public performances of his number tax free. This is duly registered in Washington and following that he may sell it, publishe it himself, or throw it away. We are no longer concerned with it.

"There has been indisputable proof that broadcasting is of inestimable value in advertising musical numbers. The popular song hit, 'Marcheta,' was one of our releases and it has made a small fortune for its owner. And on the other hand, it is a well known fact that you can 'kill' the finest song ever written with silence. It is easily imagined what will happen to the releases of the A. S. C. A. P. if they are barred from hotels, motion picture houses, dance floors and the broadcasting stations.

"What we want from the interests now gathered together is a concerted action along these lines with enough financial support to enable us to enlarge our music release bureau to a size sufficient to care for the increased demand. We will release our songs as formerly and copies will be sent to everyone cooperating with us in this effort.

Fees Would Be Graded

"In the matter of financial contribution I have no definite figures in mind, but thought that, taking the motion picture exhibitors as an example, it would be possible to grade them in three classes—large, medium sized and small, and let them pay what they thought they could afford. The figure might arbitrarily be set at fifty, twenty-five and ten dollars, respectively. The hotels and other amusement interests could easily arrange some similar grading.

"When the money is given the donor will receive a signed statement to the effect that the money will be used for nothing other than the legitimate expenses of our music release bureau, and, in the event of a surplus, for the furthering of our interests at legislative headquarters."

J. K. ADAMS, who has been appointed by W. E. Shallenberger to succeed J. Charles Davis, 2nd, resigned, as director of publicity and advertising for Arrow Film Corporation. For a number of years, Mr. Adams has been identified with the newspaper and magazine field, as well as the motion picture and theatrical industries.

Cut Backs and Titles Eliminated in New Film

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 19.—It is claimed that a picture is being filmed in Hollywood which breaks completely away from all rules, regulations and traditions of the industry. According to John Hager, head of the company venturing this innovation, it is a completely practical forward in the direction of giving better entertainment for less money.

He says further, "I will assume the responsibility for saying that while Mr. Delbert E. Davenport has made some almost unbelieveable sacrifices in working out to a point of perfection this inspired idea of his, I feel that he has succeeded completely and that this first picture, "Visions," under the new technique will prove a sensation from every angle."

Meighan to Make First Picture of Northwest

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—James Oliver Curwood's novel, "The Alaskan," will be Thomas Meighan's next Paramount picture, according to an announcement by Jesse L. Lasky.

"The Alaskan," said Lasky, "is expected to be one of the biggest Meighan productions . . . .It will mark a sharp departure from the type of stories he has been doing—as a matter of fact, I believe this will be first story of the Northwest Meighan has ever done." Work on this production will begin following completion of "the Confidence Man."

New Theatre Planned

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 19.—Beverly Hills is to have a new fifteen hundred seat house to be built by West Coast Theatres in association with Dave Bershon.

Better Distribution of Bureau of Mines Films Through New Agencies

(Special to Exhibitors Herald)

WASHINGTON, D. C., Feb. 19.—A series of educational motion picture films, depicting the mining, preparation and utilization of the various mineral materials, is made more readily available to the public through a new system of distribution, arranged by the Department of the Interior, by which the many industrial films made by the Bureau of Mines may be obtained through state or sectional centers of distribution.

A selected list of these films can now be had at twenty-seven cooperating agencies located in the different states.

Following is the list:

University of Arkansas, Fayetteville, Ark.; University of California, Berkeley, Calif.; Department of Visual Education, Los Angeles County Public Schools, Los Angeles, Calif.; University of Colorado, Boulder, Colo.; University of Florida, Gainesville, Fla.; Bureau of Visual Instruction, Chicago Board of Education, Chicago, Ill.; State University of Iowa, Iowa City, Ia.; Iowa State College, Ames, Ia.; Indiana University, Bloomington, Ind.; University of Kansas, Lawrence, Kan.; State Normal College, Natchitoches, La.; University of Michigan, Ann Arbor, Mich.; State Department of Public Instruction, Lansing, Mich.; University of Minnesota, Minneapolis, Minn.; University of Missouri, Columbia, Mo.; Agricultural and Mechanical College of Mississippi, A. and M. College, Miss.; University of Nebraska, Lincoln, Nebr.; New Jersey State Museum, Trenton, N. J.; State Department of Education, Raleigh, N. C.; Educational Museum, Cleveland School of Education, Cleveland, O.; University of Oklahoma, Norman, Okla.; University of Oregon, Eugene, Ore.; Cooperative Extension Work in Agriculture and Home Economics, Brookings, S. Dak.; University of Texas, Austin, Texas; University of Utah, Salt Lake City, Utah; State College of Washington, Pullman, Wash.; University of Wisconsin, Madison, Wis.

"Laugh-O-Graphs" New Grand-Asher Subject

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 19.—A new and novel series of one-reel subjects is shortly to be released via Grand-Asher in the shape of "Laugh-o-Graphs," or in other words, jokes pictured on the screen by living actors.

These subjects, which will be directed by George H. Kern, formerly with Christie Comedies and who recently directed "Unfoldment" for Associated Exhibitors, will be gathered from far and near and the public is invited to send in favorite jokes, with names and addresses attached.

Producer and Star Engaged

Hazel Lindsley, motion picture star, and Warren A. Newcombe, producer of a number of productions released through Educational, have announced their engagement.

Ohio Exhibitors to Meet on March 6 and 7

(Concluded from page 31)

Delaware; John A. Schwalm, Jewel Photoplay Co., Hamilton; William M. James, Columbus; A. J. Hettesheimer, Orpheum, Cincinnati; Sam Bullock, Cleveland; C. H. Brown, Liberty, Zanesville; D. L. Schuman, Dennison Square, Cleveland; James P. Dunlevy, Strand, Akron; John F. Kumler, Pantheon, Toledo; A. F. Kinseler, Elite, Dayton; G. H. Foster, Marion theatre, Marion; Fred N. Tynes, Columbia, Portsmouth, and J. W. Trunk, Dome, Youngstown.

Film News in Pictures

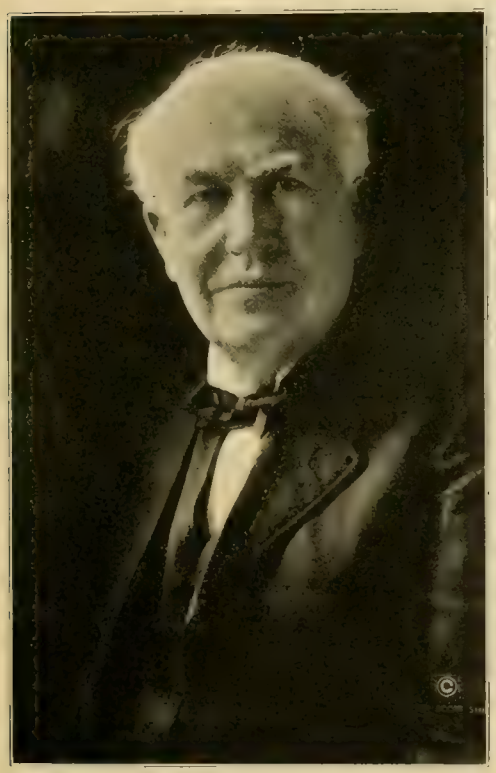
PICTORIAL SECTION *of* Exhibitors Herald

Issue of March 1

Stories Told by the Camera

Al (left) and Charles (right) Christie again are entering feature length comedy field, with Hodkinson distributing product. This will not interfere with their short subject program.

Under the Christie plans for feature length comedies Dorothy Devore (center) will be elevated to stardom. "High and Dry" is the tentative title of the first picture.



Thomas A. Edison, oftentimes referred to as "father of motion pictures," was tendered a testimonial luncheon Friday, February 15, by members of film industry. It was given on occasion of the great inventor's seventy-seventh birthday. Photo copyright: Walter Scott Shinn.

Construction of the new Balaban & Katz theatre in Chicago was given an auspicious start when Mayor Dever (center, right) turned the first shovelful of dirt. Shortly after work was begun on this mammoth new house, however, a teamster's strike suspended construction for a few days. An architect's sketch of the new theatre is published this week in "Better Theatres" section.

Bow wow!! *Meaning "It's Some Picture"*

Top, right: Strongheart and his leading woman, Lady Julie, when in Chicago en route East, attended a screening of Strongheart's latest First National attraction, "The Love Master," at the First National projection room. Feeling that Strongheart might be partial in his opinion of the picture, Rex (above, left), canine pal of J. Ray Murray of the "Herald" staff, was sent to review the picture at the Rothacker laboratory. Now we know Strongheart didn't over-rate his picture.

Left: Strongheart buys the ticket which is to take him on his transcontinental trip, during which he will make personal appearances in conjunction with the presentation of his latest attraction for First National, "The Love Master." Strongheart and his leading woman, Lady Julie, will not start their tour of the theatres until after their exhibition at the dog show at Madison Square Garden in New York. The two dogs travel in style—compartments and everything.

Under a temporary arrangement between Hodkinson and Paramount, Lois Wilson will be loaned to Hodkinson to star in the Cosmo Hamilton story, "Another Scandal," to be produced in Florida under the direction of E. H. Griffith. Under the agreement Betty Compson will return to Los Angeles to appear in a Paramount attraction.

It's just natural for some people to be suspicious. Yet, when we see that mischievous twinkle in the eyes of Arthur S. Kane, president of Associated Exhibitors, we don't blame Douglas MacLean for being wary. MacLean is making four features for "A. E.," his second being "The Yankee Consul."

Who's Your Valentine?

Bebe Daniels as the Princess de Bourbon Conti in "Monsieur Beaucaire," the picture which will bring Rudolph Valentino back to the screen. Sidney Olcott is directing.

Pretty Laura La Plante, whose latest Universal picture, "Excitement," has caused just that in the home office, puts her best foot forward for St. Valentine's Day.

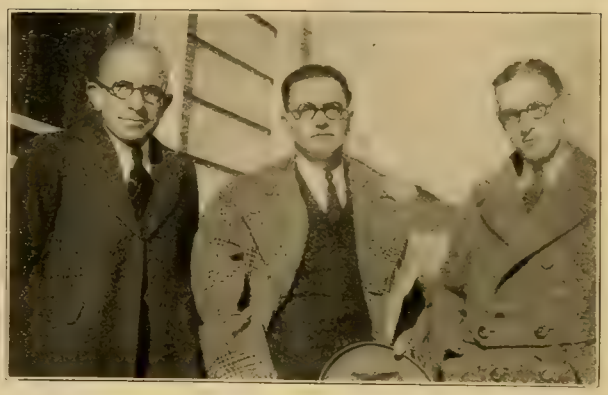
Conway Tearle, who will be cofeatured with Barbara LaMarr in Maurice Tourneur's "The White Moth," an M. C. Levee production for distribution through First National.

To enjoy work one must play. So we find Laurette Taylor, star, and King Vidor, director, of Metro's feature attraction, "Happiness," on the tennis court between scenes. "Happiness" is from the pen of J. Hartley Manners, husband of the star. He also adapted it for the screen.

Blanche Sweet has buried in faraway corner of her trunk her makeup for the coarse "Anna Christie" and is now appearing in Thomas H. Ince's "Those Who Dance," as a refined lady. She is seen here in her dressing room making up for role in this new First National feature.

The "Wampas"—*Reel 2*

Garrett Graham, Hal Roach's titian topped publicity chief, with his able secretary, Miss Len Beall. Graham, with Miss Beall's assistance, keeps the world advised about Little Farina and his coworkers in "Our Gang" comedies and all other Roach products for Pathe.



Goldwyn's publicity triumvirate at West Coast studios. Left to right: Fritz Tidden, Joe Jackson, chief of staff and, incidentally, Beau Brummel of Culver City, and Carrol Graham, boy wonder. All pictures of the Wampas on this page are "Herald" photos by H. E. N.

Arthur MacLennan, manager of promotion, and the American Golden Eagle which is featured in "The Last Frontier," the American historical production which has been in work for many months on Thomas H. Ince lot.

Left: Harry Wallis, publicity director of the West Coast studios of Warner Brothers, and Dr. Erich Locke, manager of Ernst Lubitsch Productions. Lubitsch is making three specials for the Warner program.

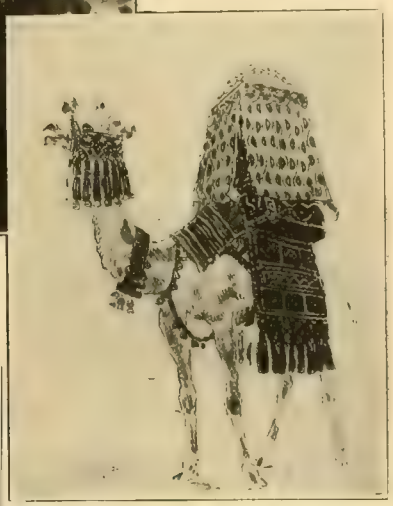
The jury room! In this instance, however, no one is being convicted or tried. This is the room where the most important scenes are being directed by Harry O. Hoyt for "The Woman on the Jury," a First National picture starring Sylvia Breamer. This photograph was taken during the visit of Richard A. Rowland, general manager of First National, and Sam Katz of the executive committee, to the West Coast studios. Seated at the table on the right may be seen Mr. Rowland, Miss Breamer and Jack Allicoat, while on the left are Mr. Katz, Mrs. Rowland and Director Hoyt.

Bon Voyage

June Mathis, editorial director for Goldwyn, has sailed for Rome to complete preparations for the production of "Ben Hur." Charles Brabin, who will direct the spectacle, has been abroad for some weeks where he has been active with preliminary plans.

Bidding Miss Mathis farewell as she departed from Los Angeles for her journey to Rome were, left to right: Abraham Lehr, vice-president of Goldwyn; Kathleen Key, Gertrude Olmsted, Carmel Myers, George Walsh, Mrs. Emily Hawkes, grandmother of Miss Mathis; Francis X. Bushman and Miss Laura Mathis, a sister.

Below and at left are two of the sketches by the Italian artist, Camillo Innocenti, of the costumes which will be worn by principals and extras in Goldwyn's production of the Lew Wallace novel. Actual production will commence on March 1.



Lillian Gale, former film reviewer, who has donned the grease paint. Above is her portrayal in Pathe serial, "The Way of a Man." She will appear also in Pathe's "The Fortieth Door."

Bessie Welsh is one of the (spell it out) b-e-a-u-t-i-f-u-l ingenues appearing in Century comedies, produced by the Stern brothers for Universal distribution. We hope Miss Welsh sends us more of her photos.

Patsy Ruth Miller sends "Herald" readers her latest photo. The clever little player is featured in "The Breaking Point," a Paramount attraction which Herbert Brenon is directing for the company.

Producers Are Not Worrying Over Upshaw Censor Bill

Measure to Tax Industry Over Million Given No Official Consideration—Neilan Turns Song Writer

By HARRY HAMMOND BEALL

HOLLYWOOD, February 19.—No official recognition will be given by West Coast producers of the agitation now on foot in Washington license motion picture making and exact fees in excess of a million from the industry, full story of which appeared in "The Herald", February 23rd issue.

Fred W. Beetson, secretary of the Association of Motion Picture Producers, and personal representative of Will Hays on the Coast, stated that at the present time the producers had no intention of even seriously considering the situation officially.

Beetson further stated that he had been fully advised of the movement of the bureau of visual education with all its ramifications and its limitations on the producers, before the story broke nationally, but that it would have to gain more impetus before it would become a matter of business for the producers' association here to consider.

AS might have been expected the wire story from Washington created no little furore among the rank and file of studio workers as well as with certain directors, stars and executives, and for a day or two after its publication locally it was the general subject of discussion wherever two or more members of the industry met.

* * *

"Vic" Schertzinger and Lew Cody had best look to their laurels as song writers for "Mickey" Neilan has just put over what will probably prove to be the season's musical hit. It is "Don't Forget," a popular song, written by the director for Nora Bayes who will use it in her vaudeville act. Neilan also collaborated on the new popular song, "Wonderful One."

Marshall Neilan

* * *

HARRY BRAND is assembling the brass bands to greet his big boss Joseph Schneck and wife Norma Talmadge who are due here early next week. Samuel Goldwyn is also said to be flitting west via the same limited.

* * *

ETHEL CLAYTON is to blossom forth once again on the screen. She has signed a contract to make four pictures for Grand-Asher. Travers Vale will direct, according to Samuel Bischoff of the G-A organization.

* * *

The "Wampas" election has come and gone, leaving Harry Wilson high and dry in the prexy's chair, succeeding debonair Joe Jackson, "the dude of Culver City." Roy Miller is "sitting pretty," vice-president and will have a chance to champion the down town theatre boys' interests. He is part owner and p. a. of both the California and Miller theatres and one of the most popular members of the publicists' protective association. Tom Engler, who writes funny stories about Hamilton-White funny comedies, got the secretaryship away from Ray Davidson, succeeding Howard Strickling, who becomes a director. Adam Hull Shirk, of Grand-Asher is the new treasurer. Other directors besides "Stacomb" Strickling are Peter Gridley Smith, Harry Brand, Ray Leek, Malcolm Stuart Boylan, and Joe Jackson the retiring chief president. The installation of officers one of the highlights of the years activities is scheduled for an early date.

* * *

JULANNE JOHNSTON, Doug's leading lady in "The Thief of Bagdad," has been chosen for feminine lead in "San Francisco," which Josep Swickard is to produce for Grand-Asher.

* * *

"SCOTTY" BEAL, Maurice Tourneur's production manager is a proud papa. An eight pound son is the answer to the cigars going the rounds of the United studios.

JOHN MCCORMICK, First National local representative, is host this week to two of the organization officials. E. A. Eschmann, manager of distribution, and his wife, arrived here a few days ago and Louis Bache, Canadian district manager of First National, is another visitor at the United lot. Both of the executives are here to confer with McCormick on the forthcoming releases of the company.

The newest independent producing company to enter the local field is one headed by Ralph Lewis. A series of four productions is to be made by the concern this year. An original story, "The Country Doctor," the first of the series, was written by Albert Kenyon, who as well as being adapter of the script will co-direct with Henry McCarthy on the initial Lewis productiion.

* *

During the absence of "Doug" Fairbanks, now en route to Europe, from his studio, Frank Woods will produce the first picture of a series for Hodkinson release, with Dorothy Mackaill as the star, at the Santa Monica lot. John G. Adolphi will direct. John Harron heads the supporting cast.

* * *

Another producing company to enter the local field is Great Western Productions, Inc., organized by Fred J. Balshofer and William W. Gardiner, widely known realtor and sportsman of Hollywood. Balshofer but recently returned here following an absence of three years during which time he has been producing in the East. Fred Church, who was a featured player with Broncho Billy Anderson, and later with Fox and Universal, is being starred by Balshofer.

* * *

Mack Sennett plans to leave this week for the East to complete plans for the distribution of his product through Pathe Exchanges during the next twelve months.

* * *

Mrs. Herbert Brenon, wife of the famous Paramount director, has just returned to Hollywood from Mobile, Ala., where she attended the funeral of her mother, Mrs. Marie Oberg. Mrs. Brenon, whose professional name is Helen Downing, has not visited California since Hollywood became the world's film capital. She was for many years her husband's vaudeville partner and last saw Los Angeles when engaged upon a tour of the Orpheum circuit.

* * *

King Baggot has signed on for another year with Universal. The popular director will receive a flattering increase in salary in recognition of his good work of the past year. He is now putting the finishing touches on "The Inheritors," an I. A. R. Wylie story which he produced on an elaborate scale.

* * *

At the annual meeting of the Motion Picture Directors' Association this week Roy Clements was elected a director. He succeeds Fred Niblo. Harry Franklin was elected assistant director; Reeves Eason, technical director; Harold Shaw, secretary, and William Earle, treasurer. The new executive committee consists of Paul Powell, chairman; Phil Rosen, Joseph De Grasse, George Sargent, Clarence Badger, Reginald Baker and William Beaudine.

* * *

Hollywood's latest fad is to trade old noses for new. First Mrs. Tom Mix underwent an operation to straighten out a Roman nose and now comes Helen Ferguson with a new style proboscis, as the result of a surgeon's skill. The "baby star" underwent the operation this week.

* * *

The semi-annual premier of a Joe Jackson vaudeville sketch took place last Monday night at the Hillstreet theatre. The Wampas lads and the "baby stars" of 1923 and 1924 turned out en masse to pass on "Puppets of the Public" in its new dress. The ex-president of the Wampas is receiving congratulations on every side on his latest creation.

* * *

Harry M. Warner, of Warner Brothers' studio, has just returned to Hollywood after a three months' stay in New York, where he assumed active charge of the Eastern office of the company when his brother, Alfred, was stricken with typhoid fever. As Al is now well on the road to recovery and will shortly resume the reins at the Eastern office, Harry will remain here for some time before returning to New York

* * *

The "good ole days" in Hollywood were recalled this week by members of the local picture colony when Mary McLaren breezed into our midst. The dainty star who has been in the East for the past few years is here to resume her career before the camera. Her arrival here was the signal for an "old home week" celebration.

* * *

"EDDIE GRANEMAN, the vest pocket p. a., has opened his own publicity bureau in Hollywood. He is a popular lad with producers and publishers and should have no difficulty assembling a plethora of clients.

* * *

HIRAM ABRAMS has been here for the past few days in conference with Mary, Doug and Charlie. He is now on his way back to New York.

Anton Lang Says No Harm in Sunday Shows

Anton Lang, the Christus of the "Passion Play" and fourteen other of the Oberammergau players, spent their first Sunday in Chicago by attending church in the morning and a vaudeville show in the afternoon.

According to Mr. Lang, Christ would not be interested in the modernist-fundamentalist controversy, Sunday blue laws and prohibition.

"There can be no harm in Sunday shows, dances and ball games," he said, "providing, of course, that they are clean and wholesome. And the same with such habits as smoking and drinking, if not indulged in to excess. I enjoy a cigar occasionally and good beer."

Wisconsin Exhibitors Form Booking Combine

(Special to Exhibitors Herald)

JANESVILLE, WIS., Feb. 19.—Eight Wisconsin towns are to be supplied with pictures through a new booking circuit, just formed by C. J. Goetz, Beverly theatre, and James Zanias, Apollo theatre. Janesville, Beloit, Fort Atkinson, Platteville, Eau Claire, Chippewa Falls, Watertown and Richland Center are the towns to be served by the buying combination which will be known as the United Theatrical Exchange of Wisconsin.

The exchange will have its office at Janesville, and will act as distributor of the attractions in the western half of Wisconsin. Vaudeville and road attractions, as well as pictures, will be booked by the circuit.

Mooney Holds Meeting Of Hodkinson Managers

Paul C. Mooney, vice-president in charge of sales of W. W. Hodkinson Corporation, held a conference in Chicago last Wednesday and Thursday, February 13 and 14. Attending were Cecil Maberry, district supervisor, and branch managers of the Central West.

Following the Chicago conference, Mr. Mooney departed for St. Louis, where another regional meeting was scheduled. Vice-President Mooney is on his way across the country to the coast.

W. A. Edwards Dead

(Special to Exhibitors Herald)

MONTREAL, QUEBEC, Feb. 19.—W. A. Edwards, one of the pioneer theatre men of Canada, passed away at the age of 66. He began his work in theatres at the age of 14 years, and was at one time owner of His Majesty's and the Francais theatres, but during the past three years had been confined to his room with intestinal trouble.

Will Build Theatre

(Special from F. I. O.)

ELGIN, NEB., Feb. 19.—It has been reported that Bartlett, Neb. is to have a new theatre. According to the report, the business men of he town have organized for the purpose of erecting a suitable theatre to provide the town with proper entertainment.

Federal Control Bill Loses Support Among Reformers

Speakers at Motion Picture Conference, Attended By Church Workers, Oppose Sunday Closing; Chase Denounces Screen

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., February 19. An increasing difference of opinion as to the advisability of film control appears to be growing in the ranks of the reformers, judging from comment passed at the meeting of the national motion picture conference here, February 13 and 14, which was attended by church people and welfare workers.

While most of the delegates expressed the opinion that pictures were not all they should be, there was a decided lack of unanimity as to just what steps should be taken for correction and, although the meeting adopted the usual resolutions calling for legislation to control the situation, there was a well defined sentiment against the Upshaw bill, which was introduced in congress by the Georgia member at the request of Canon William Sheafe Chase and his colleagues.

"Usual Attack" on Screen Made by Canon Chase

The conference opened with the usual attack upon the screen made by Canon Chase in a survey of the situation, in the course of which he asserted that all of Will Hays' efforts to clean up the motion pictures had been frustrated by the "trust," that term being applied to the organizations which have been the subject of investigation during the past year or more by the Federal Trade Commission.

"The only method by which the motion picture men of the better sort can be expected to reform the industry," declared Canon Chase, "is by resorting to commercial despotism, that is, by illegally forming a trust, a menace to fair business, free speech and free government. The industry is now in the strangle grip of a few producers, who seek to avoid every kind of control by law, and by cut-throat methods seek to destroy all competitors, and enter politics to prevent the duly elected representatives of the people from protecting the youth of the world from the contagion of their immoral films."

Reform Is Necessary

Because of the fact that American films are shown in all sections of the world, reform of the industry, he said, is necessary, not only for our own protection but for the "moral welfare" of the whole world.

The fact that American films are in high favor in China is making it difficult for missionaries to prosecute their work successfully, the conference was told by Rev. Robert F. Fitch, president of the Christian college at Hangchow. American pictures shown in China depict crime and vice, he declared, and give the Chinese an impression that they are a true interpretation of American life.

Commissioner of Education J. J. Tigert described the educational value of the motion picture. The approximate daily attendance at motion picture shows is equivalent to the approximate daily school attendance, he said, which is about 23,000,000. Visual education makes more of an impression upon the child than auditory education, he explained, and expressed the hope that he would be able some day to ask congress for an appropriation for experiments in visual education

Oppose Sunday Closing

Censorship is not wanted except as a last resort, it was declared by the Rev. H. L. Bowlby, of New York, secretary of the Lord's Day Alliance, but it was the plan of his organization in the near future to undertake a national campaign for Sunday closing. Other speakers, however, expressed themselves as against Sunday closing, declaring that it was better for young boys and girls to be in a moving picture theatre than roaming the streets, and it was asserted that what was necessary was the cleaning up of such shows so as to make them safe. One speaker suggested the addition of community singing and other features which, it was declared, would make Sunday pictures even more popular than they now are.

Public demand will be more efficacious in bringing about clean pictures than any censorship, declared Lieutenant Mina C. VanWinkle, head of the police women's bureau of Washington, in discussing the Upshaw bill. In unmistakable terms she told the conference of her opposition to that measure, as did several other speakers. The Upshaw bill would cost the industry a minimum of a million dollars a year, and while its supporters explained that it was not a censorship measure, they were unable to explain satisfactorily what use would be made of provisions which permitted the proposed control committee to oversee the acting and even the settings used in producing the picture and to have complete control over the whole industry, practically from the writing of the script to the selling of admissions.

Interest Falls Off

Interest in the conference showed a decided falling off during the second day, when it was found that the motion picture producers and stars whose names appeared upon the printed program as speakers had not appeared and apparently had never intended to attend the meeting. A number of prominent people were listed, but it was not developed at any time during the conference whether their consent had been gained for the use of their names.

The resolutions adopted by the conference called upon congress and the president to approve the Upshaw bill, and asked the president to consider the advisability of calling an international conference on motion pictures. It was also urged that some cooperative effort be made by all churches to establish a motion picture foundation or university for the production of films portraying the gospel

"MOONBEAM MAGIC" is the title of a fantasy produced by the new British color process invented by Claude Freise-Greene. Felix Orman, an American, is production manager of Spectrum Films, Ltd., which is producing by the Friese-Greene process.

Always Give Public Your Best, Edison Tells Industry

Great Inventor Is Honored by Motion Picture People at Luncheon at New York

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—Thomas A. Edison, the "father of the motion picture," was the guest of honor last Friday at one of the most impressive luncheons ever given in the film industry. The affair was held at the Ritz-Carlton hotel in honor of Mr. Edison's 77th birthday, and was attended not only by many persons prominent in the film industry but in national affairs as well.

WILL H. HAYS served as toastmaster, and among the speakers who paid high tribute to Mr. Edison were U. S. Senators Edwards of New Jersey and Owen of Oklahoma. Others who spoke were Rupert Hughes, Douglas Fairbanks, Mary Pickford, M. J. O'Toole, Hudson Maxim, Dr. Lee de Forest and George Eastman of Rochester.

Mr. Edison was introduced to the guests by Mr. Hays who referred to him as the man whose work is the foundation of the motion picture industry. Mr. Edison had prepared a short message which was read to the assemblage by George Kleine, chairman of the committee which arranged the luncheon. In this message Mr. Edison said:

* * *

"A tendency toward stage fright, which has prevented me from becoming a dangerous rival of Fairbanks or Valentino, coupled with my extreme deafness, makes it impossible for me to speak in public. I have, therefore, asked Mr. Kleine to read these few lines in appreciation of the honor you do me.

"I believe, as I have always believed, that you control the most powerful instrument in the world for good or evil. Whatever part I have played in its development was mainly along mechanical lines. The far more important development of the motion picture as a medium for artistic effort and as an educational factor, is in your hands. Because I was working before most of you were born I am going to bore you with a little advice. Remember that you are servants of the public, and never let a desire for money prevent you from giving the public the best work of which you are capable. It is not the quantity of riches that counts; it's the quality which produces happiness, where that is possible. I thank you for your kindness in remembering me, and wish you a prosperous, useful and honorable future."

* * *

Telegrams were read from a number of people who were unable to be present, among them being one from President Coolidge felicitating Mr. Edison on his birthday.

Following the speeches two pictures which made screen history were shown. The first of these was "The Kiss" made in 1895 in the Edison Studio featuring May Irwin and John C. Rice. This was followed by "The Great Train Robbery" the first of the more pretentious films and in contrast to these was shown a portion of "Scaramouche" as indicative of the great strides picture making has made since the early days.

Daughter Born to Glennons

LOS ANGELES.—Bert Glennon, chief camera man for Cecil B. DeMille, is the proud father of a 9½ pound daughter. Glennon is, at present at work on DeMille's new Paramount picture, "Triumph."

FOREIGN MARKET

Every four weeks this department will be expanded to several pages so that a thorough discussion of the foreign market may be conducted.

Produce in Color

England is developing a color process, the invention of Claude Friese-Greene Several subjects, done in this process, have been completed by Spectrum Films, Ltd., which controls the Friese-Greene inventtion.

Felix Orman

In a letter to "Foreign Market," Felix Orman, production manager of the Spectrum Company, writes:

"This color invention is likely to achieve much as it not only duces soft and artistic coloring, but is commercially practicable by reason of its quick and economical printing. As an American I believe this process will be fully as much appreciated in the states as it is over here."

Fox Films Abroad

American exploitation methods introduced recently into Australia have aided in putting over campaigns for the pictures which have been released to the Antipodes this season. One of the largest campaigns was arranged for the new William Fox special productions.

Six of the latest Fox pictures were publicized at the motion picture ball held recently in Melbourne, Australia. A herald, in costume, announcing the various attractions at the ball, carried a long trumpet from which hung a banner with the inscription "William Fox presents: 'If Winter Comes,' 'Six Cylinder Love,' 'The Silent Command,' 'The Shadow of the East,' 'Nero' and 'The Shepherd King.'"

Each attraction was represented by a member of the Fox exchange staff in Melbourne. Ray Howe, the manager, was dressed as the admiral in "The Silent Command"; Mrs. Rowe represented "Six Cylinder Love"; Miss Hilda Laidlaw, an accountant, portrayed "The Shepherd King"; Miss Agnes Roe, "If Winter Comes," and Tom Lee, salesman, dressed as "Nero."

Hoy Service Moves to More Spacious Offices

(Special to Exhibitors Herald)

NEW YORK, Feb. 19.—The Hoy Reporting Service has removed to more spacious quarters on the tenth floor of the Bethlehem building at 1650 Broadway, where enlarged facilities will enable additional service to be rendered to the various units of the motion picture industry which operate through the Hoy Service.

The new location will serve as headquarters of the Independent Motion Pictures & Distributors Association, the Moture Producers & Distributors Assoation, and other branches of the industry which are planning to perfect similar organizations.

THE THEATRE
A Department of Practical Showmanship

The News of The Week in The Theatre

It may not be seemly for one department to talk about another, but listen:

If you're interested in the box office value of the pictures you're thinking of buying you shouldn't miss "What the Picture Did For Me" this week. Of course you shouldn't miss it any week, and apparently don't, but here are eleven good reasons for turning back to that section in this issue:

The Hunchback of Notre Dame
Painted People
The Eternal City
The Stranger
Sporting Youth
Just Off Broadway
The Heart Bandit
Flaming Barriers
The Barefoot Boy
David Copperfield
The Way of a Man (serial version)

These and just about all pictures of even date are reported in that department this week, giving the so-called "low down" in exhibitor English and frankly, actual exhibition performance backing up the testimony. It's not easy to make a column headed "The News of the Week in the Theatre" look the part against that sort of opposition.

* * *

Speaking of "What the Picture Did For Me," Frank H. Burns makes his debut as a contributor thereto this week. This is not the least worthy of the many excellent examples he has set for you who contribute to this department. Nor has he removed "The Theatre" from his mailing list.

* * *

Speaking of Mr. Burns, another of his house organs has arrived, and in it he admirably applies in reprinting the sketch offered on this page several weeks ago under the caption, "Through the Eyes of the Public." And even that is not the best thing in his constantly improving publication.

* * *

Speaking of house organs, examine Mr. Ryan's, reproduced in part on another page, and note how well he has capitalized "Sincerity," another of this department's contributions to the exhibitorial scrapbook.

* * *

Charles H. Ryan is one of the metropolitan exhibitors who have not withdrawn into the pseudo-urban tranquility distinguishing the class, as his exhibits in this issue attest. His go-get-it-iveness as well as his methods of procedure warrant studious investigation.

* * *

Another is Edward L. Hyman, whose prodigious momentum is traditional. So intent is Mr. Hyman upon the cultivation of his business that another's able services are required to broadcast the news of his progress. Such a message, duly illustrated, is forwarded in another column.

* * *

Do you listen in? Our best people are doing it, even exhibitors who deplore the habit as indulged by patrons, so no stain attaches to the admission. If you do, you are familiar, probably, with Ed ("Mac") Olmsted's McVickers KYW exploitation stunt last week. If not—

Mr. Olmsted and W. Remington Welch, McVickers' organist, give radio recitals via KYW Wednesday and Friday nights. On Wednesday night an unnamed number was played, promise being given that whosoever should iden-

(Concluded on page 42)

"Guess Who" Stunt Shows House Organ Meets Public Need

GUESS WHO!!!

LEN S. BROWN, Astor theatre, St. Paul, used the above still of Mae Murray in "Fashion Row," Metro, as the basis of "Guess Who" feature in his house organ, full details of which may not be divulged. More than 700 identifications were received from readers in the specified period, one week.

Need additional testimony be advanced to prove the existence of a genuine public need for a good theatre house organ?

Forwarding The Letters Of the Week

Receipt of several good letters with request not to print same prompts the statement that such is the practice because no one is so well qualified to describe a piece of work as the one who did it and if modesty is out of place anywhere it's in connection with exploitation. The following, from writers who agree, are forwarded:

Creamer Stunt Costs Nothing

(Mr. Creamer's letter is not illustrated, doesn't require illustration, but shouldn't be passed over without a thorough reading.)

THE THEATRE, EXHIBITORS HERALD.—Here is a little stunt that helped us to put over "Mighty Lak' a Rose" and I am sending it in, trusting that it will be of some use to those who have yet to play this fine attraction.

One week in advance of playing date I made up a series of five slides, the copy for the first of which was as follows: "You are now listening to 'Mighty Lak' a Rose.' You can see the picture here next week. Please read all the slides in this series. Thanks."

The other four slides carried copy from the press sheet, and in picking out this copy write good sales talk and you can make it go straight to the mark. These five slides were followed by the regular production slide furnished by the exchange.

Now for the rest: I instructed our organist to watch for the first slide and, as soon as she saw it, to start playing "Mighty Lak' a Rose" and continue through the showing of the slides. "Mighty Lak' a Rose" is a beautiful piece and not everyone is familiar with it, but this little stunt started them talking, ending up with the usual results, good business.

Here is a stunt that doesn't cost a single dollar to put over, and it works.—JOHN W. CREAMER, Strand-Empire theatres, Chillicothe, Mo.

Brown Exploits "Fashion Row"

(Illustrations of Mr. Brown's letter are given on two pages of the department this week. Unfortunately, not all that he did for the picture may be narrated in this column, but the essentials are given.)

THE THEATRE, EXHIBITORS HERALD.—There are many valuable exploitation aids which may be easily used in selling "Fashion Row" to real success. The pic-

LETTERS TO "THE THEATRE"

ture lends itself admirably to a diversified campaign.

Three weeks in advance we started a "Guess Who" contest. The cut was made from one of the many stills on the picture. Over 700 replies were received.

Arrangements were made with several of the principal ladies' stores to display gowns in the windows marked "As Worn by Mae Murray in 'Fashion Row' at the Astor This Week."

Special window displays with litho cards were secured and a liberal use was made of the brilliant 24-sheet on many downtown locations.

One of our best tie-ups with the picture was the arrangement of four girls, pianist, two violins, 'cellist, all doubling in songs and dances, who were billed as "Mae Murray's Melody Maids (in person)." This girl idea, together with name, is a knockout, and one which I verily believe was responsible partly for the splendid business done on the engagement. It is a simple matter, practically anywhere, for an exhibitor to line up four girls, costume them and rehearse them in a neat little musical act. With the billing mentioned, results will in nine cases out of ten be astonishing. The act should, of course, be used in the nature of a prologue to the picture.

Enclosed still will give an idea of the business accorded the picture on the opening day.—LEN S. BROWN, New Astor theatre, St. Paul, Minn.

How Hyman Checks Up

(Illustration of Mr. Ferguson's "letter," which you may or may not find published elsewhere as a news story, is provided upon the opposite page.)

THE THEATRE, EXHIBITORS HERALD—Although all theatres are today more or less systematized to eliminate waste and to bring efficiency up to the fullest, it is doubtful if many exhibitors have gone to the extent of having an hourly check-up of the theatre and all that is in it. This has been done by Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, and has been found to be highly satisfactory.

To begin with, Hyman is a busy showman. His operation of the 3,000-seat Mark Strand includes everything from front to back; from opening the doors to staging the show. Thus, he has not a great deal of time to spare in personal check-ups. So he has had prepared a schedule for all departments, which embraces an hourly report for each day of the week. By merely glancing over these daily schedules and reports Hyman can place his finger on anything that is wrong, and in many cases avoid something that might have gone wrong were it not for the new system.

As an example, the superintendent, or house manager, has a report in which there are forty things to be reported or questions to be answered. These include a report of the condition of the theatre upon opening and continuing throughout the day; ushers and their position on the floor, condition of uniforms, programs used, etc. When anything is reported being not as it should be, Hyman can tell by looking at the next day's report if the fault has been remedied. If it has not, he then finds out "why not." These reports bring the work of hours down to the task of a few minutes, making everything run with clock-like precision. Even the comments of patrons are recorded, and these sometimes prove of benefit.—LEE S. FERGUSON, Publicity Director, Mark Strand theatre, Brooklyn, N. Y.

News of the Week In the Theatres

(Concluded from preceding page)

tify same in a communication to Mr. Welch would receive an autographed photograph of Thomas Meighan. Passing reference let escape the fact that "Pied Piper Malone," in which Meighan is in all probability the piper, was a contemplated McVickers attraction.

Friday night, 48 hours later, "Mac" admitted to listeners-in that some 3,500 had identified the number to date, and in the face of this strain on the stenographic corps the promise was renewed in connection with another unnamed number almost as difficult of identification as "Dream Daddy."

Of course not all those who identify these skillfully camouflaged compositions reside within commuting distance of McVickers, but enough of them do. Whether or not they will be disposed to disconnect their batteries to see Mr. Meighan in the animate will be ascertained in due time and chronicled here.

* * *

Thomas S. Daley, whose able efforts are too infrequently reflected in these pages, writes of leaving the Algoma theatre, Sault Ste. Marie, Ont., to assume direction of the Danforth theatre, Toronto. A subsequent page bears reproductions of Daley ads for "The Green Goddess," Goldwyn Cosmopolitan; "Rupert of Hentzau," Selznick, and a Daley distribution piece for Fox's "If Winter Comes." He promises contributions from Toronto.

* * *

Harry Wilson, director of publicity for Principal Pictures Corporation, and Richard Spier, who performs a like service for Loew's State theatre, Los Angeles, masses forces in support of "When a Man's a Man," Principal's First National attraction, and produced voluminous attendance during the run of that picture at that playhouse. Camera record of the campaign is published upon a subsequent page. Two thousand full sheet cards, a book float, a banner 8 by 60 feet at Broadway and Seventh, a display of telegrams from film somebodies and tie-ups sundry and potent were items.

* * *

Arthur Swanke, Strand and Mission theatres, El Dorado, Ark., refrains from discussing his lobby on Fox's "Hell's Hole" but cannot restrain us from reproducing it, as we do upon the second page following.

* * *

"Next Week's Bill" at "The Theatre" includes such stars as Fred S. Meyer, George Rea, A. L. Middleton, Arthur E. Weld, Raymond B. Jones and others. Their productions "run the gamut" of theatre promotion. Don't miss "Next Week's Bill." Incidentally, "The Theatre" still has some "open time". "Write, wire or phone."

* * *

A first contribution from Willard C. Welch, Orpheum theatre, Kenosha, Wis., "without words," is published upon a subsequent page. May it be, in truth, a first contribution, is the sentiment its quality induces.

Still they come!

The house organs.

The most recently arrived is that of the Federal theatre, Denver, sent in by Ashworth & Bartels, who operate the house, and it adds a harmonious strain to the symphony of theatre publications. It's in 20 pages and runs heavily to advertisements, but contains at least one idea that all you who publish theatre magazines should know about. Write Ashworth & Bartels, Federal theatre, Federal Blvd. at West 38th St., Denver, Colo.

* * *

How many of you house organ publishers would be interested in a progressive series of institutional advertisements to appear in this department weekly and reappear in your publications? If enough of you to at least lay the foundation for what will grow to be, through your combined circulation, a national force for theatre and picture betterment, it will be arranged. What say?

* * *

"Bigger and better" isn't heard so frequently as of yore in the trade, but it applies as does no other term to the Warner Brothers campaign book for "The Marriage Circle." It contains much too much that is good for detailed discussion here, but a group of type ads occupying the major portion of one giant page especially merits attention. They're better than some advertisers make up with cuts and color. Get the book, whether or not you get the picture. It's worth your time.

* * *

Without doubt, you're following the "Herald Only" Club Favorite Star Contest, but have you thought of applying the idea locally? George Rea did.

* * *

Radio may or may not pass into semi-eclipse this Summer as it did last, but in any event, Ed Olmsted's use of it in exploitation, as narrated above, looks like the beginning of an important story, the story of theatre-radio cooperation. It's early, of course, to forecast just what it will all amount to in the end, but it isn't too early to be thinking about it, doing something about it, and the iron is hot.

* * *

"Worlds of Parking Space," is the sub-line of the Federal theatre house organ mentioned above. Know a better one?

* * *

John W. Creamer tells in his letter this week how he popularized "Mighty Lak' A Rose" the picture by making his audience hum or whistle "Mighty Lak' A Rose" the song. This was the idea, no doubt, behind the publication of songs bearing titles of pictures, but the songs weren't as a rule, so good. Maybe the reverse procedure, since the changing of picture titles seems to be going to continue in spite of everything, would work out better. But is it worth it?

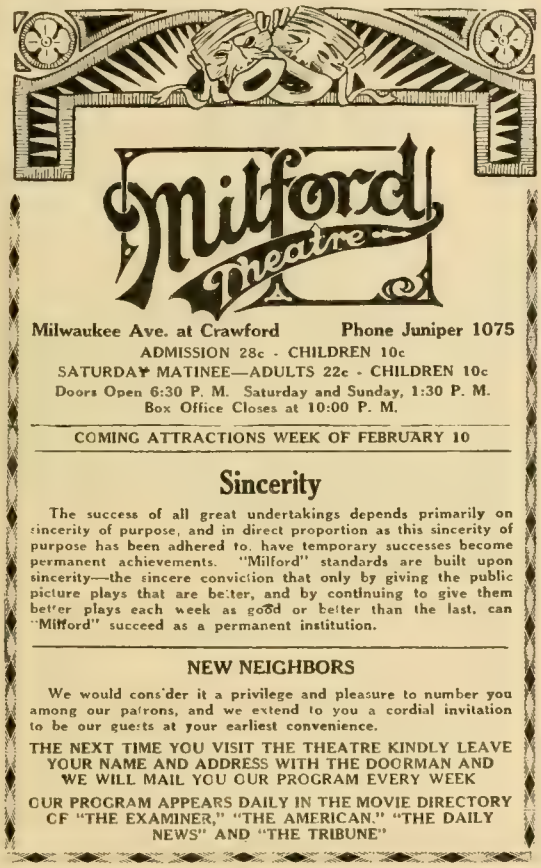
* * *

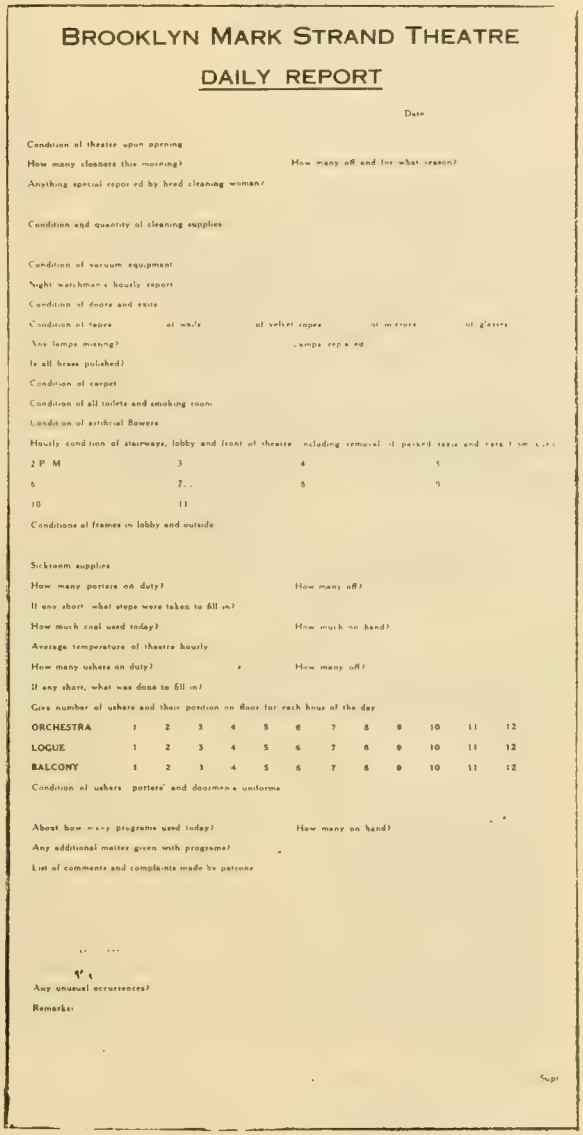
Write that letter this week. (Adv.)

* * *

Has any producer as yet broadcast the musical score of his latest super-special? It couldn't sound worse than three or four stations coming in at once, and it would advertise the picture. Maybe selections would be better.

RYAN PLAN BUILDS MATINEE





BROOKLYN MARK STRAND THEATRE

DAILY REPORT

Date

Condition of theatre upon opening

How many cleaners this morning? How many off and for what reason?

Anything special reported by head cleaning woman?

Condition and quantity of cleaning supplies

Condition of vacuum equipment

Night watchman's hourly report

Condition of doors and exits

Condition of tapes of walls of velvet ropes of mirrors of glasses

Any lamps missing? Lamps replaced

Is all brass polished?

Condition of carpet

Condition of all toilets and smoking room

Condition of artificial flowers

Hourly condition of stairways, lobby and front of theatre including removal of parked taxis and rare [illegible]

2 P M	3	4	5
6	7..	8	9
10	11		

Conditions of frames in lobby and outside

Sickroom supplies

How many porters on duty? How many off?

If any short what steps were taken to fill in?

How much coal used today? How much on hand?

Average temperature of theatre hourly

How many ushers on duty? How many off?

If any short, what was done to fill in?

Give number of ushers and their position on floor for each hour of the day

ORCHESTRA	1	2	3	4	5	6	7	8	9	10	11	12
LOGUE	1	2	3	4	5	6	7	8	9	10	11	12
BALCONY	1	2	3	4	5	6	7	8	9	10	11	12

Condition of ushers porters' and doormen's uniforms

About how many programs used today? How many on hand?

Any additional matter given with programs?

List of comments and complaints made by patrons

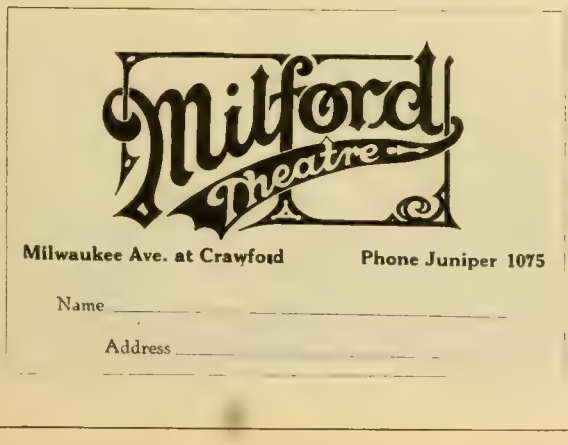
Any unusual occurrences?

Remarks:

Supt

CHARLES H. RYAN, Milford theatre, Chicago, makes good use of copy provided by this department in a past issue in his house organ, illustrated above. Original in blue on white. At bottom of page is shown first and second pages of his Saturday Matinee Club credentials, mailed to patrons. The reproductions are self-explanatory.

EDWARD L. HYMAN, Mark Strand, Brooklyn, submits his daily report form, reduced for reproduction at right. (See story on preceding page.)

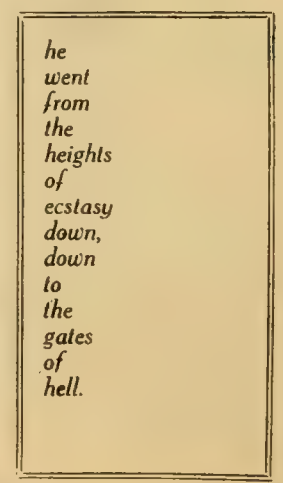


WHY DALEY SHOWS A PROFIT

THOMAS S. DALEY submits, above, left and below, reasons for his apparent pre-occupation in recent months, profitable reasons all. (See "News of the Week".)

ARTHUR SWANKE, El Dorado, Ark., submits but does not discuss his lobby, shown below, for "Hell's Hole," Fox.

LEN S. BROWN'S letter on Metro's "Fashion Row" is illustrated in part below.

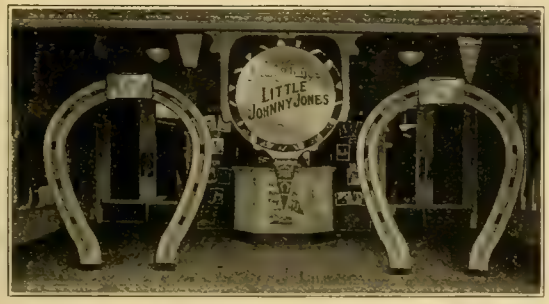


EXPLOITATION OF THE WEEK

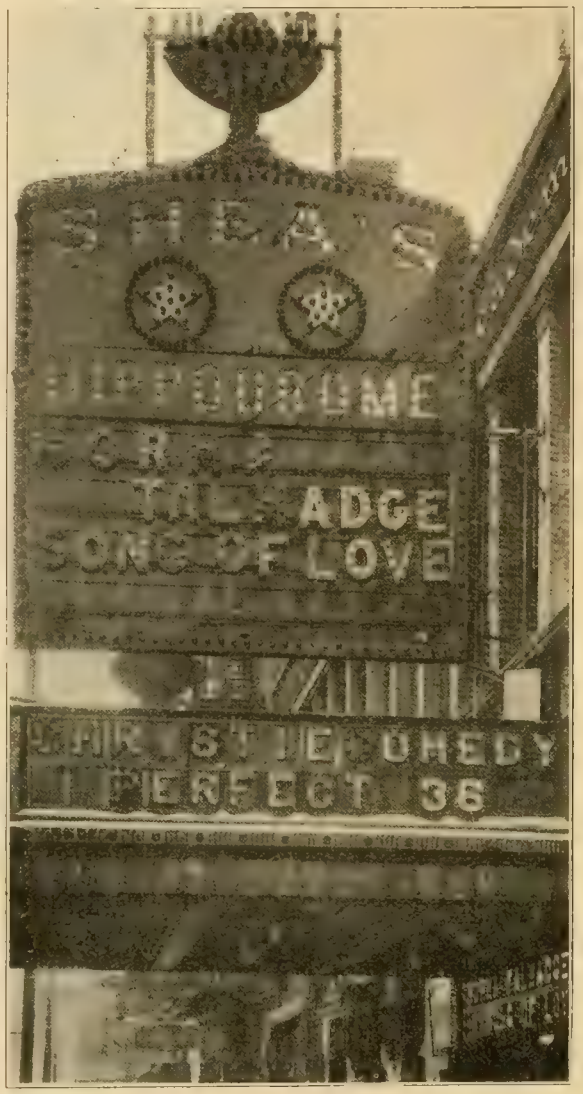
HARRY D. WILSON did all this and more for "When a Man's a Man," First National, at its Los Angeles premiere. Read about it under "News of the Week."

WILLARD C. WELCH, Orpreum, Kenosha, Wis., sends the photos reproduced below at right to show how he sold "Black Oxen," First National, to his public.

BELOW: The Rialto, Wenatchee, Wash., as lobbied for Warner Brothers' "Little Johnny Jones," and below that, the Peoples at Portland, Ore., displaying First National's "The Wanters."



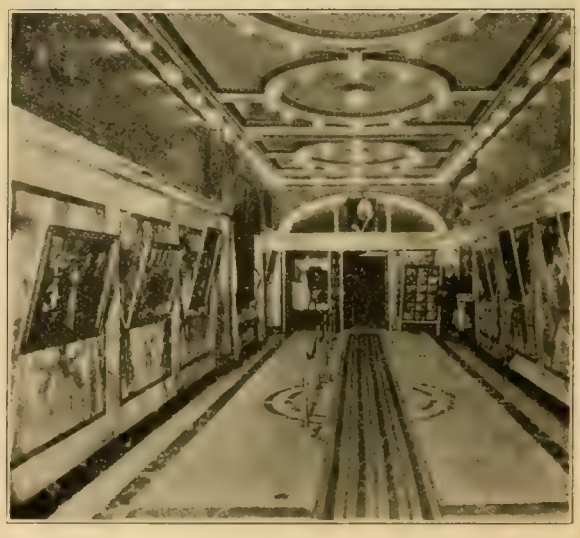
SIGNS SELL SHORT SUBJECT



ABOVE: C. C. Egan's street greeting in behalf of Baby Peggy's Universal feature, "The Darling of New York," at Keith's Fordham theatre.

LEFT: Recognition accorded Christie Educational comedy, "A Perfect 36," at Shea's Hippodrome, Buffalo.

"Among the Missing," Pathe short subject, accorded marquee lights at the Rialto, New York.
BELOW: Saxe's Alhambra, Milwaukee, as dressed up with oil paintings for Metro's "Scaramouche."



SHORT SUBJECTS

"How Much?" "How Many?" Help! Help!

While short subject stars continue to make the so-called minor medium a stepping stone to stardom in the so-called feature footage, a great deal cannot be expected of the lesser lengths. A preparatory school does not attain undivided greatness. An unreasonable rule of reel set up by an unreasoning trade has made just that of the short subject.

"How much?" and "How many?" have been twin questions in the commercial jargon of the film business long enough, too long for the good of that business. To arrive at an appreciation of the absurdity involved it is expedient to inspect a parallel.

Were a customer to enter a good department store and order "thirteen chapters of Dickens, a yard of Corot, a phrase of Rubinstein, two scenes of Shakespeare, three stanzas of Keats and a half-dozen wiggles of Gilda Gray" he'd be detained for the police. But wherein does such an order differ from "six reels of Hoot Gibson, 2,000 feet of Snub Pollard, 750 feet of Felix the Cat, 500 feet of Fun From the Press, and 900 feet of news events?" We call the first customer a lunatic, the second a good showman, and the rule of reel accounts for it.

"How much do you want for the picture?" is the natural first question of the exhibitor. "How many reels?" is the equally natural second question. The departure from logic is taken when the answers are given and it is discovered that two reels of a first grade comedian are held at a figure equal to that tagged upon six reels of a third grade dramatic actress. Immediate attempt is made to argue that two reels of anybody, however good, is worth no more than one-third as much as six reels of anybody else, however bad.

By all standards, this argument is false. No one contends that Dickens' "A Tale of Two Cities" is worth more than Rubinstein's Melody in F, nor the reverse, yet such a contention is quite as reasonable as the one holding that Clive Brook in an eight-reel English drama is worth more than Charles Chaplin in a two-reel comic.

Important as it is to the program builder, length in reels does not mean anything to the theatregoer as a measure of entertainment. The theatregoer does not buy by the reel; the exhibitor does not sell by the reel; yet the exhibitor continues to buy and the film salesman to sell by the thousand-foot unit. While this condition prevails, the short subject will be a training school for the five-reel production field and all the king's horses and all the king's men will not change it.

That this illogical, if convenient, basis of barter is no more firmly rooted than any other arbitrarily enforced condition is evidenced by the occasional brilliant exceptions noted in the news of the trade. Now and then an exhibitor, hard pressed for a feature length picture of a quality compatible with the standards of his theatre, features a comedy and "adds" a drama. Without exception, the box office record of the engagement shows the customary margin between outgo and intake. Usually, in fact, this margin is a greater one, for the reason that less than the accustomed feature picture price has been paid for the featured short subject, while the added drama has been acquired at no more than the price of a good short subject.

Nothing more difficult than general conformance with the teachings of such experiences is required to rectify the major ill of the short subject market. When short subject and feature alike come to be bought and sold upon the basis of what they are worth as box office assets, without regard to lineal inches, the exodus of the talented from the short subject field will be halted, to the incalculable benefit of the motion picture institution, forthwith.

The Cartoon Entertains

Contributors to "What the Picture Did For Me" disagree heartily upon almost everything, but no one disparages "Aesop's Fables." Although Aesop had nothing whatever to do with the fables recently bearing his name, which of course only adds to the merriment, it is probable that he would be glad to sign them and no questions asked.

Real popularity accounts for all this, and real entertainment accounts for the popularity. Paul Terry accounts for the entertainment.

NEWSPICTURES

FOX NEWS No. 38: Woodrow Wilson Buried—Visit Garden of the Gods—60 Whales Washed Ashore at Jacksonville—St. Paul Sees Kid Dog Derby—Visit Teapot Dome—American Girl Swimmers Train at Miami—Engineers Blast in Panama Canal.

FOX NEWS No. 39: Ice Harvest Rich—Train Seals for Stage—Trenton School Children Drink Milk—Repair Toronto Clock—Battle Over Name of Mt. Rainier—Ice Boats Race at Detroit—Trains Lions—Winter in Canal Zone—America Beats Belgium at Hockey—Plane Daredevil in Stunts—Sea Rages Off Mass.

FOX NEWS No. 40: Cut Channel Through Frozen St. Lawrence—Coolidge Visits New York—Two More Battleships Junked—New York Dog Show Opens—Ship Locomotives to South America—Test Navy Scooter—Swiss Win Olympic Bobsleigh Races—Marines Play Pushball.

INTERNATIONAL NEWS No. 15: Troops Rule Herrin, Ill.—Edison 77 Years Old—Lieut. Griffis Home—Carle Laemmle Receives Congratulations on Anniversary—McAdoo Defends Acts—Jap Children Celebrate Wedding—Fleet Assembles at Panama—Wales Hurt in Fall from Horse—Territorial Specials.

INTERNATIONAL NEWS No. 15: Radio Audience of Millions Hears Coolidge Address—Japan's "John D." Honors Roosevelt Widow—Marines at San Diego—Mussolini Signs Peace Treaty with Jugo-Slavia—Shenandoah Gets New Pilot—Blow Up Chimney—New Tanks in Drill—Norway Wins Ski Jump in Olympian Games—Territorial Specials.

KINOGRAMS No. 2328: Mexican Troops Cross Texas—Fashion Dictates Long Hair for Night Wear—Thomas Edison 77 Years Old—Lieut. Griffis Home—England Listens to U. S. on Radio—Peter B. Kyne Discusses Merchant Marine—Portland, Me., Has Winter Carnival—Territorial Specials.

KINOGRAMS No. 2329: Sleet Isolates Crown Point, Ind.—McAdoo Testifies—Ford Buys Wayside Inne—Troops Rule Herrin, Ill.—Run Canadian Dog Derby—Coolidge in New York—Midget Troop Fights Tacoma Moonshine—Prince of Denmark in Ottawa—Ship Locomotives to South America—Territorial Specials.

PATHE NEWS No. 13: Herrin, Ill., Under Military Rule—Investigate Wreck of Tacoma—California Has Smallest Football Team—Coolidge in New York—McAdoo Testifies—Honor Lincoln—Norway Leads in Olympic Games—British Premier in New Home—Lenin's Funeral—Territorial Specials.

DIGEST of PICTURES of the WEEK

"THY NAME IS WOMAN" (Metro) easily tops the list of better pictures of the season. It is a simple tale of Spanish folk, but so well acted and directed that it stands out as a gem among counterfeits. This production is a notable addition to the Metro list of new pictures and is a credit to Louis B. Mayer, the producer, and Fred Niblo, the director. Barbara La Marr and Ramon Novarro do the best work of their entire careers.

"FLOWING GOLD" (First National) is a Richard Walton Tully production, with an all-star cast doing excellent work. The story concerns a family in the Texas oil fields whose sudden rise to wealth brings on complications. Milton Sills and Anna Q. Nilsson are given splendid support by Bert Woodruff, Craufurd Kent and others.

"LADIES TO BOARD" (Fox) Tox Mix's latest has plenty of thrills, swift action and clever titles. The story isn't much and shifts from one angle to another, ending up in the conventional manner. However, for the dyed-in-the-wool Mix fan it may suffice. Jack Blystone directed.

"HIS DARKER SELF" (Hodkinson) a five-reel comedy-melodrama produced at the D. W. Griffith studio, starring Lloyd Hamilton, is worth anybody's money. It was directed by Jack Noble and is the first feature length comedy in which Hamilton has ever appeared. The story is a travesty on the work of amateur detectives; there are many witty titles by Ralph Spence and the picture is a riot of fun throughout.

"FOOL'S HIGHWAY" (Universal) adapted from Owen Kildare's play "My Mamie Rose," is an excellent production from every standpoint. It will redound to the credit of Director Irving Cummings, as well as several others, as it gives Pat O'Malley, Mary Philbin, and William Collier, Jr., their opportunity. The story concerns life on the Bowery back in 1895, and no expense was spared to reproduce the famous New York street.

"THREE O'CLOCK IN THE MORNING" (Burr) another jazz-age story typical of this class of pictures, with a good cast and some excellent cabaret scenes. It was directed by Kenneth Webb, with Constance Binney in the leading role. Good picture for the average house.

"WHEN A MAN'S A MAN" (First National) adapted from Harold Bell Wright's "Best seller," is a good Western, with John Bowers, Marguerite De La Motte and Robert Frazer in the principal roles. There is nothing spectacular in the production, but it moves along smoothly and is a very pleasing program picture.

"MY MAN" (Vitagraph) presents Dustin Farnum and Patsy Ruth Miller in a story of political intrigue and love. It will be found excellent entertainment with both principals and support giving intelligent performances. The story was written by George Randolph Chester. David Smith directed.

"PHANTOM HORSEMAN" (Universal) presents Jack Hoxie in a typical Western concerning a ranch girl, the mortgaged farm, the Sheriff hero and land thieves. There is nothing outstanding about the story or its development. It was directed by Robert Bradbury.

"A WOMAN'S SECRET" (United Artists-Allied Prod. & Dist.) is an English production with Mae Marsh in the leading role. It is a drab story long drawn out concerning an English girl of wealth who is betrayed by the family chauffeur. A typical English cast surrounds Miss Marsh. J. R. M.

Mary Pickford and support in a dramatic scene from "Dorothy Vernon of Haddon Hall." (United Artists)

James Kirkwood, Lila Lee and Madge Bellamy in a tense scene from "Love's Whirlpool", a new Hodkinson production.

REVIEWS

Score Another For Fred Niblo

"THY NAME IS WOMAN," . . a Metro production, starring Barbara LaMarr and Ramon Novarro. Written by Karl Schoenherr as a stage play. Directed by Fred Niblo. Length, nine reels.

It may sound trite to state that this is undoubtedly one of the year's best pictures, for this is only February and the year has ten more months, but it is so far above many so-called "super specials" in story interest, acting and general excellence, that it stands in a class by itself. Niblo has made good pictures from the start. You recall "Blood and Sand" "Famous Mrs. Fair" and "Strangers of the Night" and now comes "Thy Name Is Woman".

This picture is remarkable in many respects. Mr. Niblo has taken just six actors and made a feature 9,000 feet in length with practically 7,000 feet of the footage devoted to three of the players—LaMarr, Novarro and William V. Mong. And most of the action of this latter footage takes place in a plain kitchen, with a fireplace, a cupboard and a table and chair. The three players score individually through their repressed, excellent performances. But the bulk of the credit must go to Director Niblo. Louis B. Mayer, the producer, has a sure bet in this director.

Never has Miss LaMarr appeared to better advantage than as the wife of the crabbed old smuggler although it is a role that could easily have been ruined by indifferent or overacting. She wears no beautiful clothes, only a peasant's dress throughout the picture, but her beauty and appeal were never more strongly stressed.

Novarro has a less happy role than anything he has played before. He is a weak, vascillating soldier, sent to get information for his captain, but who fails when he falls in love with the woman he is to betray. His Juan Ricardo was an especially fine piece of work.

William V. Mong, as the crafty old "Fox", Pedro, will surprise his many admirers by his exceptional characterization. He dominates many scenes in the cabin with the other two and the picture will establish him as a great character actor.

The story is simple in theme but contains many emotional twists and moves along swiftly from one scene to another with sure, steady tread. It concerns a Spanish soldier sent to the hills to unearth the operations of Pedro, head of a band of smugglers. Juan, the soldier, is told to make love to Pedro's wife, and thereby win from her the secret hiding place of the loot. As a reward he is to be made sergeant. Capt. de Castelar, who aids Pedro in getting his wares across the border, tells Pedro of the plot. Guerrita falls in with the plan and plays with the young soldier while the smugglers remove the laces and other smuggled goods from the basement. However, he touches a soft spot in her heart when he finds baby clothes in a closet and she begins to love him for his youth, strength, warmth and tenderness. Pedro in the end stabs her when she declares she is to leave with Juan, and Juan almost meets death before a firing squad.

The Cast: Barbara La Marr, Ramon Novarro, Edith Roberts, William V. Mong, Robert Edeson, Wallace MacDonald. —J. R. M.

Rex Beach Oil Tale Is Well Acted

"FLOWING GOLD," a First National attraction, with an all-star cast. Written by Rex Beach. Directed by Joseph DeGrasse. Seven reels.

Just at the time when the whole country is stirred up over oil scandals, comes this story by Rex Beach written around the people who do the "dirty work," that is, sink the wells, put up the money and fight for their property after they have struck it rich. The story is based on scenes enacted in the oil fields of Texas just after the war and concern Ma and Pa Briskow, their pretty daughter Allegheny, a man without an occupation, Gray, and the usual villian, a man by the name of Nelson. The uncouth yokels of the oil fields are the most interesting characters of the play and it is around them most of the delightful moments of the piece are woven.

The story opens in Granger, a boom town in Texas, when Calvin Gray meets his former superior officer, Henry Nelson, who had him dishonorably discharged from the army. Gray meets the Briskow family, learns that Nelson is attempting to put something over on them and helps them to whip him. He falls in love with "Allie" and succeeds in saving young Briskow, the son, from the clutches of an adventuress. There is a stirring climax when an oil gusher catches fire on the Briskow farm, the hero is injured and is nursed back to health by "Allie".

A scene from "Flowing Gold," the Richard Walton Tully feature (First National).

The picture is excellent entertainment and Richard Walton Tully who produced it spared no expense to reproduce every scene with fidelity. The flood stuff with the oil burning on the water was very realistic and quite thrilling.

The Cast: Milton Sills, Anna Q. Nilsson, Alice Calhoun, Craufurd Kent, John Roche, Cissy Fitzgerald, Josephine Crowell, Bert Woodruff, Charles Sellon.

Story of Bowery Very Well Played

"FOOL'S HIGHWAY," a Universal production starring Mary Philbin. Adapted from Owen Kildare's story, "My Mamie Rose," by Lenore Coffee and Harvey Gates. Directed by Irving Cummings. Length, 7,200 feet.

Chalk up a great big tally for Irving Cummings. He has done an especially fine piece of directing in "Fool's Highway". It is a picture that will redound to the credit of several others as well; Pat O'Malley, Lincoln Plummer, Max Davidson and the talented Mary Philbin. "Fool's Highway" gives Miss Philbin her big opportunity and she makes good. Pat O'Malley is the real surprise of the picture, though, and he practically runs away with the lion's share of credit. Pat scores at every turn in the role of Mike Kildare, the Bowery bully and prize fight king. Charlie Murray appears briefly in the early footage of the picture, as the father of Mamie Rose, and put over his comedy scenes with telling effect.

The story has been skillfully adapted and staging is a credit to the Universal company. No expense was spared to reproduce the world's best known street thirty years ago—the Bowery of New York city. The old horse cars, the famous Steve Brodie saloon, the steam operated elevated and the costumes of 1895 are each faithfully reproduced. The drawing of a schooner of beers gets a laugh and the rumbling beer wagons, now hushed, bring back fond memories. The titles are witty and to the point and the story moves from one incident to another quickly, now sad, now happy, right through to the unexpected twist at the end. A very pleasing production and one that will score a hit with most audiences.

The story concerns Mamie Rose, who works in a second hand clothing shop, for Old Levi. Max, Levi's nephew is in love with Mamie, but she admires Mike Kildare, a swaggering Irishman with a powerful punch. Mike falls in love with Mamie and wins her but his conquest was not easy and he has to give up his life as a prize fighter and become an honest policeman before she will marry him.

The Cast: Mary Philbin, Pat O'Malley, Lincoln J. Plummer, William Collier, Jr., Charles Murray, Max Davidson, Tom O'Brien, Kate Price, Sherry Tansey, Steve Murphy, and Edwin J. Brady.

A Western Story That Will Entertain

"WHEN A MAN'S A MAN," First National production. Written by Harold Bell Wright, with John Bowers, Marguerite De La Motte and Robt. Frazer in the principal roles. Directed by Edward F. Kline. Seven reels.

Harold Bell Wright's novels have proved "best sellers" for many years and "When a Man's a Man" is no exception. Therefore in booking this First National picture you have that vast reading public upon which to draw aside from the regulars who attend your theatre.

It is the usual story of the Eastern young man, who because of his wealth, has never done anything. He is urged to go West and become a man, by his affianced bride. In Arizona he becomes a ranch hand under an assumed name, and whips the bully of the ranch, is nearly hung for a cattle thief because he had befriended a weakling and goes through several other thrilling experiences. His girl, now married, to another man, by a strange coincidence is picnicing nearby when a wild bull nearly runs her down. The hero saves her and finds happiness in establishing his friend and his bride in a ranch of their own.

John Bowers plays the role of the wealthy youth, Lawrence Knight, who is called "Patches" on the ranch. Miss de La Motte is Helen Wakefield, his Eastern girl. Robert W. Frazer, as Phil Actor runs off with most of the acting honors. It is well photographed and many beautiful shots of clouds bring out the natural beauty of the backgrounds.

The Cast: John Bowers, Marguerite De La Motte, Robert W. Frazer, June Marlowe, Forrest Robinson, Elizabeth Rhodes, Fred Stanton, George Hackathorne, Edward Hearne, Johnny Fox, Jr., Arthur Hoyt, Ray Thompson, Charles Mailes.

Made-to-Order Jazz-age Story

"THREE O'CLOCK IN THE MORNING," C. C. Burr-Mastodon production. Written by Mann Page. Directed by Kenneth Webb. Seven reels.

A light, frothy little tale about a headstrong society girl who rebels against parental dictation, leaves home after shocking friends and relatives, and becomes involved in a scandal with a wealthy man. She finally finds happiness with an honest sweetheart and gives up her gay life.

There are excellent scenes of cabaret life, contrasted with wild parties at home. The picture has plenty of pep and it is well acted for the most part. The direction is not always convincing, however, and several twists of the plot show an amateurish hand. It may hold a lesson for some. It is intended as an expose of our heedless young folk. For the average house a good program picture. Advertise the lead—Constance Binney. She does the best work of the cast.

The story concerns Elizabeth Winthrop who stages a drinking party in her home on Sunday morning while her parents are at church. She is admonished by her

Scene from the Sunshine Comedy "The Weakling" (Fox)

parents and leaves home, becomes a waitress and then a dancer in a cabaret, not knowing a wealthy philanderer is putting up the money for her salary. She has a falling out with her honest lover and he is sent to jail for an auto accident. Finally she sees the error of her ways and goes home to forgiving parents and a real sweetheart.

The Cast: Constance Binney, Edmund Breese, Mary Carr, Edna May Oliver, Richard Thorpe, William Bailey, Russel Griffin.

A Travelogue Through Mexico

"THE LAND OF WHISPERING HOPE." Produced by Burr Nickel and directed by Mr. Nickel. Length, 4,600 feet.

At last Mexico has been recognized by the cinema explorer! Heretofore exploiteers have found the land of sunshine and senoritas profitable "pickings" for most every other line of trade but for some inexplicable reason motion picture impressarios have until this time passed it up.

Now comes Burr Nickel, erstwhile promoter and independent distributor, with a full length feature scenic depicting the cactus land of romance. He takes you with him on his motor journey from prosaic Hollywood to Nogales and thence onward to the Yaquie land where we gain a glimpse of the primitive mining methods still in vogue, of the quiet and peaceful haciendas of the erstwhile warriors, and of the great "open spaces" made popular by both pen and picture. And then we push onward—ever onward—to Hermosillo.

"The Land of Whispering Hope" is the title Nickel has seen fit to name his travelogue. And doubtless it is as good as any other name for who can deny the ambitions and aspirations of the revolutionists? The picture is a novelty-scenic and as such should find a place on many programs as the feature entertainment. It depicts the modes, manners and romance of such interesting communities as Guaymas and Ensenada and the heretofore unexplored isles of San Martin and Guadalope, both bleak and desolate. The latter island is the home of the sea-elephant, found nowhere else in the world, and for this reason prized and protected by the government from depredation. Other islands off the Mexican coast are also shown—some unknown to all but hunters and trappers.

Mr. Nickel has worked out an elaborate exploitation campaign for "The Land of Whispering Hope" and with this exhibitor aid the picture should attract and please big audiences.

Tragic Story Long Drawn Out

"A WOMAN'S SECRET," a Graham Wilcox production distributed by Allied Producers and Distributors. Mae Marsh, star. Directed by Graham Wilcox. Seven reels.

This is an English production with an all-English cast, aside from Miss Marsh. Its reception by American audiences is problematical, as it is a drab story dealing with a peculiar situation; that of an English girl of wealth being betrayed by the family chauffeur. Certain changes have been made in the story, apparently, which make the crime seem most cold-blooded and the characters win little sympathy for themselves through their actions in the unfolding of the story. A bit played by Hilda Bayley was excellently handled, as the wife of the chauffeur. There is a trial scene near the end, which while well directed and strictly according to Hoyle, is too long drawn out. Aubrey Smith, well known on the stage in America, has a strong role, that of Sir Richard Hawkes, of the king's counsel. Miss Marsh plays Dorothy Forbes, daughter of a wealthy merchant with her usual spirited naturalness. Allen Aynesworth was Forbes. George K. Arthur was the chauffeur, Arthur Watson.

The story concerns an English girl, neglected by her father, who is left to the care of an aunt. Henry Watson, her father's chauffeur, takes her on daily rides. A tragedy ensues and she is hurried off to another city by her aunt. She becomes engaged and marries Richard Hawkes, of the King's counsel and her baby is given into the care of Mrs. Watson, the wife of her betrayer. Watson, in a fit of intoxication kills the child. He is tried and at the trial Mrs. Watson plans to humiliate Hawkes by exposing his wife as the mother of the dead baby. Dorothy takes the stand, however, and tells the truth and Watson is led off to his execution. Hawkes forgives Dorothy for not disclosing her past and they find happiness together.

The Cast: Mae Marsh, Allen Aynesworth, Aubrey Smith, Eva Moore, Herbert Langley, Hilda Bayley, George K. Arthur, A. G. Poulton.

Conley Scores In This Comedy

"NECK AND NECK," an Educational comedy in two reels. Directed by Fred Hibbard.

This Educational comedy, starring Lige Conley, has the usual number of gags that hold the interest up to the boat race at the end, which is the best part of it. Conley is a farmer boy who goes to the city, lands in a college, fills out in the rowing crew and wins the college races. Conley is Hector of the story and Peg O'Neil is Peg, a maid in search of a suitor.

Fair Fox Comedy

"THE WEAKLING," a Fox production in two reels.

This comedy which was part of the bill at the Monroe theatre, Chicago, last week, drew a few laughs but to the more sophisticated it proved just so much old stuff. It concerns a youth dressed in white trunks who gets into and out of all sorts of trouble until he lands in a hospital. Under the ether he performs many marvelous stunts. Some of the gags were new but most of them were not.

Interesting Tale Of Political Intrigue

"MY MAN," a Vitagraph production, starring Patsy Ruth Miller and Dustin Farnum. Written by George Randolph Chester. Directed by David Smith. Seven reels.

"My Man" will be found good entertainment. It was adapted from Mr. Chester's magazine story, "Battle of Love and Roses" and follows closely the original story. Dustin Farnum is the big political boss "Sledge" around whom most of the action centers. He gives a splendid characterization as the powerful, crafty boss who engineers big deals and plots the ruination of his enemies, while playing solitaire with dominoes. Patsy Ruth Miller is the daughter of the traction magnate, whom "Sledge" tries to ruin. As always Miss Miller is charming and vivacious in her love making and spirited in the more dramatic scenes. Margaret Landis, George Webb, Miles McCarthy and others render good support.

"Sledge", powerful political boss of Ring City, calls before him one of his henchmen who promotes a paper traction line in opposition to the operating company. They plan to get control of both lines and squeeze out the little stock holders but Sledge falls in love with Ethlyn, daughter of Glider, head of the traction line, and she forces him to go through with the deal honestly.

The Cast: Patsy Ruth Miller, Dustin Farnum, George Webb, Miles McCarthy, Pedro deGray, William Norris, Violet Palmer, Margaret Landis, Edith Yorke.

Jack Hoxie's Latest Needs Pepping Up

"THE PHANTOM HORSEMAN," Universal production, starring Jack Hoxie. Story by Isadore Bernstein, directed by Robert N. Bradbury. Five reels.

This is a picture which will go well where audiences like Hoxie and are not particularly insistent about a well constructed story or too much action. The direction is good and the cast works well together, but the whole thing drags a little in spots and the sub-titles are poor.

The story is about a ranch girl and her brother who have the home heavily mortgaged to the villain. Hoxie as the sheriff exposes the villain as being back of the raids of a phantom horseman known as "The Hawk" who has been terrorizing the neighborhood, and manages to get the girl's ranch out of his possession. In the first reel his mother dies while he is away. Why she has to die and what the effect is on the story is not shown. With a little effort the picture could have been made one hundred per cent more entertaining.

The Cast: Jack Hoxie, Ruby Lafayette, Lillian Rich, Ben Corbett.

Will Please Children

"HERE AND THERE" Educational, one-reel comedy.

Not much that is new in this 1,000 feet of film. It concerns a young man who can't pay for his meal, escapes from the restaurant, hides in a borrowed dress suit and attends a party given by his sweetheart. He ruins the suit in trying to evade the man sent to collect for same.

REVIEW ~ by Martin J. Quigley

Hodkinson Has a Sure Bet In Five-reel Comedy-melodrama

"HIS DARKER SELF," an Albert L. Grey production, directed by John W. Noble, distributed by the W. W. Hodkinson corporation. Featuring Lloyd Hamilton. From a story by Arthur Caesar. Subtitles by Ralph Spence. Five reels.

THIS comedy-melodrama, made in the D. W. Griffith studios, is a subject that has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture.

The production, we have heard, was originally laid out as a starring vehicle for Al Jolson, to be directed by D. W. Griffith and we have no doubt that Mr. Griffith more or less watched the picture going through his studio. If he did not he certainly missed a number of good sound laughs.

Lloyd Hamilton is as funny as Al Jolson probably thought he would be in the part. Hamilton is a diverting comic, well-schooled in all the tricks of getting his full share of laughs out of every situation and piece of business.

The comedy vein of the production is frequently broken into with decided flourishes in the realm of thrilling melodrama. Near the end of the picture there is an action-full chase participated in by a number of speed boats that constitutes an excellent thrill punch.

The story is light enough not to interfere with the gags and the thrills. Hamilton impersonates a colored man about town and seeks to track down a bootleg chieftain of darktown. He encounters a series of adventures that carries the interest safely through.

The sub-titles of the production, done by the talented Ralph Spence are a particular feature of the show.

We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. It ranks with the very best feature length comedies we have seen and we expect it to be responsible for a gale of laughter in the motion picture houses of the country.

The Cast: Lloyd Hamilton, Tom Wilson, Tom O'Malley, Lucille LaVerne, Irma Harrison, Edna May Sperl, Sally Long, Kate Bruce.

Little of Everything In This Mix Feature

"LADIES TO BOARD," a Fox production, starring Tom Mix. Written by William Dudley Pelley. Directed by Jack Blystone. Length, 6,112 feet.

There are Western thrills and Eastern thrills in this latest Mix feature, with touches of mother-love and sweetheart love.

Tony, the wonder horse, does his stuff in the early footage, and the saving of Anastasia McFirth from her perilous descent of a steep mountain in a worn-out automobile is one of the best bits of the picture.

The story concerns Tom Faxton, a big-hearted cowboy, who falls heir to an old ladies' home in Vermont. He goes East with his partner, Bunk McGinnis, and takes possession. A pretty young nurse at the home takes possession of Tom's heart—but that's another story. Tom discovers a sweet old lady at the home who is neglected by her dissolute son, an artist with a studio in Boston. Tom forces Carmichael, the artist, to return to his mother and all ends happily.

Mix mixes acrobatic stunts with his love-making and managing of the McFirth Old Ladies Home, climbs around high buildings and breaks up studio parties in his own typical way. Pee Wee Holmes is "Bunk" and renders Mix excellent assistance with his peculiar talents as a comedian. Gertrude Olmsted plays the girl and Gertrude Claire is the old mother. Philo McCullough was excellent as Carmichael, the artist. Mix wears some startling clothes, grey suits piped in black leather, and fancy gloves with black braid on 'em. There are some clever subtitles and the action is swift-moving throughout.

The Cast: Tom Mix, Gertrude Olmsted, Phil McCullough, Pee Wee Holmes, Gertrude Claire, Dolores Rousse.

Tom Mix in a scene from "Ladies to Board," his latest Fox film.

Will Rogers as A Bashful Suitor

"THE COWBOY SHEIK," a two-reel Pathecomedy.

Will Rogers puts over an amusing portrayal of the conventional bashful cowboy suitor introduced by a number of our western authors. True to form, he falls in love with the beautiful school teacher and, up to the time of a well done fight with the ranch bully, is too bashful to do more than stammer about the weather.

He gets a lot of comedy out of his purchase and wearing of his first store clothes and shoes—particularly the latter.

THE FILM MART

F. B. O.

TOM WILSON under contract to F. B. O. is playing two blackface roles at once. He appears in the Carlos Production "In Fast Company" and the F. B. O. "Telephone Girl" series, which is being directed by Mal St. Clair. Wilson also played a blackface roll in the Griffith production "His Darker Self."

✦ ✦ ✦

JOE FARNHAM, film editor, is wielding the shears on F. B. O.'s forthcoming production "Beware the Woman," set for early release. It was directed by Emile Chautard. In the cast are Ralph Lewis, Lloyd Hughes, Derelys Perdue, Emilie Fitzroy, Joe Dowling, Josef Swickard, Max Davidson and others.

✦ ✦ ✦

GEORGE O'HARA, star of F. B. O.'s "Fighting Blood" series, is playing the juvenile lead in "Listen Lester," which William Seiter is directing for Sacramento Pictures Corporation. The production is being made at the F. B. O. studios.

Educational

LLOYD HAMILTON'S latest two reel Educational-Hamilton Comedy, "My Friend," was made the headline feature of the bill at the Capitol Theatre, Vancouver, B. C., during its recent run there, and was exploited by what is claimed to be the biggest newspaper advertising display ever given a Short Subject in Canada.

✦ ✦ ✦

SO GREAT was the popular reception of the views taken by Kinograms, Educational's News Reel, of the interior of the Chicago Edgewater Beach Hotel radio station WJAZ, that the current issue of this news reel contains pictures of one of the best known radio speakers in the United States, J. Andrew White, who speaks regularly from the Radio Corporation station WJZ, New York.

First National

HENRY B. WALTHALL has been added to the all-star cast of "The Woman on the Jury" in which Sylvia Breamer has the leading role. He will appear as the district attorney. Harry O. Hoyt is directing. The First National production is based upon the successful stage play of the same title.

✦ ✦ ✦

"STRONGHEART," the screen's most famous canine actor and the star of "The Love Master," a current First National release, arrived in New York this week accompanied by Lady Jule, a beautiful white police dog who appears with the star in his new picture.

✦ ✦ ✦

THE UNITED STUDIOS will be the future producing headquarters of the George Fitzmaurice-Samuel Goldwyn organization in accordance with contracts signed yesterday by Mr. Fitzmaurice and M. C. Levee, president of the Studio company.

Metro

FILM PROGRESS, the monthly organ of the National Committee for Better Films, gives place to five Metro pictures in its list of the best pictures of 1923. These are "Long Live the King," Jackie Coogan's first Metro picture; Rex Ingram's "Scaramouche"; Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals"; Rex Ingram's "Where the Pavement Ends" and Henry King's production, "The White Sister."

✦ ✦ ✦

A NOTABLE CAST supports Viola Dana in her latest Metro starring picture, "Don't Doubt Your Husband," which is now in production at the Metro Hollywood studios under the direction of Harry Beaumont. It includes Allan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson and Robert Dunbar, all of them known for their achievements in successful productions.

✦ ✦ ✦

THE LATEST ADDITION to the large cast of players in "The Shooting of Dan McGrew," being picturized by Clarence Badger from the famous poem of Robert W. Service, is Fred Warren who will play the role of the "Ragtime Kid."

Principal

BABY PEGGY'S first feature production for Principal Pictures, "Captain January," has been completed. The story was taken from the book of Laura Richards and was adapted to the screen by Eve Unsell and John Gray. This is the first of a series of productions Baby Peggy is to make and boasts a cast of real ability. Hobart Bosworth, Irene Rich, Harry Morey, Lincoln Stedman, Barbara Tennant, Emmett King and John Merkyl are among the players in the picture which is directed by Edward F. Cline.

Predicts One Hundred Per Cent Distribution

Word has come from the home office of Pathe that the long-sought, but heretofore unattained, goal of one hundred per cent distribution for an individual picture is about to be reached.

The picture that is expected to achieve this distinction is "Dr. Jack", starring Harold Lloyd, which was released by Pathe last fall. The reason for this, according to Pathe officials, is primarily, the universal appeal of Lloyd's pictures as clean, wholesome and substantial screen entertainment and, secondarily, the care taken in mapping out the intensive campaign in behalf of this production. Steps were taken to meet conditions in all centers of population, irrespective of size or location with the result that communities of 200 and 300 residents are now enjoying presentations of "Dr. Jack" in their local houses.

Universal

BECAUSE he wrote the continuity of "The Storm," one of Universal's greatest pictures, the same company has engaged J. G. Hawks to write the continuity for Lincoln J. Carter's famous stage play, "The Tornado." This will be one of Universal's next year's Perfect Thirty Six.

✦ ✦ ✦

THE NAME of Herbert Rawlinson's current Universal Attraction has been changed from its working title of "Virtuous Crooks" to "Stolen Secrets." This picture was made from a story by Richard Goodall and was directed by Irving Cummings.

✦ ✦ ✦

IT IS understood that Universal is negotiating with Rupert Julian to make a new version of "We Are French," the famous wartime film which was first released under the title of "The Bugler of Algiers."

Fox

"A MAN'S MATE" has been selected as the title for the latest John Gilbert star series feature which is now in production at the William Fox West Coast studios. The working title of this picture was "The Apache."

✦ ✦ ✦

"FINE AND DANDY" will be the title under which the latest picture in which Tom Mix is working at the William Fox West Coast studios, will be released. This replaces the previous title of "Mixed Manners". Jack Blystone, who directed Mix in "Soft Boiled," the Fox special production released earlier this season, is directing "Fine and Dandy" from the scenario by Donald Lee.

Associated Exhibitors

"THE COURTSHIP OF MYLES STANDISH," Charles Ray's latest and biggest picture, will open a run at the Stanley Theatre, Philadelphia, starting February 24th. Mr. Ray will make personal appearances in connection with this engagement. J. S. Woody, general manager, represented Associated Exhibitors in arranging the booking.

✦ ✦ ✦

DOUGLAS MAC LEAN'S picturization of "The Yankee Consul," opening its New York run at the Central Theatre recently, had one of the most successful premieres Broadway has seen in months. The house was packed at every showing and the newspaper critics gave warm praise to the production.

C. B. C.

THE NEW series of Screen Snapshots, the popular single reel "Fan Magazine of the Screen," has been sold this week to All Star Feature Distributors of San Francisco and Los Angeles. Louis Lewyn and Jack Cohn, producers of this series, which is now in its fifth year of showing stars of the screen at home, at work, and at play, completed negotiations with Louis Hyman of All Star, whereby the latter composer will handle Screen Snapshots in California, Arizona, and Nevada.

Goldwyn Cosmopolitan

FROM MOTION picture fans, players and theatre owners all over the country there continues a flow of congratulations to Marion Davies, Cosmopolitan star, on the honor awarded her recently when she was chosen Queen of the Screen in the popularity contest staged in conjunction with the Theatre Owners Chamber of Commerce Ball, New York.

✦ ✦ ✦

CLYDE SLATER has been added to the executive staff of the Goldwyn studios. He will be sales-manager of the newly created rental department. The studio has enlarged its technical equipment and is making an active campaign to induce independents to produce their pictures there. This is the first time that the big Culver City plant has been open to outside producers.

✦ ✦ ✦

ANNOUNCEMENT has been made that Goldwyn Cosmopolitan has leased the Park Theatre in Boston until September 1st in order to assure itself of a big first run theatre in the New England territory. The Park is one of the best known of the legitimate theatres in Boston and has proved its value as a first run house through the showing there of a number of big films.

Vitagraph

LESLIE AUSTEN, who plays the hero lead in "Let Not Man Put Asunder," the J. Stuart Blackton production in which Pauline Frederick and Lou Tellegen are featured, was summoned for a leading role in "The Masked Woman," the day after the picture opened at the Rialto Theatre. W. O. Hurst, the producer, saw Mr. Austen's work and engaged him at once. Burton King is the director.

✦ ✦ ✦

FLORENCE VIDOR, who plays the leading role in "The Marriage Circle," the new Ernest Lubitsch picture, which played at the Strand Theatre, New York, last week, has the principal part in "Borrowed Husbands," which David Smith is producing for Vitagraph at Hollywood. Earle Williams, Rockcliffe Fellowes, and Robert Gordon have the leading male parts.

Warner

WARNER BROTHERS have entered into an arrangement with Roy Neill, whereby Marie Prevost is to play the title role in Mr. Neill's production of the famous play "Rose of the Ghetto." The supporting cast contains the names of many prominent players, including Carl Miller, Anders Randolf, Wm. V. Mong, Claire McDowell, George K. Arthur, Sidney Bracey, Raymond McKee and Dan Collins.

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DOROTHY FARNUM has completed the scenario for "Lover's Lane" from the play by Clyde Fitch. The picture is soon to go into production at the Warner Brothers Studio under the direction of William Beaudine. "Lover's Lane" calls for several difficult characterizations in the film version, as it did in the stage play—and an all star cast is to be assembled.

United Artists

McELLIOTT, motion picture critic for the New York Daily News, has awarded to "No More Women" an Associated Authors production being released through Allied Producers and Distributors Corporation, and featuring Matt Moore and Madge Bellamy, the place of honor as the best comedy romance of the last month's releases. "No More Women" is an Elmer Harris feature, from Mr. Harris' own story for the screen, and was directed by Lloyd Ingraham.

✦ ✦ ✦

NELLIE BLY BAKER who jumped into fame in the part of the masseuse in Chaplin's dramatic production, "A Woman of Paris," will again be seen in his first comedy for United Artists in which Charlie himself will be the comedian of old. This will be a comedy of Alaska during the days of the rush for gold and will give Miss Baker an opportunity to portray a comedy role in the character of a dance-hall girl of the mining camps.

Preferred

B. P. SCHULBERG, President of Preferred Pictures Corporation, denied today the story that Catherine Curtis is to produce "The First Year." "We own the motion picture rights to 'The First Year,' which we bought from John Golden for $100,000," said Mr. Schulberg, "and we have not sold them to Catherine Curtis, nor to any one else. The report has absolutely no foundation."

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PREFERRED PICTURES' production "The Virginian," starring Kenneth Harlan, will play the West End Lyric and Capitol theatres in St. Louis day and date, beginning the first week in March. These same houses in addition to the New Grand Central will later show "Maytime" day and date.

Paramount

ACTORS AND directors who have watched the work of Victor Varconi, Cecil B. DeMille's new Hungarian find, are comparing his type of technique with that of Sessue Hayakawa. Varconi, whose first American appearance is in a featured role of Cecil B. DeMille's new production, "Triumph," has much the same slow, natural technique which accounted for the popularity and success of the Japanese star. Mr. Varconi gains his effect with very little physical motion. He acts, as he himself explains, largely with his eyes and the corners of his mouth. The striking contrast between Mr. Varconi and the melodramatic over-acting type of players is, say the critics, a factor which will undoubtedly win him quick popularity.

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IRVIN WILLAT, who is directing Zane Grey's "Wanderer of the Wasteland" for Paramount, has finished the Death Valley sequence of the story and has moved his production headquarters to the famous Painted Valley, midway between Palm Springs and Mecca, California.

Selznick

"WOMAN TO WOMAN," starring Betty Compson, was given an elaborate special showing at the Ritz-Carlton hotel, New York, recently. It is said that more than five thousand people were present. The showing was held in the Grand Ballroom and the room below, the Crystal Room, was reserved for dancing.

Hodkinson

H. S. LORCH has resigned his post as Detroit branch manager for Goldwyn to become manager of the Chicago branch of the Hodkinson Corporation. Mr. Lorch will fill the place left vacant by the promotion of Cecil Maberry who is now Central Division Manager of the Hodkinson branches.

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ACCORDING to reports from G. R. Ainsworth, branch manager for Hodkinson in Pittsburgh, supported by a statement from Mr. Bair of the Bair & Bush theatres, "The Drivin' Fool" the Hodkinson comedy feature starring Wally Van and Patsy Ruth Miller has scored a double-headed victory at Altoona, Pennsylvania by breaking the house records at both the Lyric and the Colonial theatres.

Hepworth Film for Broadway

R. T. Cranfield, president of Hepworth Productions.

Alma Taylor, featured in "Comin' Thro' the Rye."

Cecil M. Hepworth, one of England's foremost producers, sometime in March will invade the American market with a Broadway showing of "Comin' Thro' the Rye," said by the "London Express" to be the greatest English production of 1923. This announcement was made by R. T. Cranfield, president of Hepworth Productions, Incorporated, who, with Joseph di Lorenzo, is at the helm of the company handling American distribution of this production.

"Comin' Thro' the Rye" was listed first in the ten greatest English made productions of 1923, by the "London Express" while "Woman to Woman," featuring Betty Compson, which is also English made, was placed sixth on the list. The unusually good notices that greeted the latter production at its preview, augur well for "Comin Thro' the Rye."

Coincident with the Broadway showing, Hepworth will have present the entire cast, including Alma Taylor and Shayle Gardiner, who will give a prologue at each performance of the picture.

Cecil M. Heyworth, producer, "Comin' Thro' the Rye."

Joseph di Lorenzo, Vice-president and gen. mgr.

PUBLIC RELATIONS

Getting Away From Front Page Scandal

Newspapers, in giving undue prominence to occasional unfortunate occurrences among film people, create a public sentiment detrimental to the best interests of the motion picture business. Counteracting this is as necessary as advertising to the operation of a theatre.

An effective plan of procedure is found in public relations work. The subjoined letter from Earl O. Peeler, Pastime theatre, Protection, Kans., relating his appearance before the local Woman's Club, is exemplary of that fact. He writes:

"Jay M. Shreck,
"News Editor,
"EXHIBITORS HERALD,
"Chicago, Ill.
"Dear Sir:

"Permit me to thank you most kindly for the wealth of information you furnished me bearing on the motion picture industry, and in accordance with your request will say I touched briefly on the origin of the theatre itself following with the early history of motion pictures in the days when they were considered a novelty; upon the educational value, citing the use of pictures in the primer and how the child in its first lessons at school were taught through the eye; referring to the Crandall interests in Washington in conducting their schools on Americanization, etc.

"It would be a difficult matter to relate all of the various phases that were taken up, but before closing I suggested that if there was any information that any one of them might wish to know of I would make an effort to shed some light on it, and for thirty minutes an open forum was held and the questions that were asked me were surprising—everything from 'What the average life of a motion picture actor was' to 'What would be done with Mabel Normand.'

"I hesitate in saying, fearing you might think me boastful, but some of my business associates informed me that their wives came home from club stating they had one of the most interesting and instructive meetings they had ever attended.

"Some of the boys in fun stated the next day: 'Well, Peeler, there is one thing you can be proud of and that is you are the first man that has ever been invited to talk before the Woman's Club, including ministers.' Another said: 'You had more nerve than I would have had.'

"In all seriousness, Mr. Shreck, I felt that a golden opportunity was at hand to carry the message from another angle than that of the front pages of the newspapers, and whether I did any good or not I would not say, but I do know that there are more women in Protection tonight with facts from the other side of the fence so to speak and whose opinions have changed somewhat than they were before.

"There is one other incident that I will mention if I have not wearied you with this lengthy letter. During the business session of the club mention was made of the great discoveries of Thomas A. Edison, and during the course of my talk I mentioned the part Mr. Edison had played in the early development of the projector and a few other remarks, and at my next show two of our most prominent women stopped at the door and asked permission to go up to my booth and have some of the statements I had made explained to them.

"I trust that I have outlined what it was that you asked for, but as to publishing this in 'Public Relations,' I don't know as there is anything that would be worthwhile to the rest of the boys. However, if there is anything that in your opinion would be of help to any of them you are privileged to use it, but I will not feel slighted in the least if it finds its way to the waste paper basket.

"Again thanking you for your cooperation, I am,

"Yours very truly,
"EARL O. PEELER."

"Public Relations" would have felt slighted if Mr. Peeler had not written the foregoing interesting and constructive letter. It is our hope that other exhibitors are taking advantage of such opportunities to correct wrong impressions created by front page scandals.

This department takes this opportunity to commend Frank H. Burns, director of publicity and advertising, Orlando, Fla., for his production of a very readable and interesting house organ. Especially gratifying is the fact that Mr. Burns has incorporated within the pages of his magazine a "Public Opinions" department. This department we are certain, will make friends for the Beacham and Phillipe theatres.

The Pacific Coast

By H. E. N.

John Griffith Wray, director of productions, at the Thos. H. Ince Studios, has left for New York City, to spend a few weeks looking over new plays for forthcoming productions.

* * *

Wm. Beaudine, director and **Margaret Livingston** and sister experienced a close call the other night while driving home from location to the Ince Studio. They were speeding along through a heavy fog, around Balboa, when their car suddenly swerved and turned turtle over an embankment. Fortunately none of the party was injured and only received a severe shaking up.

* * *

Walker's beautiful new theatre, opened in Santa Ana, last Tuesday. The following stars made a personal appearance: J. Warren Kerrigan, Pat O'Malley, Alice Calhoun, Bertram Grassby and Herb Rawlinson. The opening feature selected by Mr. Walker was Vitagraph's big special "The Man from Brodneys."

* * *

West Coast Theatres has taken over Tallys Broadway, L. A. which will be operated as a second run theatre. The opening feature was "Black Oxen."

* *

Messrs. **Robinson and Kanter** have opened their new Seville theatre in Englewood, one of the fastest growing suburbs in L. A. This house has a seating capacity of 1,100 and is one of the finest small suburban theatres the writer has ever visited. Photographs will be published later.

* *

Clem Pope, manager of the T & D Jr., Oakland, is pulling a new stunt that is receiving a big hand. Clem calls it a condensed overture. The orchestra opens with the overture, then the leader slides into a violin solo which ends with the entire orchestra rendering a light muscial number. Art Le Andry's "Call of the North Band" was a big hit last week.

* *

Berger A. Tomte is now booking for the George Oppenheimer Exchange, S. F. Berger is a well known exchange man from Chicago, having been there with Pathe for a number of years.

* * *

"Maytime" will be released in the S. F. territory by All Star Features. This picture will have its coast premiere at the Granada Theatre, week of Mar. 1st. **Louis Hyman** tells us that Eddie Polo's serial "Captain Kidd" has been booked solid, way in to May.

* * *

L. G. Dolliver, general manager of the Western Theatres Supply Co., S. F., has just completed installing two latest type S Simplex projectors, one 80 amp., M. G. E. motor generator set, Bosch double dissolver, Brenkert 11 amp. spot, Hill Diamond Crystal screen and Hooker auto re-wind and film cabinet, in the Metropolitan which opened Feb. 22 in San Francisco's new shopping district. Mr. Dolliver announces the purchase of the entire stock of Weaver Automatic Dowser Co.

* * *

The Federal Company has just finished installing a new marquee on A. E. Eschelbach's Royal Theatre, S. F.

* * *

The personnel of the Fox Exchange, S. F., was quite excited this week. **John Delezal,** the oldest Fox film employee in the West, in point of service, was blessed with a 1924 addition, namely: one baby girl. **Edward S. Brownstone,** cashier, shared the same good fortune, only his was a boy. **Howard J. Shean,** manager, stated that the "Lone Star Ranger" hunt up new attendance records at the Granada Theatre. "You Can't Get Away With It" goes into the California this week.

* * *

J. C. Cohen, of the Consolidated Amusement Co., of Honolulu, arrived in S. F. last week. Mr. Cohen has left for New York City on a business trip. The Liberty, Honolulu, formerly a picture house, has been turned into a chinese theatre. Mr. Cohen stated that the film exchange business had suffered in the Islands, due to so many enlistments expiring amongst the various army units. Scofield Barracks, which in normal times has 27,000 troops is now a garrison by only 6,000.

* * *

Frank C. Parker, owner of the Lyric, Modesto and the Lincoln, Stockton, will break ground shortly for a 2,000-seat house in Stockton. Frank is building this theatre to house the Orpheum big time program.

* *

Tommy Gibson, Director and trustee of the Rinella Productions has gone to Monterey to shoot exteriors on the first five reel production which this company is making. This is the first of a series of six which is being financed by S. F. capital. Blache Film Laboratory will handle all developing and printing. **Walter W. Bell** is at the camera.

* * *

H. A. Snow, the famous African big game hunter, has arrived in S. F. from Nevada where he has been on location making some wild animal life pictures in that locality.

* * *

Marriot Productions, S. F. has finished making their first picture titled "Young China" a 2 reel classic. Director **Forest B. Creighton** is busy cutting same. **R. B. Hooper** has been engaged to handle the camera for the remainder of this series of which there will be twelve.

* * *

Maurice Blache received a wire last week from **Captain McKenzie,** General Manager of Balmac Productions, that he booked all the Eastern State Right territory for his educational releases. Blache Film Laboratory just finished turning out 79 prints of a 2 reeler which was made by **R. B. Hooper** for the Modesto and Mendocine Chamber of Commerce.

* * *

Clyde A. Walker, former branch manager for Fox at Salt Lake, will do his stuff for Metro, handling "Scaramouche" and "The White Sister" in the Sacramento Valley and Nevada territory.

* * *

First National's S. F. office stepped on the gas last week and flew from eighteenth position to fourth place in the national areo contest. **Wild Oxman** and **Newt Levy** are the birds.

* * *

Handsome **Dan Markowitz,** owner of the Rivoli, S. F. has dented the bank roll some $2500 for new carpet from the W. & J. Sloane Co. Both the interior and exterior of the lobby have ben decorated by Tormey & Co. Dan has cut out all the added attractions at the Rivoli and is running straight pictures only which he says has increased his attendance.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

Ambrose Mazanek, of the Sun Theatre, Otis, Colorado, writes us that he has been in possession of the Jewel Theatre in the same town since last October and has been having good business at a 10-20 cent admission price. According to his letter he would be in clover were it not for admission tax. Ambrose you are in the same boat with all the rest of us.

✦ ✦ ✦

Cliff Lewis, formerly of Anderson, Ind., has ben named manager of the Strand theatre in Schenectady, N. Y. Congratulations, Cliff.

✦ ✦ ✦

Charles P. Gilmore, of Oswego, N. Y., one of the best known exhibitors in the state, has been made president of the Advance Pictures Company with headquarters in Syracuse.

✦ ✦ ✦

Lee Balsley, manager of the Liberty theatre, a first run house of Kansas City, does not believe in deciding all the questions of policy without consulting his audiences. This week the theatre is running a slide, asking the audience its opinion regarding the running of ad-films.

✦ ✦ ✦

Adolph Linick has purchased the Anna Q. Nilsson estate at Hollywood where **Aaron Jones** will later join him for a few weeks. Linick and Jones are members of the firm of Jones, Linick and Schaeffer, operating a chain of theatres in Chicago.

✦ ✦ ✦

Billy Goldman, of the Kings theatre, St. Louis, Mo., has left for New York. We don't know whether he's going on business—or what.

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Joe Kopel, of the Village theatre, Wilmette, Ill., believes in cooperating one hundred per cent with patrons of his theatre. His patronage is largely composed of grammar school and high school children and he is very careful to avoid any pictures to which any of the parents might take exception. On a number of occasions fathers or mothers have called him up a day or two before a picture was to be run and requested him to refrain from running it, He says he invariably complies with their requests and consequently is strongly tied up with the Parent Teachers Association and the local churches. A glance at his balance sheets would show that it pays.

✦ ✦ ✦

W. L. Casey, of the Rex theatre, Bonners Ferry, Idaho, announces that he has installed a $5,000 Wurlitzer organ. A bit of progress which will be appreciated by your patrons, Casey.

✦ ✦ ✦

John Bruett, of Sumner, Wash., says work has been started on the theatre he is erecting at Auburn, Wash. The new house will be of concrete construction and modern in every detail.

✦ ✦ ✦

A. A. Derrough of Port Arthur, Texas, has announced that he will build a 1,000 seat theatre at Nederland, with equipment for putting on road shows as well as pictures. The new structure will be located on the Port Arthur Beaumont highway.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Agrees With Quigley

FLORENCE, COLO.—To the EDITOR: Your editorial last week on "National Advertising," in response to a brother exhibitor's request, is exactly in line with what I think of it. Pictures that are not nationally advertised may be two or three years old and compete with you showing a picture only a few months old. You get blamed for showing a "Back Number" and the other fellow gets by and probably gets credit for a newer release. At any rate he is likely to do as much or more business and his film rental is likely to be much less than yours. This money could be spent to better advantage by local co-operative advertising.—B. P. McCORMICK, Liberty theatre, Florence, Colo.

Why Date the Pictures?

MOODY, TEXAS.—To the EDITOR: I am not desirous of breaking into print but I would like to know what advantage a producer gets by sticking the date his picture was made on the film with all the other trimmings? The people in the big theatres KNOW they are seeing new pictures all the time, but does it benefit the producer any when the picture gets to the little fellow? It's a grand and glorious feeling to advertise a good picture and have a house full of people all set to see something we have bragged about and then the first thing that hits them in the eye is a big 1922 bill board sign!

And just as bad is the director who must have all letters and telegrams with the year very prominently displayed! There are darn few pictures that I have seen that needed any dates anywhere in the story.

For example, I advertised a certain picture last week as being this particular star's latest, and it was. Everybody enjoying the picture (this one did not start off with the year made stamped on it) when WHAM! here comes a telegram with 1922 showing up like the HERALD'S subscription list! I'll say you could hear them read that date loud and plain! What chance had I to explain that the picture was made at the end of 1922, had its first appearance in 1923? They think in 1924 now and 1923 isn't six weeks gone—it's a year gone to them.—J. S. WALKER, Alama theatre, Moody, Texas.

Super Press Books Deluxe

FLORENCE, COLO.—To the EDITOR: Just at this time when producers pretend to be making a supreme effort to cut out extravagance and needless waste in production cost and other overhead expense, which saving is necessary to grant lower film rentals which is absolutely essential for the mutual good of all concerned.

It strikes me very forcibly that some exchanges could cut out one item of expense which I think is an absolute waste, that is elaborate and expensive press books, printed on book paper with expensive lithographic work as though it was something to be preserved and used for the whole year or longer, when, as a matter of fact, 90 to 95 per cent of the material in these press books is pure bunk and is not used by five per cent of the theatres; in fact, it takes a careful search through these press books to select enough material from the many items and skeleton ads to make up a really worthwhile ad that will tell something worth while about the picture in order to sell it to the public. A press sheet printed on ordinary news print serves the purpose and then it goes to the waste basket just the same as all the expensive press books go.

Paramount, Universal and First National are some of the leaders in the industry to cut out this extravagance. A plain news print sheet serves the purpose to illustrate and give copy for all the ads necessary. You get a comprehensive idea of what your paper will look like and that is all that's needed.

Some producers have the idea and I have had salesmen tell me it was a fact, that elaborate press books were issued to make exhibitors believe the picture was just as big and artistic as the press book and that with the majority of exhibitors in the average town it was easier to sell a picture at a fancy price if they had an impressive looking press book. Naturally the cost of this fancy work is tacked on to the film rental.

Presuming that these impressive and expensive press books do help to oversell the average small town exhibitor, I claim that it is an unhealthy condition for the growth of the industry, as it leads the exhibitor to oversell the public which in turn loses respect for SPECIALS, SUPER-SPECIALS, ALL STAR, and a score of other super adjectives that have been worked to death in the past few years on many pictures that a 9x12-inch press sheet would have exploited all the merits the picture possessed.

I know by actual experience that some producers have devoted more thought to the production of an elaborate press book than they did in the picture itself. The artistic qualities and merit which they were unable to put in the picture is put in a press book and sell you a picture and tell you that it's as massive as the book is. If we were to judge a picture's greatness by the size of the press books, as used by some producers, some of the present-day offerings would make "The Birth of a Nation," "The Miracle Man," "Robin Hood," "The Covered Wagon" and "The Ten Commandments" look like travelogues.

BIG PICTURES, like other big things in life, do not need artificial "gas" pumped into them to make them rise above ordinary things to be seen and heard to prove their superior worth. Most generally it's the WEAKLINGS and inferior things that need this artificial support.

Some producers have evidently spent much time and money in securing the best talent in printers and press agents and have neglected to devote the same care and expense to the production of the pictures than they have to press books.

I believe that expensive press books are an illusion, a false standard to measure a picture's greatness by and certainly misleading to sell pictures by. A needless and extravagant expense that can and should be eliminated.

It's true that "Jones Pays the Freight" but "Jones" is getting tired of it. "Jones" never gets to see these elaborate press books and if the producer sells the exhibitor via the press book and then we sell "Jones" the picture and he can't help but know that he saw just another picture, just an ordinary picture, that it was no better than hundreds of others we have sold him and made practically no noise about them, made no preposterous claims for their greatness, and did not charge him an extra price to see them. It won't take "Jones" long to come to the conclusion that the exhibitor is a liar—a cheat, that he promised much and gave little; when as a matter of fact the poor exhibitor swallowed the stuff that press agent was paid to sit up nights to think how much pure bunk he could write, trying if possible to use every adjective in the English language.

This is my honest opinion and I think it is a subject worthy of comment in your editorials.—B. P. McCORMICK, Liberty theatre, Florence, Colo.

Declares Prices Are Higher

TILDEN, ILL.—To the EDITOR: Perhaps I am living in the wrong film territory, as I see where BROTHER O'HARE says he is buying film cheaper today than he did two or three years ago. He says he wishes to take exception to the statement of some other exhibitors when they say they are paying more all the time for films.

I believe I am like O'Hare. I am running service right up to release dates—in fact, I have run some service that has not been run in St. Louis. But that doesn't mean anything to me only that the print was in A-1 condition, but I wish to say I am not buying for less than I did two or three years ago.

Listen to this: On January 22 I used the last picture from an exchange. I went into contract for new service. How much do you think they came down on the service? I had a talk with the manager first—the salesman did not know this. So I next went to the salesman and told him I had run up to date on his service (a new salesman on the job).

Well, here was his proposition he made to me—same service as I had been using except one star—his price was $1.00 more for it than I had been paying. Then he started telling me about the pictures the star was putting out. Sure, I knew what he was driving at. The result was that he asked me just to double from what I had been paying. Say, Ed., does this look like it is cheaper than it was two or three years ago? Higher to me than it was two weeks ago.

I said I went to the manager first but this is a mistake as they had no manager at this time as the manager had resigned, but the gentleman in charge at the time had made me a price. His price was the same on the regular program as the salesman's, but on the star he only asked me $2.50 more than I had been paying. Now don't take it for granted because this exchange asked me more for service that I mean they are all that way, for they are not. I am buying some service out of St. Louis that I have no kick on the price, but for buying cheaper than I did two or three years ago I am not.

I also read where he says he believes it pays to buy from two or three companies. Perhaps it does, but this company I have reference to I have been buying from them for about seven years and I remember at one time I was giving them as much as three nights a week.

Well, as I said at first, perhaps I am not living in the right film territory.—CHARLES E. BARBER, Electric theatre, Tilden, Illinois.

Waiting for the Victory

EARLVILLE, ILL. To the EDITOR:—We are awiting for the good news that the admission (nuisance) tax has been removed. Have written to all our congressmen and senators for their help and the exhibitors should stand by the ones that stand up for tax removal.—Lyric Theatre, Earlville, Ill.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor-written box office information.

Address: "What the Picture Did for Me," EXHIBITORS HERALD, 407 South Dearborn Street, Chicago, Ill.

Up to Date Reports in This Issue

Among the new pictures reported this week are:

David Copperfield
Eternal City, The
Flaming Barriers
Heart Bandit, The
Hunchback of Notre Dame, The
Just Off Broadway
Painted People
Sporting Youth
Stranger, The
Way of a Man, The*

(*Serial version)

Associated Exhibitors

David Copperfield, with a special cast.—This is a wonderful portrayal of Dickens' novel with beautiful scenes taken in England. Story followed faithfully and will satisfy if they know what you are going to show them. I tied up with the high school and had a fine crowd. Teachers and others stopped to tell us they enjoyed it. Seven reels.—C. H. Moulton, Bijo theatre, Beach, N. D.—Small town patronage.

Going Up, with Douglas MacLean.—A splendid story, well acted. Lots of comedy. Should please in any theatre, large or small. Photography dark in many places. Showed this two nights at 10-20-25 cents. Did not make any money on it as the rental was rather high. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Why Worry? with Harold Lloyd.—Not as many laughs as in "Safety Last," but pleasing nevertheless. Last scene showing rout of rebel army biggest laugh I ever experienced. It will make money for any exhibitor anywhere. Play up Lloyd.—Frank H. Burns, Beachman theatre, Orlando, Fla.—General patronage.

Why Worry? with Harold Lloyd.—An entertaining feature but not as snappy as some of Lloyd's previous offerings. The giant was a big part of the show. A little too much clubbing people around; became somewhat monotonous at times. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Why Worry? with Harold Lloyd.—Why worry? Guess anyone would who lost money on it. Those who saw it said good, but not as good as his other pictures. I can't see how they had the heart to ask more money for it when they surely knew it wasn't as good as "Dr. Jack," "Grandma's Boy" or "Safety Last," but they got their rental, so why worry? Six reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

F. B. O.

Itching Palms, with a special cast.—Some picture. Kept them guessing to the end. And our bunch enjoyed it immensely. Rains and bad roads have about put us out of business. Have cancelled all but one program a week until conditions get better. Six reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Itching Palms, with a special cast.—Very interesting and pleasing picture. You need not be afraid to run this picture, as the production, acting, story, etc., are 100 per cent. Six reels.—M. Schiesel, Reel theatre, Cleveland, O.—General patronage.

Fashionable Fakirs, with Johnnie Walker.—The poorest picture I ever saw Walker in. Boys, leave this one alone. It's sure punk.—J. A. Wright, Lyric theatre, Molalla, Ore.—Small town patronage.

The Mail Man, with Ralph Lewis.—Another Emory Johnson knockout. Everybody liked it and it drew good business for three days. Great tie up with postal employes.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

The Love Pirate, with Carmel Myers.—Fair program picture. Story a little overworked but gets by. Kathryn McGuire very good also. Five reels. New print.—H. H. Binions, Cozy theatre, Toledo, Iowa.

The Love Pirate, with Carmel Myers.—This picture did excellent for me. It appealed to the movie crowd all the way through. The print was in excellent condition. Had good attendance. This picture should take any place. Five reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

The Fair Cheat, with Dorothy Mackaill.—A nice little picture that drew the best business in several weeks. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Fair Cheat, with Dorothy Mackaill.—Fairly good picture. Pleased almost 100 per cent. Did more business with the picture than any F. B. O. picture we ever ran, and we ran plenty of them.—M. Schiesel, Reel theatre, Cleveland, O.—General patronage.

The Fair Cheat, with Dorothy Mackaill.—A fair little program picture which pleased many of our fans. We showed a Carter De Haven comedy, "Borrowed Trouble," which they must have taken out of the ash can, it was so old and "shot."—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Lights Out, with a special cast.—Crowd very well pleased. F. B. O. are now treating country exhibitors better than most of the other distributors. Seven reels.—Earl C. Burdic, Legion theatre, Herman, Nebr.—General patronage.

Lights Out, with a special cast.—Exceptionally good picture. This one got us real money and didn't cost us a fortune for rental. Did much better than on "Red Lights," which is a similar story but supposed to be a much greater production. Seven reels.—M. Schiesel, Reel theatre, Cleveland, O.—General patronage.

Lights Out, with a special cast.—We've never had a picture which gave more universal satisfaction than this one. Ben Deely as "High Shine Joe" was the best character impersonation we've had in many a day. All the parts were well taken. Film was in excellent condition and price was within reason.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—Good picture. Boost it your limit. Pleased everyone and held them spellbound.—A. M. Morgan, Victory theatre, Rule, Tex.—Neighborhood patronage.

Human Wreckage, with Mrs. Wallace Reid.—Lost money on this. No good for small towns. Patrons did not like it. May be all right for city. Paid too much for film. Small town, stay off.—E. Wagner & Son, Royal theatre, Ft. Recovery, Ohio.—Neighborhood patronage.

Human Wreckage, with Mrs. Wallace Reid.—A real picture. Was to have run this two days, but print failed to arrive at all for first day, and second day there were several other attractions, such as church night and sleighing party, and roads very bad, so did not any more than break even. Want a return date on this and expect to clean up. It is a picture that one will never forget. Every man, woman and child should see it. Should be put on by the different health or missionary societies and everyone should make an especial effort to see it, but they do not. It would make people more cautions and probably save many dollars, also much suffering. Boost it to the limit. It shows all the horrors of drugs. Personally cannot forget it. It is some sermon and I am disappointed that more people did not see it. Eight reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Daytime Wives, with a special cast.—Has no moral for the small town, but it is full of entertainment and it sure did fill the house for us. Miss Perdue very easy to look at. Seven reels.—Amsberry & Leuzinger, Carthage theatre, Carthage, S. D.—Small town patronage.

Daytime Wives, with a special cast.—Very good picture. Pleased 90 per cent. Business very good. Advertising matter very attractive. Seven reels.—M. Schiesel, Reel theatre, Cleveland, Ohio.—General patronage.

Can a Woman Love Twice? with Ethel Clayton.—Pretty good picture that pleased our patrons. Six reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Westbound Limited, with Ralph Lewis.—Here's a whale of a box office bet. They'll just crowd in. It's the type of "meller"

"Herald Only" Club Roster

"Because the Herald was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the Herald keeps up its high standard of service, I shall write solely for this magazine." Philip Rand, Rex theatre, Salmon, Idaho

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that they like occasionally.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Crashing Through, with Harry Carey.—I did not see this one, but my patrons told me it was good. Five reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

The Miracle Baby, with Harry Carey.—I believe this is the best Carey picture I have ever run. Northern mining camp story. Bad roads kept the country people away and I have to depend upon the country people for the profit. Six reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Desert Driven, with Harry Carey.—This is my first Carey in about two years and I found it a very good picture. If the balance I have under contract are as good as this one I won't kick any. Six reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Captain Fly-By-Night, with Johnnie Walker.—Story not too strong, but just the right kind to run fast on a Sunday to turn out the crowds. Six reels.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Captain Fly-By-Night, with Johnnie Walker.—A fair program picture. Johnnie Walker is good in most anything. Five reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

The Flying Dutchman, with a special cast.—My patrons are still hollering about this picture. I used it on Sunday and I wish I had left it in the can. Print good. Six reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

The Girl from God's Country, with Nell Shipman.—A very good story of the North and it can't be beat. Everyone liked the picture and Miss Shipman. Had people to ask me when I was going to show another Northern picture starring Nell Shipman. Seven reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

In the Name of the Law, with Ralph Lewis.—This is an excellent picture that every showman ought to book and everybody in his territory ought to see. We made the mistake of raising admission price and keeping our people away. Those who saw it called it fine. Would advise booking it at program price and showing at regular prices. Six reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

A Broadway Madonna, with a special cast.—A nice little program picture that will please. More or less a crook story. Put this over with "Fighting Blood," which are about the best two reel subjects put out. Six reels.—W. A. Clark, Jr., Castle theatre, Havann, Ill.—General patronage.

Five Days to Live, with Sessue Hayakawa.—If your patrons like this star they will surely like this one. Try this Jap picture for a change. Six reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Foolish Matrons, with Hobart Bosworth.—Opinion divided among patrons. Some who we thought would be displeased were loud in praise, others thought it just ordinary. Shows three females with different ambitions. One goes to Hell, another sends her man there, and one redeems her and her husband's lives by moving from the city to the country and starting raising children. It shows life about as it is lived. Not for children. Six reels.—Unique theatre, Bricelyn, Minn.—General patronage.

A Man's Man, with J. Warren Kerrigan.—Fair picture with some action in last reel. Print A1. Price right. Six reels. Reissue.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

First National

Painted People, with Colleen Moore.—Get this if you want to cash in on "The Flaming Youth" girl. She steals the picture and will make any audience chuckle all evening. Played to dandy business here. Watch this star, because she will make big money in any town.—Frank H. Burns, Beacham theatre, Orlando, Fla.—General patronage.

Twenty-one, with Richard Barthelmess.—As a drawing card with us, Dick is nil. This picture will not add to his waning popularity and First National must be stuck with him, as unreasonable rentals are asked for his pictures and their value as entertainment does not justify it. My patrons ridiculed his action in the early part of the picture and it made me feel in sympathy for him.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Twenty-one, with Richard Barthelmess.—Here is what the people like. Good clean comedy-drama, modern, up-to-the-minute. Barthelmess is one actor who is loved by the public. A good picture. Play it. Your people will like it. I never have any trouble with the churches, P. T. A. or club women, as I try to play the very best pictures of the day and they are pleased with the selection.—Geo. H. Cooke, Hub theatre, Mill Valley, Cal. Neighborhood patronage.

The Dangerous Maid, with Constance Talmadge.—Connie out of place in this type of picture. She gave to it her best, we believe, but as an entertainment it proved poor, and drawing power of her name is seriously impaired since we played "Dulcy" and this subject. If your people are inclined toward costume pictures, we would suggest that you play this, as it is given an excellent production and would probably go over for you.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Black Oxen, with Corinne Griffith.—The picture was a big success. Understand this feature was made with two endings. The one I showed shows the flapper gets Tearle. Run readers and start a contest over the proper ending of picture. This stunt is a knockout and the book store is your biggest tie up. Show the gowns worn by Miss Griffith in the production. The book store in my city broke all records for selling copies on any feature so far that I have had a tie up with them on.—Clem Pope, T. & D. theatre, Oakland, Cal.—General patronage.

Black Oxen, with Corinne Griffith.—"Black Oxen" has been one of the most popular books of the year. Consequently, the picture has made quite a "hit," but all my patrons agreed that the picture far surpassed the book and pronounced it a first class production. Well acted and well directed. Eight reels.—Geo. H. Cooke, Hub theatre, Mill Valley, Cal.—Neighborhood patronage.

Anna Christie, with Blanche Sweet.—Fair

business. Comments 50-50. Paid too much. Rating too high. Seven reels.—J. Johansen, Casino theatre, Yuma, Ariz.—General patronage.

Flaming Youth, with Colleen Moore.—Boys, here is an absolute knockout of a picture. Pulled big crowds in face of bad roads. Boost it and it is sure to go over. Milton Sills and Elliott Dexter play fine parts. Film excellent. Nine reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Flaming Youth, with Colleen Moore.—The book was about impossible, but the picture is good. They dished it out to the public in a way that no one could take offense, and in this day of fanatics the cleaner the pictures are the less we will be annoyed by such people. Some very fine pictures are ruined by just a dash of "smut" which has no bearing on the story whatever, but they will persist in adding the little "dash."—Geo. H. Cooke, Hub theatre, Mill Valley, Cal.—Neighborhood patronage.

Ponjola, with Anna Q. Nilsson.—This would be a great picture for me for Saturday, but price made me play it in the middle of the week so did not do so good. Next time I book it, am going to ask a one day price. Seven reels.—Eugene Saunders, Saunders Theatre, Harvard, Ill.—General patronage.

Ponjola, with Anna Q. Nilsson.—Not big in any way, but serves as good entertainment to some classes. However, the picture is well built and a story that sustains interest. James Kirkwood does fine acting and Anna Q. Nilsson does the best work of her career. We charge a small admission here and I had to do capacity business two days to make expense, but failed to do this, therefore lost money on the showing. The picture should be sold to me for just one-half what it cost me. Seven reels.—W. H. Brenner, New Cozy theatre, Winchester, Ind.—General patronage.

Ponjola, with Anna Q. Nilsson.—Used teaser ads and slides. Big business two days at advance prices. Picture pleased. Played with Semon comedy. Seven reels.—J. Johansen, Lyric theatre, Yuma, Ariz.—General patronage.

Ponjola, with Anna Q. Nilsson.—Satisfactory offering. Well acted and nicely produced. Excellent work by the principals.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—Here is a real piece of entertainment. It may be hard to get them in for the first showings, but word of mouth advertising should make it easy for the following days. We were agreeably surprised to have our second day's business exceed the first, and weather was favorable both days. Step on this one hard and appeal to your class customers.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—Now I have a chance to tell you all what my kind of a picture is. This is it, and I think it is the duck's tooth, and come to think about it, so did everyone else. Am not kicking on the price of this one, either. Seven reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Potash and Perlmutter, with Barney Bernard and Alexander Carr.—Very, very good. Practically everyone will enjoy this one. Hard to tell which is the funniest situation. The party they put on is the last word in this line. It's great. Eight reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Jealous Husbands, with Earle Williams.—Here is a good picture and holds interest. For me, priced too high for that type of picture. Seven reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

The Woman Conquers, with Katherine MacDonald.—Best picture we have ever run with MacDonald in. Six reels.—Miller and Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Age of Desire, with a special cast.—This one fails to give first class entertainment. Somehow the high spots of the picture are overacted or overdirected. I can not say which it is. However, the fact remains it is a poor picture. Business average first night to one-half less than average second night and the answer is, I lost money on the picture. Five reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Fighting Blade, with Richard Barthelmess.—Good, but Dick should steer clear of those doggone costume plays. I will not play any more of them.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Fighting Blade, with Richard Barthelmess.—A very good picture. Some said better than "When Knighthood Was in

Pays for "Herald;" Gets Others Free; Joins Club

I desire to be enrolled in the "Herald Only" Club.

I receive a number of other publications, sent free, but consider the "Herald" the only reliable one for the exhibitor.—C. H. LYMAN, Moon theatre, Spencer, Neb.

In your issue of February 2, Russell Armentrout, of Pittsfield, wanted to know what the trouble was with me. Well, Old Top, that woke me up. I wish to put in my application for the "Herald Only" Club and also wish to second the motion on your choice for the Favorite Star Contest, Claire Windsor.

If she does not win it will not lessen my opinion that Mr. Armentrout is some contest picker, and it gives me great pleasure to lend him my hearty support and encouragement.—EUGENE SAUNDERS, Saunders theatre, Harvard, Illinois.

Would like to join the "Herald Only" Club.

We exhibitors are in something of a "give and take" game. I have taken much from "What the Picture Did For Me" but have given nothing. If my reports can help others as their reports have helped me, I would like to have you enter them.—HILDA H. ANGELL, Park theatre, Wappingers Falls, N. Y.

After watching the columns of the "Herald Only" Club grow from a comparative few to what it is today, I feel that I should exert myself and send in my application for membership. I have been a subscriber to the "Herald" since 1920 and have always found it to be interesting and a great help in selecting pictures. Therefore, you will find attached my application for membership, also a few reports on pictures we have just played.

Wouldn't it be advisable to keep the columns of "What the Picture Did For Me" free and clear of all other matter, so that the fellow that is in a hurry can scan over the resports more easily? My wife calls me for dinner about twenty times when I get hold of my "Herald," so I thought you could bunch the reports together to bring the call down to about ten times.—JOE KOOPMAN, Amenia Opera House, Amenia, N. Y.

This is my first attempt at a letter to you, although I have read your good publication for some time. Wish to join your "Herald Only" Club and give reports on three subjects we played last week.—H. H. BINIONS, Cozy theatre, Toledo, Ia.

It has been my intention for a long time to ask you just what was meant by "Herald Only" Club. I get other trade papers, but report only to the "Herald." It is my official guide to the whole blooming picture industry, and I lose but mightily little time seeing what is between the covers when it comes. Biblically speaking, I read it "From Genesis to Revelations."—J. J. ENLOE, Y. M. C. A. theatre, Hitchins, Ky.

NOTE: Enrollments this week bring the club membership to 135. F. S. Hopkinson, Jr., Hamlin theatre, Chicago, and Royal O. Gray, Legion Movies, Brocket, N. D., are other new members enrolled this week.

Reports mentioned in above letters are published in the regular columns of this issue. The second part of Mr. Enloe's letter is presented in the Favorite Star Contest news, on succeeding pages. Mr. Koopman's suggestion will be complied with insofar as mechanical requirements permit.

The "Herald Only" Club Roster is published this week with name and enrollment number only given. Membership cards bearing both name and number will be distributed at an early date.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

Add Five to Herald Only Star Ballot

Photographs of five stars entered this week in the "Herald Only" Club Favorite Star Contest are published herewith. For ballot as developed to date, see opposite page.

BARBARA LaMARR, Sawyer-Lubin Metro star, nominated by F. S. Hopkinson, Jr., in "Herald Only" Club Favorite Star Contest.

MAY MacAVOY, Paramount star, nominated by B. P. McCormick in "Herald Only" Club Favorite Star Contest.

BETTY COMPSON, Hodkinson star, nominated by J. J. Enloe in "Herald Only" Club Favorite Star Contest.

DOROTHY DALTON, Associated Exhibitors star, nominated by Vick Millward in "Herald Only" Club Favorite Star Contest.

MABEL NORMAND, Mack Sennett star, nominated by C. H. Lyman in "Herald Only" Club Favorite Star Contest.

Flower." Pleased 80 per cent of patrons. Played at advance prices, but rental on picture too high. Nine reels.—Community Hall Movie, Winamac, Ind.—Small town patronage.

Penrod and Sam, with Ben Alexander.—A whiz of a picture, praised both by young and old. Every kid in it filled his part as well as any screen artist. More of this type and we will all live longer. Seven reels.—Jack Tiller, Temple theatre, McCook, Nebr.—General patronage.

Penrod and Sam, with Ben Alexander.—Played this on Saturday and it pleased everyone fine. This is a good one for Saturdays. Will please.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Trilby, with Andree Lafayette.—This picture brought them out strong, although it was a rotten night. Print fine and acting a long way above par. Our first picture with Andree Lafayette, who certainly made good with our fans. Svengali was fine. In fact, the entire cast was good.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Ashes of Vengeance, with Norma Talmadge.—Patrons do not care for these kind of pictures. Norma has lost her drawing power. Starved to death two days. 9,893 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Girl of the Golden West, with Sylvia Breamer.—This is a very fine, stirring drama of the California gold days of '49 and is very good. Some of the scenic shots are the most beautiful I have ever seen. Had a good crowd on this and many favorable comments. Seven reels.—C. H. Moulton, Bijo theatre, Beach, N. D.—Small town patronage.

The Girl of the Golden West, with Sylvia Breamer.—Above the average Western. Nicely staged. Sylvia Breamer miscast. Doesn't look the part, which would have been ideal for Priscilla Dean type. Russell Simpson as Jack Rance was fine.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Wanters, with a special cast.—Very cold weather cut into box office results on this subject, but those who braved the weather were more than pleased. A high class Cinderella theme, given lavish production. Marie Prevost mighty fine and a number of favorable remarks received. Charged thirty and ten cents and broke about even on the engagement.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

The Huntress, with Colleen Moore.—Very good, out of the ordinary story. Will please most people.—Jack Cairns, Broklyn theatre, Detroit, Mich.—General patronage.

The Huntress, with Colleen Moore.—Here is a program picture far above the average. Sorta slow in getting started but picks up in action and laughs during reels five and six. Miss Moore's work very good and so was Smitz Edwards' impersonation of the old Indian character. This failed to have any box office snap, but pleased most of those who saw it. Six reels. Admission thirty and ten cents. Suitable for any day.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Her Reputation, with May McAvoy.—

EXHIBITORS HERALD,
Chicago, Ill.
Favorite Star Editor:
. I nominate
.....
for the "Herald Only" Club Favorite Star Contest.
(Signed) .....
.....
.....

First class in every respect. Fire scene and flood very realistic.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Daddy, with Jackie Coogan.—The best picture that Jackie ever made for First National, barring none. Much better than "Circus Days." If you have this one, get behind it, as it is the best kid picture ever made. It sure takes a hard boiled bird to keep from crying in this picture. Six reels. —Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Daddy, with Jackie Coogan.—I had to pay a big price for this picture and it is hard to keep my pencil from giving it h—, but being a descendant of George Washington, this little old pencil is bound to tell the truth and give the picture the O. K., and further states a darn good business. Six reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Fury, with Richard Barthelmess.—Not the best that Barthelmess has done. Padded every foot of the way and uninteresting story. Acting of principals very good, but no excuse for using so much footage on Tyrone Power's acting. His parts are extremely heavy and a little of his acting goes a long way. In fact, it overbalances the picture and sent my crowd out with a bad taste in their mouths. Did not please my patrons.—V. G. Bollman, Postville theatre, Postville, Iowa—General patronage.

Kindred of the Dust, with Miriam Cooper. —A good picture and one that will please everybody. The fact that it is a widely read book helps put it over. Had special music and did good business. Eight reels. —Earle J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

Slippy McGee, with Colleen Moore.—This is very good. Has some very beautiful scenes and the acting was fine by all the cast. Print in good shape. Played with "The Timber Queen," which made a good show. Fair attendance.—F. J. O'Hara, Community theatre, Elgin, Neb.

The Song of Life, with a special cast.—While this is a sob story, it pleased the majority of the grownups, but the flappers and lizards walked out on me. Wonderful print out of Dallas. Paper on this picture not good. Lost me some business. Seven reels—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Fools First, a Marshall Neilan production. —Not just a suitable picture for children. Otherwise satisfactory. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Fools First, a Marshall Neilan production. —If you can get them in, that's two-thirds the battle. It will please. A clever crook mystery play.—F. E. Sabin, Majestic theatre, Eureka, Mont.—General patronage.

Minnie, a Marshall Neilan production.—A picture that entertained them, and I heard several comments on it. Story is moral, but not overdrawn and really possible. Leatrice Joy is good here and is furnished good support by Barnum, Matt Moore and the gum salesman. This picture will go anywhere. Has a couple of raw spots but not bad. Seven reels. Good print.—H. H. Binions, Cozy theatre, Toledo, Iowa.

Alias Julius Caesar, with Charles Ray.—Ray does not seem to draw for me. Print from Dallas first class. Five reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

The Hottentot, with Douglas MacLean.—Hot dog, they ate it alive. Get it, by all means, and watch the cash box bulge.—F. E. Sabin, Majestic theatre, Eureka, Mont. —Small town patronage.

The Wonderful Thing, with Norma Talmadge.—A splendid showing which will make you friends. Nothing but good comments by patrons. Seven reels.—Unique theatre, Bricelyn, Minn.—General patronage.

Gas, Oil and Water, with Charles Ray.—A simple picture where plot was never unfolded. Was not one of Charles Ray's best, but did a fair business. Five reels.—Earle Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

A Question of Honor, with Anita Stewart. —We all like Anita Stewart here and this

Nominate Dalton, Compson, Normand, McAvoy, LaMarr

Twenty-five candidates have been named to date in the "Herald Only" Club Favorite Star Contest. Entries, in order of nomination, are listed below at right. (Pictures on opposite page.)

Louise Fazenda
Corinne Griffith
Viola Dana
Claire Windsor
Elaine Hammerstein
Shirley Mason
Louise Lorraine
Norma Talmadge
Gladys Walton
Lila Lee
Gloria Swanson
Walter Hiers
Colleen Moore
Marie Prevost
Alice Terry
Bebe Daniels
Lois Wilson
Madge Bellamy
Priscilla Dean
Clara Kimball Young
Dorothy Dalton
Betty Compson
Mabel Normand
May McAvoy
Barbara LaMarr

It seems to me that the fellows in the "Herald Only" Club are lacking when it comes to having an eye for beauty; that is, all except myself.

To me it is very plain that the fairest of all fair faces has not yet appeared in the Star Contest.

Allow me, Gentlemen, to nominate the fairest of the fair, our good friend Dorothy Dalton.

Here's to you, Dorothy. Since first you thrilled us in your great picture, "The Flame of the Yukon," there has never been another to take your place. No other picture will ever take the place of that one in our town.

You may count on two hundred votes from Bancroft, Idaho (that's all there are of us), and if we don't come out with a big lead, I'll send in my application for the Dana Only Club. No, darned if I will. We will form a little club all our own, "The Dalton Only Club," incorporated with two members.—VICK MILLWARD, Harris theatre, Bancroft, Idaho.

I most cheerfully and proudly nominate as my favorite star that charming, lovable, sincere, easeful, graceful, appealing, winsome and adorable Betty Compson.

When Jimmie Cruze puts her in the roles she is best suited for the "deer public" or fans will echo the Israelites' chime when they sang, "Saul has slain his thousands, but David his tens of thousands." Stars have pleased their thousands; but Betty Compson her tens of thousands.

This exquisite little piece of sweetness is starring at Miami, Florida. Her address is not known by the writer. Get her picture, and a darn good one, too.—J. J. ENLOE, Y. M. C. A. theatre, Hitchins, Ky.

If nominations are still in order in the Favorite Star Contest, I hereby nominate the one who is now considered the under dog and one whom I know a lot of exhibitors will agree with me when I say she still has as much right to be a favorite as she ever did and right down in our hearts we know it.

A person is always innocent until proven guilty. My choice in this contest is Mabel Normand, and I am safe in saying that I can still play her to big business, and without any unfavorable comment from the audience as to her right to appear in pictures, and—

I, for one, have got the sand, to help her up and score that band
Who would drag her down in all this mire to satisfy their one desire—
Gossip, slander, and things obscene, to hurl at artists of the screen.
Give her a lift, in place of a knock, and help her to bear this public shock.
And perhaps some time, some place, somewhere, you'll be rewarded for playing fair.
Let's have more flowers, and less of mud;
I'm for Normand, and sign off—"Budd."

—C H. (Budd) LYMAN, Moon theatre, Spencer, Neb.

We note in your issue of February 9 that eight stars have been nominated in the Favorite Star Contest, and to this list we wish to add another by nominating Miss May McAvoy.

We will concede that our friends, Creal, Rea, Jenkins and the other boys, have a keen eye for real beauty and charm. Nevertheless, we are willing to bet our shirt that they have failed to pick the winner in this contest.

When it comes to the final vote we ask all of you boys to give your weary eyes a genuine treat by seeing Miss McAvoy's splendid performance in "West of the Water Tower." Her charm, beauty, grace and splendid acting will convince you that Miss McAvoy is one of screenland's most beautiful and talented actresses.

Jenkins, myself, and perhaps some of the other boys will be able to join Rand on his next pilgrimage to Hollywood and will have photographs made for the "Herald," which may land some of us a job in the movies.—B. P. McCORMICK, Liberty theatre, Florence, Colo.

NOTE: F. S. Hopkinson, Jr., Hamlin threatre, Chicago, who becomes a "Herald Only" Club member this week, has nominated Barbara LaMarr without comment. A second nomination of Elaine Hammerstein has been entered by Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.

picture is a very good one. You'll like it, and it's reasonably priced. Also Buster Keaton in "The Electric House." This program was well liked. Seven reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

A Man of Action, with Douglas MacLean.—Fair picture, but after playing MacLean's good ones this kind flops. Six reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

A Small Town Idol, with Ben Turpin.—A few said this was good, but it looked like a waste of good film to me.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Rosary, with a special cast.—Here is an old one that I went back and picked up to keep the exchange from pestering me, and I am not sorry. It is a very good picture and should please anywhere. Seven reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

My Boy, with Jackie Coogan.—A good picture which drew good crowds two days. Jackie is surely a lovable little fellow and he can act, too. Held interest throughout length of picture. Five reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

My Boy, with Jackie Coogan.—Very good. Jackie's acting is excellent. The remainder of the cast does exceptionally well. Not a special but an excellent program picture. Print from Louisville exchange was in good shape.—Pugh Moore, Strand theatre, McKenzie, Tenn.—General patronage.

Bits of Life, a Marshall Neilan production.—No good. Leave it alone. Five reels.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Isle of Lost Ships, with Milton Sills.—Very good feature of its kind. Some patrons don't care for those sea dramas, but if yours do this will certainly please. Had several good comments, but some said they didn't care for it. Personally thought it was a good program feature. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

The Isle of Lost Ships, with Milton Sills—A distinct novelty. One that should please anywhere. Fine film. Eight reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Sunshine Trail, with Douglas MacLean.—Very satisfactory Western drama. Five reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Sunshine Trail, with Douglas MacLean.—Will get by as a common ordinary program, but not a special. We had poor business on account of zero weather. Five reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

The Voice from the Minaret, with Norma Talmadge.—This is a well produced picture, but they are sure killing her for the small towns. Her old pictures suited her better than these late ones. Eight reels.—M. W. Hughes, Colonial theatre, Astoria, Ill.—General patronage.

The Seventh Day, with Richard Barthelmess.—This picture is a very weak one. Don't see why he'd act in such a one. There's practically no story to it, cost nothing much to make it, and has practically no entertainment. It was very cold so, fortunately, but few saw it. I don't like to knock, but it's really one of the three poorest we've had in a year. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

One Clear Call, with George Arliss.—A good strong picture. Take something home after seeing it. A good bet for any theatre. Town of 600.—Geo. R. Johnson, Fountain theatre, Fountain, Colo.—General patronage.

Hail the Woman, with Florence Vidor.—Another one I went back and picked up because I wanted to and because I had to, but I am even. I am glad of it. A great picture. Eight reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Hail the Woman, with Florence Vidor.—Guess we are the last to play this fine picture, but if you have not played it, doing so will make you friends. Society play, clean as they make them, with delicate subjects handled above criticism, with a lesson every human ought to have, especially men. The dual standard of the sexes shown in its true light and what it should be. Eight reels.—Unique theatre, Bricelyn, Minn.—General patronage.

Brawn of the North, with Strongheart.—Not better than half as good as "Silent Call," but if you haven't played "Silent Call," it will please. Is not consistent enough to please people who live in the snow six months out of the twelve. Eight reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

Brawn of the North, with Strongheart.—Think this was a good picture, but it was spoiled for me because three patches slipped while I had a full house. Things like that do not leave me in a humor to judge pictures. Heard some favorable comments, however. Photography very dark. Eight reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Brawn of the North, with Strongheart.—Fine picture. Scenery beautiful. Pleased everyone. One of the best of the Northwesterns. Eight reels.—Geo. R. Johnson, Fountain theatre, Fountain, Colo.—Small town patronage.

Love's Redemption, with Norma Talmadge.—The story of a man's regeneration through love. A good picture and interesting story, though not so good as some of Norma's other pictures. Norma's acting and Harrison Ford's fine. Film in good condition. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

The Sign on the Door, with Norma Talmadge.—Don't be afraid of this one. In fact I urge every live, awake exhibitor to run it, as it can be bought right and will help build up your trade.—M. W. Hughes, Colonial theatre, Astoria, Ill.—General patronage.

The Golden Snare, with Lewis Stone.—This is a very good Northern story by James Oliver Curwood. Has some splendid scenes, a large pack of Northern "huskies," very fine ones, ship on fire, and other thrills. Good acting, interesting story. Film in good condition. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

The Masquerader, with Guy Bates Post.—Very well produced but did not suit my patrons. Better for high class patronage. Eight reels—M. W. Hughes, Colonial theatre, Astoria, Ill.—General patronage.

The Masquerader, with Guy Bates Post.—Fearful weather kept people away. Believe verdict of the few was in favor of the picture. Personally thought acting extra good. Quite a bit of the picture has been cut away. Eight reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Tol'able David, with Richard Barthelmess.—This is one of the best pictures we ever saw, but did not seem to draw very strong for some reason. Film in good condition. All of our films from First National at Minneapolis have been good and they have been a good company to deal with. Eight reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

B. S. V. P., with Charles Ray.—A clever little comedy drama in which Ray is very funny. Lots of fun all through it. Kept the house laughing most of the time. They like that kind and all left smiling. With Buster Keaton in "The Frozen North." Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

The Invisible Fear, with Anita Stewart.—This is a very satisfactory picture in every way. Anita wears some beautiful gowns. You can get these very good pictures cheap now. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

Her Mad Bargain, with Anita Stewart.—Anita Stewart is a great favorite here and all conditions favorable, gets out a good crowd. This is a nice picture. An interesting story with fine settings and she wears some beautiful gowns. Buster Keaton in "The Blacksmith" completed program. Fine program. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

Woman's Place, with Constance Talmadge.—This is a good picture. Comedy-drama, of course, with Connie in it. Showed it to a loss because we live too close to the Corn Palace at Mitchell. No fault of the picture. Film in good condition. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

Smudge, with Charles Ray.—This is just an ordinary program picture sent as a substitute. Nothing to boost, nothing to knock. Got by all right with a good Mack Sennett comedy and seemed to satisfy. No kicks. Not up to Ray's standard. Several good places in it and some comedy and thrill. Five reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

Smilin' Through, with Norma Talmadge.—This is truly a very beautiful picture, as all exhibitors have reported. It cost more, but filled the house and everyone was delighted with it. Eight reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—Town and country patronage.

Fox

Just Off Broadway, with John Gilbert.—This is one of the best crook plays I have ever seen. Has a good strong story. John Gilbert and Miss Nixon did some real acting. It went over 100 per cent. Everybody liked it. Six reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Eyes of the Forest, with Tom Mix.—Believe me, this is a dandy. Boost it, for it sure will please. Aeroplane and explosion stunt very fine. No fault of picture, but had awful light business with this one on Saturday night. Five reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

Eyes of the Forest, with Tom Mix.—This is a different story than we are accustomed to see Tom in, but he acquitted himself very good. Did some airplane stunts which were good. Had good attendance and everybody satisfied, including yours truly. Double the attendance we had on "Soft Boiled." Five reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Eyes of the Forest, with Tom Mix.—A dandy Mix feature. As good as any we have played and we have had a lot of good ones. Plenty of action. Good scenery. Can't see why they didn't get someone better looking than Pauline Starke as a support. Five reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

The Governor's Lady, with a special cast.—Just another good picture—not a special. Would classify it as just an extra good program subject—one that is hard to advertise due to the fact that it has no star of any consequence. Our audience liked it, but they didn't get profuse in their appreciation of it. Seven reels.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

The Governor's Lady, with a special cast.—Here is another excellent picture which brought out a good crowd and held good

Pronounced as it is spelled

C-Y-T-H-E-R-E-A

interest all the way through. While it is sold as a special I consider it only a good program picture, but after all, the box office report after the show was satisfactory to me. Eight reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

Cameo Kirby, with John Gilbert.—This is a splendid picture, but I believe the title hurts it with the ladies. My business was rotten. Did eighteen cents more than the price of the picture, but no fault of the picture. They just did not come. But those few who did sure enjoyed a good picture. Gilbert's work was fine. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

Cameo Kirby, with John Gilbert.—Starvation business for three days. Picture pleased some people but very few came to see it. Costume stuff does not go. The quicker the producers find it out the better it will be for all of us.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

St. Elmo, with John Gilbert.—This picture will get you money and will please. It's sure to please.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

St. Elmo, with John Gilbert.—This picture surprised our box office. Drew above the average business and evidently pleased, as second night was equally as good as first night. We had many tell of their regret for Bessie Love being given the part of Edna. Her acting was the only real weak link in the picture, except a tendency to overact by Gilbert. Barbara La Marr's work splendid and they were sorry she had such a small part in the picture. Six reels, fine condition. Charged forty and ten cents and made some money.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

The Gun Fighter, with William Farnum.—This is William Farnum picture. After the show was all over, no one left in the house, but no kicks. Five reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

The Gun Fighter, with William Farnum.—The poorest picture we have ever seen William Farnum in. It spends 4½ reels stirring up a feud and ends in one-half reel. Five reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

The Gun Fighter, with William Farnum.—Not so good for Farnum. Doris May helps make the picture attractive. Business fair, but no comments. Opposition "Hunting Big Game in Africa," Universal.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

If Winter Comes, with Percy Marmont.—One of the finest, most uplifting dramas ever put on the screen. Acting of Percy Marmont as Mark Sabre is marvelous. Pleased 100 per cent and drew good business in face of stiff competition. Four day run. Twelve run.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

If Winter Comes, with Percy Marmont.—My experience with Fox super specials has never been favorable and this proved no exception. We worked hard to get this one over, but it just wouldn't go. Spent a lot of real money advertising it that we could readily use now, without results. It may appeal to those who patronize the French and Italian operas, but for the mass element, those who support the pictures, it will not interest or please. Very poor business two days and we cannot recommend it as a money maker in the type of small town we have. It is twelve reels in length and is draggy to the extreme.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Does It Pay, with Hope Hampton.—Fair picture of familiar vamp and tired business man type. Flopped beautifully.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Skid Proof, with Charles Jones.—An automobile race track story. It brings pleasant memories of Wallie Reid's happy days. Was late in playing this one, as I had put it on the shelf. This one has plenty of action and our patrons enjoyed it. A good Saturday night attraction. Fair business at 10-20-25 cents. Six reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Skid Proof, with Charles Jones.—An auto race thriller that pleased the crowd. Poor print. Six reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Skid Proof, with Charles Jones.—This is an automobile racing story and is certainly good. Plenty of speed and action. Plot

Your "Colyumn"

Protests Warranted on Print Condition

Exhibitors in the smaller towns are constantly protesting against the bad condition of some of the film that is sent to them.

These protests should be heard and acted upon. Regardless of how low the price may be, if a film is not in a condition which will permit of it being properly put through a machine, a distributor has no right in accepting a booking on it.

It seems to be the thought in certain exchanges that in the case of minimum price bookings it does not matter much what the condition of the print may be. There is no fairness in this attitude and it certainly is not good business.

In the case of every booking, regardless of the price, the size of the town or how old the picture may be the exhibitor is entitled to a print in workable condition. If a print is grossly damaged no booking should be taken on it. The exhibitor is entitled to this protection and any exchange which does not recognize it is making a serious mistake.

—MARTIN J. QUIGLEY in the February 23 HERALD.

Because it so definitely typifies the spirit of "What the Picture Did For Me," the above editorial is reprinted as the inaugural introduction to "Your 'Colyumn,' " which is to be just that and what you make it.

Morris Agrees With Hearst

"Fellows, did you see that slam in ———'s about the exhibitors' reports? I have four theatres whose opinions on features are controlled by the people who come—they are box office reports. While reports of features vary, it is only necessary to get four or five and take the gist of all of them and you prettey near get what the picture really is.

"A picture that is good in Maine, Florida, Ohio and Oregon is a pretty safe bet for anyone to try. Do not believe reports influence prices, though on one that is pretty generally condemned the salesman will tell you it is only a lot of 'sticks' reports.

"Believe ..... is honest and uninfluenced in his reports, but at best they are but one man's opinion and in box office results he is wrong more times than the exhibitors' reports."—BEN L. MORRIS, Temple theatre, Bellaire, O.

But the Big Town Men Say the Same Thing

We take different magazines, but the HERALD *looks good to me. I think it is the best for the small town exhibitor.*—WALTER V. HICKMAN, *Hickman theatre, Luray, Kans.*

Where Do You Regulars Get the Time?

It is seldom that I have time to send in reports to "What the Picture Did For Me," but I am compelled in this instance to say something good for the following pictures: "Penrod and Sam," "Brawn of the North," "The Isle of Lost Ships."

It seems to me an exhibitor would be an ingrate if he should play the above pictures all during one week and not say something good about them. They deserve all the praise possible to give any three pictures. Clean, wholesome entertainment—give us this and we will hear no more from the da—mned reformers.—C. OLDHAM, Oldham's theatre, McMinnville, Tennessee.

Will You Drop Us Postcards En Route?

Enclosed you will find report on "Love in the Dark," which is the last report I can send from the Swan theatre. I have sold the theatre, as well as my interest in the lumber business, and I am going Northwest to look for a location.

I have been hearing so much about this Fishy Phil and Salmon spearing somewhere in Idaho (somep'n about Viola too) that Idaho is going to have a strong pull for me, if ol' Phil will just extend me the invitation and tell me just how I can get across them hills going to his place from the Yellowstone National Park, and then from his place over toward Spokane, in case I don't find Salmon spearing exciting enough to hang up for good.

Phil, I have a young brother over at Potlatch, Idaho, not a long ways from Salmon, and he used to be some guy for spearin' carp when he was down here on Swan Creek and Blue River, and he might be of some use to us when we start in to clean up that Salmon Creek of yours.

All you guys who run them picture houses 'tween here and somewhere in Idaho can be on the lookout for me in the Spring, for I'll drop in to collect the war tax. You'll all have to contribute to this here Salmon Spearing Expedition.—J. J. KUDLACEK, Swan theatre, Swanton, Neb.

O. K. Photography clear. My crowd was greatly pleased and stopped to tell us they liked it. Six reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Skid Proof, with Charles Jones.—Good picture that drew a good audience and many good comments.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Times Have Changed, with William Russell.—Good Russell picture. Everyone satisfied. Very good business. Five reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

The Buster, with Dustin Farnum.—Picture only fair and subsituted for "Three Jumps Ahead," a picture that I had picked from good reports in the HERALD. This was the last picture of a contract and, as usual with Fox, I am sent a poor substitute. How is that for being unfair? Five reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

The Lone Star Ranger, with Tom Mix. - This is one of the best pictures Mix has starred in. The combination of Zane Grey and Tom Mix should be a knockout for any town. Don't be afraid to buy it, and then exploit it big. Six reels.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.

Do and Dare, with Tom Mix.—Good picture. Pleased all who saw it. Five reels. —Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Hell's Hole, with Charles Jones.—I have made money on every Fox picture this year so far. They are very consistent box office attractions.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

No Mother to Guide Her, with Genevieve Tobin.—Consider this a mighty poor picture to be called a special. Pleased about 50 per cent who saw it. Business very poor. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

No Mother to Guide Her, with Genevieve Tobin.—After doing a flop in one downtown house, this picture played to good business in the far end of the city. Seemed to please. —John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

When Odds Are Even, with William Russell.—A dandy good program picture. Light business, but picture pleased those who saw it. Five reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

South Sea Love, with Shirley Mason.—A very common program picture of the South Seas. With a good comedy it will get by. Business just fair.—Fred McCoy, Jefferson and Princess theatres, Springfield, Mo.—General patronage.

South Sea Love, with Shirley Mason.—Pleasing program picture.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Grail, with Dustin Farnum.—A slow moving Western of the Texas Ranger type. Picture carries a fair moral and will please about 75 per cent. But what a title. I asked a number of the customers what a grail was and I never found one who could tell me.—Fred McCoy, Jefferson and Princess theatres, Springfield, Mo.—General patronage.

Big Dan, with Charles Jones.—A pleasing little picture that entertains only mildly. Pulled a fairly good business on Buck's past reputation but such things don't last. **Doggone it, Buck, look 'ere! You've gotta cut this lady-man, dress-up line of stuff and get back into the he-man line of pitchurs that the people want. D'ever stop ter think and recollect that they's only about five hundred of them society actors a makin' pitchurs and that we've got only about three real Western actors that can really ride a hoss and hog tie a steer, and every time you make one of these dress up drammers you jest natchally cheat a million kids (and a heap of grownups) who figure the "West" and you and Tom Mix as one and the same thing. Taint fair no how and I suggests that you snaps on the spurs, grabs the trusty six shooters and get back into the game. C'mon, Buck, let's go!** —V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

A Mile-a-Minute Romeo, with Tox Mix.—Mix gets the crowd. He never fails to register at the B. O. This one good.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Man Who Won, with Dustin Farnum. —Of this season's series of Dustin Farnum pictures, this is undoubtedly the best. It is different from the average run of pictures and certainly scored 100 per cent with my patrons. Five reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

The Town That Forgot God, with a special cast.—Advertised big, result S. R. O., but many people disappointed. Picture was too long drawn out. Could have easily been in five reels. Plot entirely weak. Eleven reels.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—Transient patronage.

The Town That Forgot God, with a special cast.—Picture very good but business poor. Picture too deep for small town. Nine reels.—L. W. Splichal, Empress theatre, Bancroft, Nebr.—General patronage.

Boston Blackie, with William Russell.—Splendid program.—Bert Silver, Silver theatre, Greenville, Mich.—General patronage.

Soft Boiled, with Tox Mix.—A picture that will please any kind of audience. Remarkably big business. Six reels.—A. J. Obreshk, Capitol theatre, Whiting, Ind.—General patronage.

Soft Boiled, with Tox Mix.—You talk about your high-falutin' pictures, but when you want to see strange faces, put on a Tom Mix picture. Then you will see people you have not seen since you played the last one. This one is good but not up to some of his others.—F. J. O'Hara, Community theatre, Elgin, Neb.

Soft Boiled, with Tox Mix.—It does not make any difference what we think of Fox pictures, Tom Mix or Western actors, this picture brought us the biggest business we had in January and as far as we were able to learn pleased everyone (and that's going some) in this man's town. Eight reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Soft Boiled, with Tom Mix.—Best Tom Mix picture we have played, but did not pull as good as "Lone Star Ranger." Eight reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

The Silent Command, with a special cast. —This picture pleased, especially the older patrons, and many unusually fine comments were received. A wonderful lesson in patriotism and enough of high society intrigue to make it entertainment for most every class, we believe. Business average with extra amount of advertising. No names to play up that have box office value. —P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—This one is full of action all right, but think Fox ruined a good Saturday night show by calling it a special. The story is about as plausible as a serial. The women all spoke their dislike. Business unusually light. Somebody ought to tell Fox to make more program pictures and fewer specials, for the former is his line. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—No picture for Charles Jones. All right if it was only a program picture, but was sold for a special. Charles is a Westerner and this picture was way out of class. Seven reels.—Hazel M. Roberts, Cozy theatre, New Windsor, Ill.—Small town patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—A meller with serial action. Buck's name not big enough on the posters. Shirley Mason helped drawing power. Good business first night with home talent play and "Abysmal Brute" for opposition. Rain second night. They like Buck and Mix in Westerns best, but this will please his followers. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Exiles, with John Gilbert.—Prints were in excellent condition, but picture was a fake. Gilbert was O. K. for his place if he had only had any backing.—Hazel M. Roberts, Cozy theatre, New Windsor, Ill.—Small town patronage.

Exiles, with John Gilbert.—I had this picture booked for Sunday and was a little shaky regarding it, but it gave me a happy surprise. Went over great and now we are living happy ever after. Five reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Good Bye Girls, with William Russell.—Positively a find for me. The best in a blue moon for the money. Don't fail to get this one if you want to treat your patrons to an evening of real delight. Five reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Good Bye Girls, with William Russell.—Without a doubt this is one of the best comedy-dramas I've ever run. I lost money, due to snow storm, but no fault of the picture, as it is a knockout. When you run this one get behind it and tell them that you have something extra good, as it will certainly back up what you say. Five reels. —Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

For Big Stakes, with Tom Mix.—Here's a flock of hokum that furnishes two bits worth of thrills. Just like watching an electric storm.—F. E. Sabin, Majestic theatre, Eureka, Mont.—General patronage.

The Face on the Barroom Floor, with Henry B. Walthall.—The star does wonderful work in a might good picture that drew well and pleased. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Face on the Barroom Floor, with Henry B. Walthall.—Best drawing card I have played this year so far. Picture is fine. Pleased majority and that is what we want. Print good. Six reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Catch My Smoke, with Tom Mix.—Good program picture. Run this one if no other. Tom Mix popular star.—A. M. Morgan, Victory theatre, Rule, Tex.—Neighborhood patronage.

Catch My Smoke, with Tom Mix.—The kind Mix fans like. Rotten print. Good business considering the weather. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Truxton King, with John Gilbert.—Very ordinary story of a revolution, well enough done, but we have had too much of this kind of story. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Truxton King, with John Gilbert.—One of best program pictures I ever played.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Truxton King, with John Gilbert.—Very good program picture and film in fair condition. Advertising regular. Attendance poor, but the picture is all there and Gilbert is sure good, to my judgment. Too bad that the people didn't turn out better for story and picture like this. Six reels.—R. R. Duba, Royal theatre, Kimball, S. D.—General patronage.

Snowdrift, with Charles Jones.—A good story of the Klondike that pleased a small crowd. I guess this young man has quit Western stuff. Makes me think of "Merton of the Movies.' Merton longed for pictures

CYTHEREA
means LOVE!

of "the big open spaces where a man's a man." Charlie abhors them.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Snowdrift, with Charles Jones.—Fair program picture. Not up to star's standard.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Snowdrift, with Charles Jones.—Picture contains some dandy snow scenes. Would go over better in hot summer months. Good program picture, but how Buck drives a dog sled from "way up North" in pursuit of the villain, down to the village, without any hat, coat or mittens on, gets me. Sure hot blooded. Five reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

In Arabia, with Tom Mix.—Poorest Tom Mix I ever ran.—L. W. Splichal, Empress theatre, Bancroft, Nebr.—General patronage.

In Arabia, with Tom Mix.—Was a good picture at one time, but is shot now. Film in awful shape. Had picture two nights, first night shot second night's business. Five reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

In Arabia, with Tom Mix.—Mix still full of pep and action. This one not entirely a Western, but you can't give 'em all Westerns and expect them to come back strong every time. Five reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Mixed Faces, with William Russell.—Very good. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

The Fast Mail, with Charles Jones.—One of best Jones pictures I ever ran, boys. Good.—L. W. Splichal, Empress theatre, Bancroft, Nebr.—General patronage.

The Yosemite Trail, with Dustin Farnum.—Another Western. Not so bad. New print. Cold weather and terrible business. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Pawn Ticket 210, with Shirley Mason.—This picture was very pleasing. Miss Mason is always good. The plot was neither too simple nor too complicated, but a happy medium. It will please almost any small town patron.—Pugh Moore, Strand theatre, McKenzie, Tenn.—General patronage.

A Pool There Was, with a special cast.—Very good story to make a special, but Fox always sends us a rotten film. Either the splices are very two inches, or five or six dozen of misframes, and that's what hurts the exhibitor. Buy it but try to make them give you a good film and good print. Went flat on this one for the weather. Seven reels.—R. R. Duba, Royal theatre, Kimball, S. D.—General patronage.

Stepping Fast, with Tom Mix.—Good program. A regular Mix.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Brass Commandments, with William Farnum.—Farnum no good for us. Fell flat on this one especially. Film only in fair condition. Six reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Bells of San Juan, with Charles Jones.—Have read several knocks on this one, but can't see where they get it. It is better than the average Western. Good story, plenty of action and pleased the women as well as the men. Five reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Three Jumps Ahead, with Tom Mix.—The best Tom Mix we ever saw. Made us money and sent the patrons away feeling good. Five reels.—Elmac theatre, Maple Rapids, Mich.—Small town patronage.

For Big Stakes, with Tox Mix.—Fine. Lots of action and fun. Just the kind of Western that Mix fans like. Plenty of fights and no one killed. Good fire stuff, Tom and Tony in everything. It sure pleased my crowd and my banker. Five reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Romance Land, with Tom Mix.—No plot; just a series of good acrobatic stunts combined with impossible situations. Overdrawn to the extreme. Simply ridiculous to a sane person. Five reels.—Elmac theatre, Maple Rapids, Mich.—Small town patronage.

Two amusing scenes from the latest Educational-Juvenile comedy with Johnnie Fox Jr., "About Face."

Goldwyn Cosmopolitan

The Eternal City, with Barbara La Marr.—Good picture but drags too much in spots. Mob action fine. Whole story a bit far fetched, but entertaining and enjoyed big business.—Frank H. Burns, Beachman theatre, Orlando, Fla.—General patronage.

The Day of Faith, with a special cast.—A terrible flop, but we saw it coming when we looked at the picture. This Miracle Man's stuff is passe.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Slave of Desire, with Carmel Myers.—Very good picture, well done, and the cast could ont be improved on, as each one fits just right. Beautiful settings and photography. Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

Slave of Desire, with a special cast.—Bought right. Wonderful business. Picture very disappointing. Don't promise anything on this one. Comments of many, "best sleeping picture ever." Seven reels.—J. Johansen, Lyric theatre, Yuma, Ariz.—General patronage.

Little Old New York, with Marion Davies.—Played to practically box office record business for three days. People satisfied. Will go better in small towns than in big ones. Good action throughout.—Frank H. Burns, Beachman theatre, Orlando, Fla.—General patronage.

Little Old New York, with Marion Davies.—Marion Davies exceeded her acting in "Knighthood" in this wonderful picture. It's an entertainment with a great box office snap and will stand a raise in admission. The entire picture, while very long, is entertainment of the highest sort and you will be glad to have had the pleasure of presenting it to your patrons. There is an historical, early American history flavor to it and our patrons joined in the cheering when Patricia O'Day raised Old Glory on the famous Claremont for the first time. We would class it as among the best five pictures in 1923. That's how strong we are for it.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

Three Wise Fools, with a special cast.—This failed to draw and the picture did not go over. Several walked out on this one.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Back Bone, with Alfred Lunt.—Started out very dry and uninteresting but turned out to be a fair picture for Goldwyn. Serial helped business. Seven reels.—Earle Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

Brothers Under the Skin, with a special cast.—A domestic comedy-drama played by a bully good cast and directed very intelligently, all of which are required in the making of a darn good picture. Some liked this and some didn't, but that's nothing. Those that didn't like it were those who didn't come the second night after hearing some knot-head say it was a poor show after seeing it the first night. My advice would be to play it. It's a good program picture.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—General patronage.

Vanity Fair, with Mabel Ballin.—Goldwyn pictures as a whole do not draw in this town. There is too much class to them and not enough action. I am through with them. Seven reels.—Earle J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

The Christian, with Richard Dix.—Good picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Godless Men, with a special cast.—This is a very poor picture and will say that it did not please 20 per cent. I have not yet played a Goldwyn feature where I can say my people did not kick on them. If I was to run Goldwyn pictures I would have to close my house. The poorest stuff I have ever used. I am done with Goldwyn now and no more for me. Six reels.—A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.—General patronage.

Enemies of Women, with Lionel Barrymore.—An exceptionally well produced feature that should go over anywhere. There is not a great amount of costume scenes in this one. Only thing wrong was length. Film fine. Eleven reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Six Days, with Corinne Griffith.—Fell far short of expectations as box office number. We paid real money for it and failed to get it back. Elinor Glyn's name didn't mean a thing to us and we had to bank on it principally, as both Griffith and Mayo are unknown here, as we never played Universal or Vitagraph while they were affiliated with them. The picture measures up as splendid entertainment except the cave sequence being entirely too long and like unto a serial, as hero and heroine endure the depths of hell before finally wending their way to the surface. Received a greasy print from New Orleans office and this marred greatly the enjoyment of the picture. Nine reels, but would have been stronger in six or seven at the most.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

The Invisible Power, with House Peters.—Good program picture. Pleased small attendance.—W. D. Patrick, Strand theatre, Florala, Ala.—Neighborhood patronage.

Hungry Hearts, with a special cast.—I thought that this was good as a program picture, but I hardly think it will go over as a special.—Pugh Moore, Strand theatre, McKenzie, Tenn.—Small town patronage.

The Last Moment, with Doris Kenyon.—This is a good program picture and will satisfy if they are not too critical. Good story, though very improbable and some places disconnected and jumpy. Buy it right. Six reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Mad Love, with Pola Negri.—Another foreign production and a poor one, like all others. Pola Negri may be all right in American pictures, but she did not take well in this picture. Six reels.—Earle J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

The Stranger's Banquet, a Marshall Neilan production.—A mistitled feature. Good photography, good entertainment. Had several good comments and think it will go well on any date. Print in splendid condi-

tion and bought reasonable. Have no complaint whatever. We get a good service from Goldwyn. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Broken Chains, with Colleen Moore.—Very good program picture. Business fair.—Louis W. Splichal, Empress theatre, Bancroft, Nebr.—General patronage.

Souls for Sale, with a special cast.—Here is a very good picture. Pleased all who saw it, which was a very small crowd, but no fault of the picture. I paid too much for small town. Receipts $17.30 at ten and thirty cents. Eight reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

The Road Called Straight, with a special cast. Ran this on Thursday with Pathe News No. 99. Have had several good reports from patrons on this. Just enough comedy to please and good drama with it. Western people like this type of story. Five reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Ragged Edge, with Alfred Lunt.—Picture good but business poor.—Louis W. Splichal, Empress theatre, Bancroft, Nebr.—General patronage.

Hodkinson

The Drivin' Fool, with Wally Van.—This picture is over rated as entertainment and at times is tiresome. A colored man adds a lot to the amusement. Does not show hardly any sensational driving, no more than you see on the roads every day. Those snow capped mountains in Nebraska were most convincing. Fair business.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Michael O'Halloran, with a special cast.—It's a pleasure to get hold of pleasing pictures like "Michael O'Halloran." Also I like to put over a picture with a real author's name behind it. Feature the name of Gene Stratton Porter and bring out the sunshine and smiles this picture carries and it will please any audience which you will build on this kind of advertising. Here's the lines I used and it brought the ladies and the better class out: **"Pure as the heart of a rose; Sweet as a baby's smile; Tender as the melody of a great Symphony; that's Micky O'Halloran,"** and my ads carried the trend of youth and happiness and we did a wonderful business in face of rain each day the picture was run.—Fred McCoy, Jefferson & Princess theatre, Springfield, Mo.—General patronage.

The Man from Glengary, with a special cast.—Good drama of the Canadian lumber woods. Well directed and acted. Film in fine shape. Some thrills—many—and beautiful photography. A nice program picture. Six reels.—B. F. Huestis, Community theatre, Harbor Beach, Mich.—Small town patronage.

Down to the Sea in Ships, with a special cast.—It's a whale of a picture, and if you will book it and get right behind the picture and let your people know what you have, there is no reason why you can't mop up with this one. But remember this, the day is gone when pictures sell themselves to the public. You must use printers' ink, and when you have a really worth while picture be sure and let your people know about it. If you can't get money and please your people with this picture then there is something wrong in Denmark. It's nine reels of real picture.—Fred McCoy, Jefferson & Princess theatre, Springfield, Mo.—General patronage.

Metro

The Heart Bandit, with Viola Dana.—A good little screen star gone wrong. Wonder why Metro persists in sacrificing this girl on the altar of poor stories. With the proper material Viola would be one of the best on the market, but if Metro persists in handing her such stories as this and the others she has played in this year, then we see the name of Viola Dana going into an eclipse. Seven reels.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

Pleasure Mad, with Mary Alden.—Fine entertainment, remembered here as one of the best this season. Eight reels.—Jack Tiller, Temple theatre, McCook, Nebr.—General patronage.

Pleasure Mad, with Mary Alden.—An excellent picture for any house. Much better than many so-called specials. Eight reels; only fair condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Fashion Row, with Mae Murray.—This is not a bad picture, but my public do not like Mae Murray and will not come to see her pictures. My patrons will say, "Why do you play Mae Murray pictures?" The "dear public" does not understand a great many things.—Geo. H. Cooke, Hub theatre, Mill Valley, Cal.—Neighborhood patronage.

Half-a-Dollar Bill, with a special cast.—An excellent program picture. Six reels; good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Half-a-Dollar Bill, with a special cast.—A drama of the sea with some action and strong heart tug. Gave satisfaction and drew good business for three days. Title might have been better.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Soul of the Beast, with Madge Bellamy.—A good program picture that pleased a small crowd. Five reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

The Hands of Nara, with Clara Kimball Young.—This picture was an old Metro but was in perfect shape and seemed to please. Made money because bought right. Seven reels.—C. McDonough, Majestic theatre, Milford, Ill.—Small town patronage.

Youth to Youth, with Billy Dove.—Good program picture. Six reels.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

Peacock Alley, with Mae Murray.—It seems that almost all of Mae Murray's pictures are made from plots that differ very little. Miss Murray's parts are all the same also. This will please a Murray fan and will not displease others, but personally I did not see much to this picture.—Pugh Moore, Strand theatre, McKenzie, Tenn.—Small town patronage.

The Prisoner of Zenda, with a special cast.—Good picture. For once had a good print. Fair attendance. 8,837 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Trailing African Wild Animals, a Martin Johnson production.—A good animal picture which seemed to please. Good for a change.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Trailing African Wild Animals, a Martin Johnson production.—A wonderful picture, educational and full of thrills. A very small crowd, due to bad weather and probably to insufficient advertising. Seven reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Success, with a special cast.—Extra good picture, but title has no drawing power. Poor attendance. 6,250 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Golden Gift, with Alice Lake.—The poorest they called a picture I have run. Alice is fine, if they give her a chance, but I was fool enough to book a lot of cheese to get a few good ones. Never again. I'll pick my pictures at what I can pay or they won't sell me.—A. R. Bird, Opera House, Arlington, Ia.

Love in the Dark, with Viola Dana.—Only a program picture. Fair attendance. 5,800 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

There Are No Villains, with Viola Dana.—How any film company can put Viola Dana in such a thing as this I can't see. No story, no plot, films I got half gone. I have a few Metros left, then Goodnight.—A. R. Bird, Opera House, Arlington, Ia.

Quincy Adams Sawyer, with a special cast.—Excellent small town picture, but did not draw any extra business. Good production except the "rescue" scene. Clarence Badger must've gone fishing up stream and left the property man to direct the filming of the rescue scene.—Geo. H. Koch, Perkins theatre, Holton, Kans.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—Very good picture of small town life. Lots of comedy situations that are enjoyed by patrons. You will make no mistake in showing this one. Eight reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Quincy Adams Sawyer, Hearts Aflame.—Two of the best pictures for small towns ever made, in my estimation. If you haven't shown them, get them at once.—M. W. Hughes, Colonial theatre, Astoria, Ill.—General patronage.

Hearts Aflame, with Frank Keenan.—Just as good as one could wish for. One hundred per cent entertainment and thrills galore of the right sort. Don't miss it.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Hearts Aflame, with Frank Keenan.—One of the best pictures we ever played. Patrons well pleased. Price right. Book it. Metro has the right stuff and right price.—E. Wagner & Son, Royal theatre, Ft. Recovery, Ohio.—Neighborhood patronage.

Little Eva Ascends, with Gareth Hughes.—Who told this guy he could act? This was about the silliest thing going. It seems that they can't make good program pictures any more, and this stuff—Bluey!—A. R. Bird, Opera House, Arlington, Ia.

Paramount

The Stranger, with a special cast.—More pleasing comments on this picture than any played in many months. Stars and direction 100 per cent. Marshall wonderful. Business only fair. Many local attractions. One of the best pictures this season. Seven reels.—J. Johansen, Lyric theatre, Yuma, Ariz.—General patronage.

Flaming Barriers, with a special cast.—Pure hokum, and the audience liked it. Walter Hiers appeared in person and we turned away hundreds. Hiers makes best impression in personal appearance of any I have seen, not even excepting Will Rogers. My advice is to get him, even if you don't make money with him, for his talk helps future business.—James Douglas, Princess theatre, Beardstown, Ill.

Around the World in the Speejacks.—Don't be afraid of this one, for it carries as good an evening's entertainment as you want. As educational it is hard to beat. Ran it with a two-reel comedy to very light business. Get behind it, for it will please. Conditions are so rotten here I don't believe a personal appearance of all the stars in Hollywood would bring them out. The comedy I used was Mack Sennett's "Skylarking", and it is a real comedy. Seven reels.—S. B. Johnson, Regent theatre, Marianna, Ark.—General patronage.

West of the Water Tower, with Glenn Hunter.—A production that proved pleasing to our patrons, although it is by no means the special that Paramount claims it is. Ernest Torrence, we believe, is really the star of the picture. Don't believe the movie fans will ever do any raving over Glenn Hunter. Seven reels.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

The Humming Bird, with Gloria Swan-

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son.—A de luxe attraction of the most powerful calibre. A picture replete with action, romance, thrilling scenes and a marvelous love story. Absolutely the biggest thing in which Gloria Swanson has yet appeared. A feature that plays a box office tune all its own. "The Humming Bird' will stand out as one of the most striking achievements of the year.—John Stewart. Wonderful theatre, Kaufman, Tex.—General patronage.

The Humming Bird, with Gloria Swanson. —A welcome change for Gloria. Something entirely different from her previous pictures, but it pleased our audiences immensely. A real title for exploitation, and in this day and age that means something. Seven reels.—Harry M. Palmer, Indiana theatre Bloomington, Ind.—General patronage.

The Spanish Dancer, with Pola Negri.—I always lose plenty when I play this lady. I also ran "The Cheat" and took a nice flop again. I am off costume plays.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Zaza, with Gloria Swanson.—An all new interpretation of this famous story that makes it strictly modern, with a post-war finish. Gloria is certainly great in the part and the picture is one that will bring in the dollars of those who admire her.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Ruggles of Red Gap, with a special cast. —A clever comedy drama. Pull 'em in and they will enjoy it.—Jack Cairus, Brooklyn theatre, Detroit, Mich.—General patronage.

To the Last Man, with Lois Wilson and Richard Dix.—A good picture which drew well and seemed to please. A good Western picture with lots of action. Did not make money on account that I paid too much for it. Paramount pictures draw well, but what's the use, one has to pay it all out in rental. Seven reels.—C. McDonough, Majestic theatre, Milford, Ill.—Small town patronage.

To the Last Man, with Lois Wilson and Richard Dix.—Good picture. Lost money. No fault of the picture.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Wild Bill Hickok, with William S. Hart. —Boys this one is certainly wild and woolly, and Hart is much in evidence from start to finish. Lots of heroics and the "gun play' is so much overdone that it's a joke. Would have been a great picture with absurd parts cut out. Nevertheless, this picture will get business any place, Hart was ever popular. Excellent photography. Showed two nights at 10-20-24 cents. Good business and several praised it. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

The Cheat, with Pola Negri.—Someone in the **Herald** ably reported this as having a big star and a trade mark. Don't remember who he was, but he has the dope. It is by no means a special and should not be bought as one and has no box office value, here at least. De Roche is a joke and Negri isn't much better, and the director fumbled quite a number of scenes, appreciably so in the court room scene, and everyone kicked the ball where she was branded as a cheat. Jack Holt was the good part of the picture, as usual. Eight reels.—S. H. Blair, Majestic theatre, Belleville, Kans.—General patronage.

The Purple highway, with Madge Kennedy.—Good picture, but does not draw. -Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Children of Jazz, with a special cast.—A very good picture of the modern jazz age, but it failed to draw here after an extensive advertising campaign. Lost money on it and am still trying to figure why. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Children of Jazz, with a special cast.—Good picture, but not a special in this burg. Sold to me at special price and, as usual, lost.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Children of Jazz, with a special cast.—Not much good for small town. Beautiful settings, but too jazzy. Six full reels: good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Dark Secrets, with Dorothy Dalton.—Pretty good program picture and if your patrons like Dorothy book it. They will be satisfied with her in this one. It's one of the "39" and if you buy it right take it. Regular advertising. Best Friday night for me for ten months. Film in very good condition. Paramount is beginning to treat me right. Seven reels.—R. R. Duba, Royal theatre, Kimball, S. D.—General patronage.

Bella Donna, with Pola Negri.—Fine work by star and majority of cast. Adequate production. However, the screen is not benefited by this sort of an offering. Too much vamp and sex stuff.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhod patronage.

The Woman With Four Faces, with Betty Compson.—This one is real good. In fact, about the best one in the 38 group. It pleased 100 per cent.—A Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Mr. Billings Spends His Dime, with Walter Hiers.—A good pleasing little comedy with a good cast. Everyone well pleased, for I sold them the picture before they came to the theatre.—Fred McCoy, Jefferson & Princess theatre, Springfield, Mo.—General patronage.

Woman Proof, with Thomas Meighan.—Will please any audience. Tommy always works hard and his stories are all clean.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Racing Hearts, with a special cast.—Very good. Put on as benefit for school. Did not draw very well. Six reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Prodigal Daughters, with Gloria Swanson.—Very good, with a good horse race. It pleased my patrons. It's a very good program picture. Ran it with No. 5 of the "Leather Pushers'. Six reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

The Call of the North, with Jack Holt.—Fair Northern picture which drew well for me. Print in poor condition. Five reels.—Earle J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—Owing to the book being so widely read, had a fair house, but personally thought it slow and draggy. Another picture two reels too long. Seven reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—Small town patronage.

The World's Applause, with Bebe Daniels. —A program picture. Nothing more. Divided opinions from patrons on this one. Seven reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—One of the best I ever ran and pealsed all who saw it. Ran it two nights and it stormed both nights, so didn't make anything, but no fault of the picture. It's a hundred per cent picture. Don't fail to run it and boost it. Eight reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich. —General patronage.

Manslaughter, with Thomas Meighan.—Played this as a church benefit and of course had a big house. It is a very good picture but it's not a bit better than some other Meighan pictures I have seen and can't hold a candle to "Bachelor Daddy".—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Manslaughter, with Thomas Meighan.—This certainly made the flappers think, blink and shrink. More compliments on this than anything I had shown before in months. Only complaint is it's too long. Ten reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Great Moment, with Gloria Swanson. —Very good, even if it is old.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Good Provider, with Vera Gordon.—Good story of mother love theme. Will satisfy.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Green Temptation, with Betty Compson.—The picture pleased about 75 per cent of my patrons at a very small house and I would pronounce this as an extraordinary program picture. Don't be afraid of it. Played at prices of ten and twenty cents. Six reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

The Green Temptation, with Betty Compson.—Fair picture but an old one. Paramount forces you to pay elevated prices for this old stuff. Glad I'm about through with them.—A. R. Bird, Opera House, Arlington, Ia.

Rent Free, with Wallace Reid.—Too bad Wally is dead. He was as sure a drawing card as we had, and even at this late date this picture drew better than average business. Six reels.—Johnson Bros., Johnsonian theatre, Ripley, N. Y.—Small town patronage.

Rent Free, with Wallace Reid.—Rather an unlikely story but did not sem to make any difference to my audience. They liked it and told me so as they filed out. Good clean light entertainment. Five reels. Film in good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

Get-Rich-Quick Wallingford, with a special cast.—Interesting comedy production which pleased my audience. Nothing deep but good entertainment. Six reels.—Unique theatre, Bricelyn, Minn.—General patronage.

Get-Rich-Quick Wallingford, with a special cast.—Another of Paramount's worn out pieces of junk that they force you to run in order to get one or two good ones. Film in horrible shape. I am done letting them sell me a bunch of pictures. I am going to do my own booking hereafter.—A. R. Bird, Opera House, Arlington, Ia.

Cappy Ricks, with Thomas Meighan.—A pleasing production interspersed with enough comedy to keep the audience smiling. Old Cappy is a dandy character and as many have read the book it is not hard to get a crowd. Ends splendidly. Six reels. Film in good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

Cappy Ricks, with Thomas Meighan.—Oh, boy, this is a sure enough picture. Anyone that would find fault to a picture like this, shame on him. Just the kind to make you forget all troubles, for awhile anyhow. I played this on Tuesday. Crowd was small. It was another hard Tuesday night. Very cold. It seems that these Tuesday nights are all against me. Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Cappy Ricks, with Thomas Meighan.—A fine picture of the Meighan-Kyne type, and it pleased them all, too. Business fair. Print good. Six reels.—Hugh G. Marton, American theatre, Columbus, Ga.—General patronage.

Cappy Ricks, with Thomas Meighan.—Good program show.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Cowboy and the Lady, with Mary Miles Minter and Tom Moore.—A good picture. Cold weather business.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

CYTHEREAN
Love is RARE LOVE!

Pathe

The Call of the Wild, with Buck. -Drew a good business considering weather and went over good. The dog, Buck, is a real star to act. Condition of film O. K.—W. L. Buck, Gem Theatre, Waterville, Minn.—General patronage.

Safety Last, with Harold Lloyd. -A picture that should make any house money if they don't have to buy the exchange to show it. Print in fair shape only. More thrills in the last three reels than ever screened before. First four reels no better than "Grandma's Boy" or "Dr. Jack." Seven reels.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

Felix O'Day, with H. B. Warner.—Very good picture. Pleased my audience, although film in bad condition. Priced O. K. Showed to small crowd owing to bad weather. Has no box office attraction from advertising matter. Five reels.—C. V. Anderson, Oak Theatre, Oakdale, Nebr.—General patronage.

The Power Within, with a special cast. —Reporting to those, like myself, who are late playing this one. Pleased all who saw it. Wonderful production and unusual story. Enlist the aid of your church and show it. Six reels.—Lester N. Leek, Club House Theatre, Jackson, Wyo.—General patronage.

The Girl in the Web, with Blanche Sweet. —Had a fair crowd, and a good picture, but the film in very poor condition. Good story and acting good. Price reasonable. Six reels.—C. V. Anderson, Oak Theatre, Oakdale, Nebr.—General patronage.

Playgoers

Tipped Off, with Arline Pretty.—This left us rather cold. Didn't seem to hit the spot.—Henry W. Gauding, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

Breaking Home Ties, with a special cast. —A Hebrew folk picture, well done, and appeals particularly to that type. No stars in it and lacks drawing power.—Ben L. Morris, Olympic Theatre, Bellaire, Ohio.—General patronage.

Preferred

April Showers, with Colleen Moore.—Was sold as a special, but was just a program picture. Too draggy in places. Would have made a good show in five reels. Why do producers keep making the mistake of dragging out the pictures in seven or eight reels and spoiling a perfectly good five-reel show? Seven reels.—Mrs. C. C. Alguire, Coloma Theatre, Coloma, Mich.—General patronage.

Are You A Failure? with a special cast. —Just a fair program offering and should be sold as such. This also goes for "Desire." Rental too high for this class of pictures. Five and one-half reels.—Albert Metzger, Fairy Theatre, Knox, Ind.—Small town patronage.

Daughters of the Rich, with a special cast.—After it was over they woke up and enjoyed a serial. Six reels.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

The Hero, with Gaston Glass.—Started out good, is the best we can give it. Then a nice, long, sweet drag until the end, which seemed to stop off quite sudden. Very poor story with very little plot. Seven reels.—W. A. Clark, Jr., Castle Theatre, Havana, Ill.—General patronage.

The Girl Who Came Back, with a special cast.—Not bad, but not a special. Saturday matinee grossed 75 cents. Six reels.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

Thorns and Orange Blossoms, with Kenneth Harlan.—Not a big special, as indicated, but will get by. A good draw card, think due mostly to the popularity of book. Picture very slow, but fair. Put a good comedy with it, which ought to send them out very well pleased. Fair. Seven reels.—W. A. Clark, Jr., Castle Theatre, Havana, Ill.—General patronage.

Poor Men's Wives, with Barbara La Marr.—A good picture, good plot, good acting, fine scenery. Entertaining and a good object lesson. Patrons satisfied. Seven reels.—Elmac Theatre, Maple Rapids, Mich.—Small town patronage.

John Gilbert as he appears in two scenes from the Fox production, "The Wolf Man." Gilbert is starred.

Rich Men's Wives, with a special cast.—A good program picture. Not what you might think the title would suggest. Claire Windsor is good in this, and also the child, Baby Richard Headrick. Seven reels. Good print.—H. H. Binions, Cozy Theatre, Toledo, Iowa.

Shadows, with Lon Chaney.—A very good picture. Lon Chaney at his best. In fact he is the show. Never seen a cleaner show. Don't be afraid of it, to show to children or patrons who wish nothing suggestive.—Seven reels.—Elmac Theatre, Maple Rapids, Mich.—Small town patronage.

Selznick

Rupert of Hentzau, with Elaine Hammerstein.—Just a costume picture which did not interest those who came. Eight reels. —Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

Darling of the Rich, with Betty Blythe —Boys, she's terrible. Sorry to say, I had good business.—Willard Frazier, Empress Theatre, Osawatomie, Kans.—General patronage.

The Common Law, with Corinne Griffith. —Be careful, you fellows in the towns that are having censor trouble. The posters of this caused the committee of the Christian Temperance Union to call on me. The picture is okay, but the nude scenes in it and on the posters are likely to start the old ladies. Eight reels.—Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

Modern Marriage, with Bushman and Bayne.—Booked this just to show Bushman and Bayne once more, as in the past they had made me money, and the picture gave excellent satisfaction and my business was all I could expect. Six reels.—Eugene Saunders, Saunders Theatre, Harvard, Ill. —General patronage.

Evidence, with Elaine Hammerstein.—Nice, clean, entertaining feature with excellent star. Five reels.—W. L. Buck, Gem Theatre, Waterville, Minn.—General patronage.

Quicksands, with a special cast.—Very good. Pleased the crowd.—Earl C. Burdic, Legion Theatre, Herman, Nebr.—General patronage.

The Sign of the Rose, with George Beban.—Played this on Sunday night to a well pleased audience. Many said it was Beban's best picture. Bought it right, too. —Vick Millward, Harris Theatre, Bancroft, Idaho.—Small town patronage.

The Grubstake, with Nell Shipman.—Fair. Somewhat disconnected.—Earl C. Burdic, Legion Theatre, Herman, Nebr.—General patronage.

The Grubstake, with Nell Shipman.—This picture went over in good shape. The animals and the scenery are the best I ever saw all in one picture. My patrons liked it. Eight reels.—Vick Millward, Harris Theatre, Bancroft, Idaho.—Small town patronage.

The Danger Point, with a special cast.—A dandy feature that played to a good crowd. Six reels.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

My Old Kentucky Home, with Monte Blue.—The title created a lot of interest and drew a fair crowd on a Sunday night. Picture is good, but which one of you guys ever told Monte Blue he was a star? Think he is a frost in this one. Six reels.—Vick Millward, Harris Theatre, Bancroft, Idaho. —Small town patronage.

Under Oath, with Elaine Hammerstein.—A wonderful picture. Pleased 100 per cent. Five reels.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

The Lesson, with Constance Talmadge.—A dandy little picture that pleased 100 per cent. Five reels.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

United Artists

A Tailor Made Man, with Charles Ray.—Nine reels too long for my patrons, although a very good picture and seemed to please most of my audience. Personally I thought Ray too silly in places.—W. D. Patrick, Strand Theatre, Florala, Ala.—Neighborhood patronage.

Douglas Fairbanks in Robin Hood.—Drew enough in coldest weather this winter to enable me to make a few dollars, as I did not expect to break even on this due to high rental.—Geo. H. Koch, Perkins Theatre, Holton, Kans.—Small town patronage.

The White Rose, a D. W. Griffith production.—Oh, what a story, and how the leading lady plays her part. You can play this picture in a small town or big city. Get behind it and go the limit. It's one of the best.—Jack Cairns, Brooklyn Theatre, Detroit, Mich.—General patronage.

Garrison's Finish, with Jack Pickford.—Advertise this as a 100 per cent picture and it really is the truth, but they failed to come. Pleased 100 per cent. Just about broke even.—Geo. H. Koch, Perkins Theatre, Holton, Kans.—Small town patronage.

The Shriek of Araby, with Ben Turpin.—This comedy was a disappointment, although it pleased about 50 per cent. I, personally, did not think much of it, as I have seen lots of Ben Turpin's two reelers that I liked better. Five reels.—D. C. Frew, Franklin Theatre, Piggott, Ark.—Neighborhood patronage.

A Doll's House, with Nazimova.—This picture is one of the reason's why Nazimova "went out." Too many closeups and too much stalling around. Drew fairly well, however, but did not please.—Geo. H. Koch, Perkins Theatre, Holton, Kans.—Small town patronage.

Universal

The Hunchback of Notre Dame, with Lon Chaney.—The best drawing card of the season. Crowds stood in line for special premiere showing and the exploitation opportunities afforded were unusual. Now in third week and still drawing good. Best box office attraction in several months.—Lee D. Balsley, Liberty Theatre, Kansas City, Mo.—Transient patronage.

The Hunchback of Notre Dame, with Lon Chaney.—While this is a masterpiece of Victor Hugo's book and is a money getter with the advertising put out, it is an all

costume picture, but the work of Chaney is nothing short of marvelous. Will say that 80 per cent were satisfied at $1.10 top prices. Ten reels.—C. H. Powers, Strand Theatre, Dunsmuir, Cal.—Railroad town patronage.

The Hunchback of Notre Dame, with Lon Chaney. A great picture of its kind, but not the kind my town cares for. This proved the saying, "the bigger they are the harder they fall," for this one showed to less people in my town of 4,500 than any picture shown for the last eight years. If any of you think you have a real city, here's a good one to try them on at $1.65 top. If they come out for it, then yours is a real show town. This picture casts a heavy spell on the audience when it starts and sends them out that way, so judge for yourself if your patrons will send their friends to see such a show. It's too gruesome and too much of the raw meat type to get by in small towns, where they are looking for amusement, for this picture does not amuse. Twelve reels.—Jack Tiller, Temple Theatre, McCook, Nebr.—General patronage.

Sporting Youth, with Reginald Denny. Man, Oh man, what a picture! If there ever was a picture that is 100 per cent, this one is. We are the first to run this one in Northern California, and if any of the exhibitors run this picture on my tip here I wish they would write me a personal letter and tell me what they think of my judgment of a picture. This picture has everything that it takes to make a picture: Romance, comedy and thrills galore. An actual automobile race that was staged at Santa Monica, with wrecks that are real wrecks. It made our patrons stand up and howl and clap their hands when the auto race was in progress, and when the rival car was gaining you could hear groans all over the house. It is that interesting. Everybody doubly satisfied. Big business too. If Universal tries to raise my rentals on the strength of this report I will use my Colt automatic on the salesman the next time he appears here. Boys, if you can get this picture do so. It is brand new here, and for that matter, is just released, and if J. C. ever gets a good look at the leading lady Denny has in this picture he will forsake Viola sure. Seven reels was entirely too short for this picture.—C. H. Powers, Strand Theatre, Dunsmuir, Cal.—Railroad town patronage.

White Tiger, with Priscilla Dean.—Was not liked here. Too much crook work. Dean not a drawing card here of late. Don't know what's the trouble. I, personally, rather like her. Six reels.—M. J. Babin, Fairyland Theatre, White Castle, La.—General patronage.

White Tiger, with Priscilla Dean.—Business only fair. Have yet to play a Universal Jewel and make money. Rating too high. Dean has been good drawing card, but not in this type of picture. Seven reels.—J. Johansen, Lyric Theatre, Yuma, Ariz.—General patronage.

White Tiger, with Priscilla Dean.—This picture didn't make a hit with our patrons. Business light for three days.—John W. Hawkins, Capitol Theatre, New Bedford, Mass.—General patronage.

The Acquittal, with a special cast.—Here is one that drew better on the second day than it did on the first. It sure keeps them guessing. It's different and pleased my patrons. Seven reels.—Albert Metzger, Fairy Theatre, Knox, Ind.—General patronage.

A Lady of Quality, with Virginia Valli.—The people know what they want and they don't want any more costume pictures. This is a very good picture, but the public doesn't like it or any other of its kind. The picture is beautiful, well acted, but modern plays for the public. Without the patronage of the "dear public" we could not live.—Geo. H. Cooke, Hub Theatre, Mill Valley, Cal.—Neighborhood patronage.

His Mystery Girl, with Herbert Rawlinson.—Light stuff that just about gets by. Rawlinson vehicles not so good the past few months.—Henry W. Gauding, Lincoln Theatre, Pittsburgh, Pa.

The Darling of New York, with Baby Peggy.—Here is just one splendid picture for adults and children. Baby Peggy is just fine, but she is not the whole show. The plot is good and played by a group of fine dramatic actors. My patrons gave many compliments on this picture. I notice that a production like this will bring out the entire family.—Geo. H. Cooke, Hub Theatre, Mill Valley, Cal.—Neighborhood patronage.

The Darling of New York, with Baby Peggy.—Good drawing card in second run house. Turned 'em away at Saturday matinee. Big attraction for the kids.—John W. Hawkins, Capitol Theatre, New Bedford, Mass.—General patronage.

Hook and Ladder, with Hoot Gibson.—Hoot is one of our leading stars, but didn't draw in "Hook and Ladder." Our patrons like Hoot in Westerns. Universal better put Hoot back in Westerns, before they kill him off. Played to poor house on a Saturday night. Six reels.—J. A. Wright, Lyric Theatre, Malalla, Ore.—General patronage.

Pure Grit, with Roy Stewart.—Not much of a Western, although the kid and dog did put a little snap in it. Stewart seems to try hard enough, but that's all he does, "just tries." Five reels.—W. A. Clark, Jr., Castle Theatre, Havana, Ill.—General patronage.

A Million to Burn, with Herbert Rawlinson.—A fair Saturday night entertainment. However, it is not as good as most Rawlinson pictures. Print fair. Five reels.—S. W. Pitner, Dixie Theatre, Ripley, Miss.—General patronage.

Crooked Alley, with Larua La Plante.—A fine little picture; pleased well. Had a good crowd. The film was in good condition and the price was reasonable. Good story, well played.—C. V. Anderson, Oak Theatre, Oakdale, Nebr.—General patronage.

The Untameable, with Gladys Walton.—Star does good work and is very beautiful. Story not very much. Hardly up to Walton standard, but not her fault. Worth playing if she is liked by your crowd. Five reels.—C. H. Moulton, Bijou Theatre, Beach, N. D.—Small town patronage.

Single Handed, with Hoot Gibson.—If you are wanting something crazy, by all means run this. You will wonder later who is the craziest, the bird in the picture or you for running it. Print in good shape. Five reels.—Russell Armentrout, K. P. Theatre, Pittsfield, Ill.—General patronage.

The Thrill Chaser, with Hoot Gibson.—While this feature received many compliment, they demand Hoot in Westerns. Six reels.—W. L. Buck, Gem Theatre, Waterville, Minn.—General patronage.

Men in the Raw, with Jack Hoxie.—Not as good as some of Hoxie's which we have played. Very few comments either way.—A. F. Jenkins, Community Theatre, David City, Nebr.—General patronage.

A Chapter in Her Life, with a special cast.—Very good, but not a special.—Jack Cairns, Brooklyn Theatre, Detroit, Mich.—General patronage.

Merry-Go-Round, with a special cast.—Exceptionally good. Pleased 100 per cent. Drew the crowd. A well balanced picture that will please nearly all classes.—M. J. Babin, Fairland Theatre, White Castle, La.—General patronage.

Merry-Go-Round, with a special cast.—A hunk of cheese. Stay off it. Nothing big about it but price and length. Universal has program pictures better than this one. Ten reels.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

Merry-Go-Round, with a special cast.—While this is an extra good picture of its kind, it is not as good as "Sporting Youth" for our class of patronage. Would advise to run it if you can get it reasonable. Second night here with good weather was very unsatisfactory with this sort of a picture. The work of little Mary Philbin is fine. Norman Kerry also. In fact, all the cast did good work. Ten reels.—C. H. Powers, Strand Theatre, Dunsmuir, Cal.—Railroad town patronage.

The Shock, with Lon Chaney.—A very good picture with plenty of action in the last reel, but it did not draw the business that I expected. Well acted and directed, though, and worthy of better patronage than it attracted here. Seven reels.—Hugh G. Martin, American Theatre.—General patronage.

The Shock, with Lon Chaney.—An acceptable offering that got over nicely with the few that saw it. Too long. Eight reels.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

The Wild Party, with Gladys Walton.—One of the best Walton pictures I have used, and I've used most of them. "The Wild Party" with a Larry Semon comedy make a splendid Saturday night program. Five reels.—S. W. Pitner, Dixie Theatre, Ripley, Miss.—General patronage.

The Wild Party, with Gladys Walton.—Nobody said anything for or against when they came out. To my humble estimation, a five-reel show and that's all. This didn't cost me a great deal and made some money, so why worry. Five reels.—G. F. Rediske, Star Theatre, Ryegate, Mont.—Small town patronage.

The Love Brand, with Roy Stewart.—This picture is just fair. If you have not booked it, don't. Pleased about 40 per cent good crowd Saturday night. Five reels.—Harwood & Johnson, Beaver Theatre, Spencer, Idaho.—Small town patronage.

The Love Brand, with Roy Stewart.—Very good program picture and will say that this is the first time I got in 100 since I started to run "The Steel Trail," a Universal serial. This serial is very good to start with up to chapter five. After you got them started coming, then it slackens up and chapter ten starts out good again. No more serials for me, regardless what they are. Five reels.—R. R. Duba, Royal Theatre, Kimball, S. D.—General patronage.

Trifling with Honor, with a special cast.—Here is a good picture, but weather and business were both bad. Too long. Eight reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Red Warning, with Jack Hoxie.—Only a program picture. Five reels.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—General patronage.

Legally Dead, with Milton Sills.—Well, here is another one of the good ones. Had a bad rainy night. I lost money. Prints in fine shape. Six reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Out of Luck, with Hoot Gibson.—This is one that will give satisfaction anywhere it is played. Five reels.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.

Out of Luck, with Hoot Gibson.—One exhibitor said after playing this picture that he couldn't get them out after the first show. That was my experience, except that I couldn't get them in for either show. This is a good picture and ought to please anywhere but here. Hoot is a lemon for me, and Universal can raise the price on him all they choose and it will be alright with me. If you can put Hoot over in your house, I would advise playing this one. A comedy-drama with a little western, but mostly navy settings. Six reels.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—General patronage.

Out of Luck, with Hoot Gibson.—Best picture ever made by Hoot. A very

Three Kinds of LOVE! PUPPY
SURFACE EMOTION
CYTHEREAN

The Hunchback

—as played by Charles De Forrest in "DAMAGED HEARTS" is one of the greatest bits of character acting seen on the screen in a long time. His work will hold your audiences spell-bound while the rest of the all star cast put over this thrilling and romantic fantasy of the Everglades of Florida in a picture that's absolutely new in theme, treatment, action and exciting drama. You can advertise and ballyhoo "DAMAGED HEARTS" as *something brand new*, and your patrons will eat it up. T. Hays Hunter put a wallop in every scene of this great story—

Played by Following Stars

MARY CARR
TYRONE POWER
EDMUND BREESE
EFFIE SHANNON
CHARLES DeFORREST
EUGENE STRONG
SARA MULLON

and many others in

DAMAGED HEARTS"

A Pilgrim Picture—By Basil King—Directed by T. Hays Hunter

A Thrilling and Romantic Fantasy of the Everglades of Florida

No name blazes forth before the public today greater than does BASIL KING. His stories are eagerly sought by all motion picture Companies. "DAMAGED HEARTS" carries that Basil King punch that millions of fans love. THAT MEANS BIG THINGS.

Every showman in the business knows T. Hays Hunter and the big pictures he has put over. His "EARTHBOUND" for Goldwyn was a sensation. It was new, novel, unique. So is "DAMAGED HEARTS".

Every exhibitor knows F. B. O.'s showmanship and exploitation. Put these three powerful forces to work and it means PROFITS to every showman on earth. Get busy. See this production. To look means to book, and to book means PROFIT.

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good picture, splendid acting, and pleased everyone. Did fair business. Six reels.—Earle J. Williams, Tivoli Theatre, Knoxville, Ill.—General patronage.

Out of Luck, with Hoot Gibson.—This is Hoot Gibson's best I have run yet, and it is not a Western either. It sure made them get up and roar as we never had as comical a one yet and my patrons liked it well. As for the profit, I didn't make only about the expenses. Advertised regular. Film in fair condition. Six reels.—R. R. Duba, Royal theatre, Kimball, S. D.—General patronage.

The Victor, with Herbert Rawlinson.—This is a mighty good picture and will please your people. Can be bought at a very reasonable price. It is not a special, nor could it be classed as a program picture, but don't be afraid to promise your people a good show. The prize fight is splendid and will keep everybody on their toes. Five reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Shadows of the North, with William Desmond.—Good Northern picture. Our last Universal picture. They raised the price so we won't be able to run them. Five reels.—Mr. and Mrs. E. Fox, Princess theatre, Oblon, Tenn.—Small town patronage.

The Near Lady, with Gladys Walton.—This is a lively little picture and went over good with my audience. Pleased them all, as far as I could learn. If you can buy it right, would advise to run it. Drew well for us, as Gladys is liked here. Story is very simple, but good entertainment. Film in good shape. Five reels.—C. V. Anderson, Oak theatre, Oakdale, Nebr.—General patronage.

Where Is This West? with Jack Hoxie.—If you play and like Western pictures this is my idea of a good one. Pleased all classes and not just a few Western cranks. Five reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—Give us some more of them, Jack. You certainly pleased the people here. Reels in very good shape. Five reels.—Fred Boeselager, Opera House, Hilbert, Wis.—General patronage.

Hunting Big Game in Africa, a H. A. Snow production.—A very good picture. If you can get the schools behind it you can make some money. The kids will advertise it for you.—W. J. Van Straat, Rex theatre, Salmon, Idaho.

The Storm, with a special cast.—It's a mighty big picture and fills the bill from every angle. Everybody delighted. Storm great and forest fire the real thing. Eight reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

Sawdust, with Gladys Walton.—Poorest business in four months. Walton here no card. Picture good. Five reels.—J. Johansen, Casino theatre, Yuma, Ariz.—General patronage.

The Town Scandal, with Gladys Walton.—Good picture. No business since first of the year. This sure pleased those that came. Print good. Five reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Gossip, with Gladys Walton.—Not the best Walton we have used, still fair entertainment. Five reels.—W. L. Buck, Gem theatre, Waterville, Minn.—General patronage.

Railroaded, with Herbert Rawlinson.—A London crook picture. Not liked as well as his pictures are. Rawlinson plays his part, though not much chance is given him. Five reels.—Mrs. L. M. Huyett, New theatre, Berryville, Va.—Small town patronage.

The Lone Hand, with Hoot Gibson.—This is a dandy picture and we had many comments on it. Hoot is a favorite here with our patrons.—O. E. MacPherson, New Kendrick theatre, Kendrick, Idaho.—General patronage.

The Abysmal Brute, with Reginald Denny.—nothing big, just a program picture sold as a special. Does not follow the book. Pay program price, but no more.—A. R. Bird, Opera House, Arlington, Ia.

The Flaming Hour, with Frank Mayo.—Average program picture.—W. J. Van Straat, Rex theatre, Salmon, Idaho.

Vitagraph

The Man from Brodney's, with J. Warren Kerrigan.—Here is a picture that really has everything. It made an excellent Sunday attraction and our patrons were profuse in their praises of the picture. Vitagraph seems to be hitting on all eight—and they are very fair in their prices to the exhibitor. **More power to Smith and Blackton—the pioneers.** Seven reels.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

The Leavenworth Case, with a special cast.—Mystery a plenty. Many favorable comments. Played to good business.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Leavenworth Case, with a special cast.—The book may have been a knockout but cannot say the same for the picture. Not the type of story to make a good picture. Pleased a few patrons and disappointed many. Six reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Pioneer Trails, with Cullen Landis.—Some people liked it better than "Covered Wagon." Sure money getter. Seven reels.—L. W. Splichal, Empress theatre, Bancroft, Nebr.—General patronage.

Pioneer Trails, with Cullen Landis.—This is sure a dandy. Full of thrills and acting and some comedy from start to finish. The Indian massacre and burning of the wagon train was very realistic. Had a good crowd considering bad roads. Played three days. Good comments. Everybody liked it. It's a Vitagraph. Seven reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

The Midnight Alarm, with Alice Calhoun.—This is a good picture, but it is not a big special by any means. You do not want to raise your prices on it, as it will not stand for it. It pleased my people about 50 per cent. Prints in good shape and also good posters and photos. Seven reels.—A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.—General patronage.

Two scenes from "Three Miles Out," an Emerson-Loos entertainment with Madge Kennedy and Harrison Ford, Distributed by Associated Exhibitors.

The Midnight Alarm, with Alice Calhoun. Fast moving, sensational melodrama that pleased. Not as good as some of the other pictures of this type.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Midnight Alarm, with Alice Calhoun.—A real, old-fashioned melo-dramer, but Boy, she goes over with the fans and it is a mighty fine picture to use in order to break the sameness of film. Credit is due here for a well done melodrama and it would do well in most theatres. Business average two days. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Loyal Lives, with Mary Carr.—Just an ordinary picture. Six reels.—Earl C. Burdic, Legion Theatre, Herman, Nebr.—General patronage.

Loyal Lives, with Mary Carr.—This picture is not a special by any means but I would not run it even as a program again. Not a person pleased.—D. C. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—Will just repeat what all the others have said about it. It's A No. 1 picture. The only fault I could possibly find was that Alice Calhoun should have played opposite to Earle Williams instead of Landis. Outside of that it was great. Eight reels.—Mrs. C. C. Alquire, Coloma theatre, Coloma, Mich.—General patronage.

Masters of Men, with Cullen Landis.—A good picture that has plenty of action. Everybody pleased. Seven reels.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.

The Man Next Door, with Alice Calhoun.—A very good comedy drama. Seven reels.—Earl C. Burdic, Legion theatre, Herman, Nebr.—General patronage.

The Man Next Door, with Alice Calhoun.—This picture went over big. Everybody went away pleased and asked for more of that kind. Film in fine shape. Seven reels.—L. J. Moritz, Dana Consolidated Movie Show, Dana, Iowa.—Neighborhood patronage.

The Man Next Door, with Alice Calhoun.—I played this picture on Sunday and it was just the kind of a picture that I like for my Sunday shows. A little of everything and nothing in it to offend. Seven reels.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

The Man Next Door, with Alice Calhoun.—Another very agreeable surprise from the house of Vitagraph. Possibly one of the most pleasing pictures we have presented this season. Nothing big but the sort of a picture that "gets next." First nighters advertised the second day's showing for us. Seven reels.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

The Man Next Door, with Alice Calhoun.—A very pleasing picture. A semi-Western which will go in any house. Get behind it. Seven reels.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.

The Courage of Marge O'Doone, with a special cast.—A picture with plenty of action and drawing power. Some good paper and print in good shape. The fact that it is a Curwood picture should put it over in any town.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.

The Courage of Marge O'Doone, with a special cast.—This picture suited the most of my patrons. Got this one right and made a little money on it. A James Oliver Curwood story.—D. C. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

The Secret of the Hills, with Antonio Moreno.—Good program picture, played one day.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Black Beauty, with Jean Paige.—Good show, but business is poor.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

A Front Page Story, with a special cast.

—A good story. Well produced. Six reels. —Earl C. Burdic, Legion theatre, Herman, Nebr.—General patronage.

No Defense, with William Duncan.—Oh, what a crime to send a print out in this condition. Patrons went out saying picture would have been all right if we had shown all of it. How could we, when it was not there to show? Watch out if you book any of these Duncan's unless they are late releases.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

The Little Wild Cat, with Alice Calhoun. —Good and seemed to please all. Five reels.—Mr. and Mrs. E. Fox, Princess theatre, Obion, Tenn.—Small town patronage.

Flower of the North, with Pauline Starke.—This is a good Northern picture, very interesting, and does not drag. Some very fine scenic shots. Drew a very good house. Played with "Fighting Blood," second series. An A-1 program.—F. J. O'Hara, Community theatre, Elgin, Nebr.

The Rainbow, with Alice Calhoun.—This picture is a little old, but our print was in good shape and it went over nicely. A good, clean story with just enough comedy in it to make it good. You are not robbed when you buy it. That's one thing I will always say for Vitagraph, that they do not want all you take in for their pictures and prints are always in good shape. —A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.—General patronage.

A Man of Might, with a special cast.—Same criticism on this as on "Smashing Barriers." Plenty of thrills, but it gets tiresome.—Geo. R. Johnson, Fountain theatre, Fountain, Colo.—Small town patronage.

God's Country and the Woman, with William Duncan.—A good picture at a reasonable price that brought out a crowd and gave satisfaction. Film in good condition. Five reels.—G. E. Wendel, Opera House, Smithland, Iowa.—Small town patronage.

Smashing Barriers, with William Duncan.—All right for those who like boiled down serials. I don't. Plenty of action, blank cartridges and lariats. Six reels.—Geo. R. Johnson, Fountain theatre, Fountain, Colo.—Small town patronage.

A Man of Might, with William Duncan.—This picture made from a serial and is certainly full of thrills. The picture is really too full of action and is rather tiresome. Your kids will call it wonderful and the "common people" will be pleased, but the high class will not care for it. It is a good Saturday night show. As Lincoln said, "God must have loved the common people, as he made so many of them," so as this picture will please this class, go to it, as they are the ones that bring in the "bacon." Six reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Warner Brothers

Marriage Morals, with Tom Moore.—Good picture and a good title, but Tom Moore is what brought them in. Wish I could buy some of Moore's at a price I paid for this one. They seemed to be crazy over Tom Moore. You get good service from the St. Louis exchange. Seven reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

The Country Kid, with Wesley Barry.—Good entertainment for the whole family. Good business first day, poor second.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Tiger Rose, with Lenore Ulric.—A wonderful production, beautiful scenery, well acted. My patrons were delighted with it. Ran Will Rogers in "Two Wagons—Both Covered" with it. By the way, brothers, that is one of the finest comedies out. Ran this program on Sunday and Monday and I had "some program." My patrons said so. **I certainly enjoy the "Exhibitors Herald." It is a wonderful help for all exhibitors.** Eight reels.—Geo. H. Cooke, Hub theatre, Mill Valley, Cal.—Neighborhood patronage.

Conductor 1492, with Johnny Hines.—A splendid comedy-drama. You will make no mistake in booking this production. My patrons were well pleased with the program. Good photography, well acted and clean all the way through. Just what the people want.—Geo. H. Cooke, Hub theatre, Mill Valley, Cal.—Neighborhood patronage.

Conductor 1492, with Johnny Hines.—This is a high spot for Johnny Hines. He will have Lloyd on the run if he can only keep this gait. The matinees rang with laughter and applause and the eve followed close. The bathroom handicap, bathtub and camel episodes were riots. Here's good luck to you, Johnny, keep going. Used Friday and Saturday. Seven reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Little Johnny Jones, with Johnny Hines. —One of the best audience pictures I have had the pleasure of showing. It has the best derby that I ever saw in a movie, bar none. I wish I could get more like this one. It would be a pleasure to run a movie. Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

The Gold Diggers, with Hope Hampton. —A 100 per cent picture. They don't make 'em any better. If you have this one coming be sure to step on it hard, as it will back you up. Louise Fazenda's stock went up 90 points after viewing this picture, but she is not on par though with Claire Windsor. Eight reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Beautiful and Damned, with Marie Prevost.—This one must have been good, for about a dozen came back the second night. New print. Good house the second night. Charged ten and twenty-five cents. Seven reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Main Street, with Monte Blue.—Good picture. Rental too high. No chance to break even. Fair first day, poor second day. Nine reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Main Street, with Monte Blue.—A mighty good small town picture. Nine reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Why Girls Leave Home, with Anna Q. Nilsson.—This would probably have been a pretty good picture if I had gotten it all. Film cut so bad that you could not tell what it was all about. Sure is a rotten deal when an exhibitor has to pay his cash for junk film and has to show this to his patrons. Eight reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

The Dangerous Adventure, with Grace Darmond.—Not much of a picture. Pleased serial fans here and that's about all. Seven reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

The Dangerous Adventure, with Grace Darmond.—This picture has a little bit of everything. If your patrons like a serial in one sitting with all the thrills and impossible stunts and lack of plot characteristic of serials, book this one. Of course, the characters do some foolish things, but one would expect that in a picture of this kind. Seven reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

State Rights

The Unknown Purple (Truart), with a special cast.—A typical man picture, exceptionally interesting to professional men. Trade must be built up for this class of entertainment. Thrills, comedy and suspense galore. Walthall at his best. Used a personal appearance of this star and Brinsley Shaw and five others of the cast. —Clem Pope, T. & D. theatre, Oakland, Cal.—General patronage.

The Barefoot Boy (C. B. C.), with John Bowers.—Played this when weather was very bad, but was very well liked. Bowers is very good. Six reels.—M. W. Hughes, Colonial theatre, Astoria, Ill.—General patronage.

Environment (Principal), with Alice Lake.—Fair program picture. Sold to us as a special. Nothing in the name to get them in and we didn't make a dime on it. The direction was very poor. After they had thrown a few out the window of a burning building Milton Sills goes in, rescues old lady and little boy, and comes out none the worse for his experience. The firemen stand outside doing nothing. No good. Six reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Battling Bates (Arrow), with Edmund Cobb.—Here's one that, after showing, I could not stand at the door as my patrons were going out, and ask them how they liked the show. Battling, yes, that was all there was to it. I don't understand why they make pictures of this kind. Nothing to it. Five reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

The Lone Wagon (Sanford), with Matty Mattison.—My dear Matt, you look big enough to hold your own, but the last scene in this one shows you off color. That sword trick won't get you anywhere. Come, let's go.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

God's Gold (Pinnacle), with Neal Hart. —A first class sea story. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Speed King (Goldstone), with Richard Talmadge.—Don't be afraid of this if your patrons care for action pictures. He is sure coming to the front. Five reels.—M. W. Hughes, Colonial theatre, Astoria, Ill.—General patronage.

Wolves of the Border (Goldstone), with Franklin Farnum.—Good for Saturday. Better than average for this star. Unusually fine photography. Lots of comedy helps it out. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Terrible Tullivar (Tri.), with William S. Hart.—This is the best Hart Enterprise handles and it is just a fair program. It pleased about 55 per cent.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Gold Madness (Principal), with Guy Bates Post.—Just another picture and failed to register either in the box office or in satisfaction. Mr. Post may be very fine on the stage but in this picture it was really amusing to see him turn and look to the direction before each move. This picture has a dandy plot and with a real cast would have been a wow. A total failure second night. Six reels.—V. G. Bollman, Postville Theatre, Postville, Iowa. —General patronage.

Smilin' On (Sanford), with Pete Morrison.—A good peppy Western, which will please small town audiences. Five reels.—Earle J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

His Last Race (Goldstone), with a special cast.—Good story with action and a horse race, but did not draw for me. If you can get them in it will please. Renown prints are all good. Six reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

The Spider and the Rose (Principal), with Alice Lake.—Fairly good picture of its kind, but not interesting to crowd used to seeing real pictures. However, the acting of Robert McKim as the villain is one of the best pieces of work that I have seen for some time. Gaston Glass and Miss Lake are tiresome, but this seemed due to a lack of competent direction. Don't pay only a program price. Business very poor.—V. G. Bollman, Postville theatre, Postville, Iowa.—General patronage.

South of Northern Lights (Steiner), with Neal Hart.—A good program picture. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Sure Fire Flint (Burr), with Johnny Hines.—A good clean comedy-drama that everyone seemed to enjoy, but it jumped from one scene to another so rapidly that I imagine a lot of it was missing, but at that it was good. Seven reels.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

A Desert Bridegroom (Arrow), with Jack Hoxie.—A very good Western. Will please Western fans. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Broadway Gold (Truart), with Elaine

Hammerstein. A good program that pleased men as well as women. Star is excellent. Seven reels.—W. L. Buck, Gem theatre, Waterville, Minn.—General patronage.

Duty First (Sanford), with Pete Morrison.—Very good N. W. M. P. picture with plenty action. Good attendance. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Western Justice (Goldstone) with a special cast.—As good as the average Western. Jack Cairns, Brooklyn Theatre, Detroit, Mich.—General patronage.

Fighting Heart (Arrow), with William Fairbanks.—Only a fair program picture. Good attendance. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Card (Ideal Films), with Laddie Cliff.—British picture. Plenty of comedy and a good picture well worth having. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Secrets of Paris (Burr), with a special cast.—This is a picture that will please about sixty per cent and a good program picture.—D. C. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

Secrets of Paris (Burr), with a special cast.—A first-class story of Paris in the old days. Lew Cody is good, and the cast also. Bought as a special, but would rather class it as a good program picture. Seven reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Serials

The Way of a Man (Pathe), with a special cast.—Spent half the rental of this serial on ads, banners, heralds, window cards, coupons in papers and program good for reduced admission to first episode, trailer and teaser slides two weeks in advance. Also had paper in high school play, in which one of their scenes was the front of a theatre. The paper was all sniped and made a big flash on the stage, and as they packed the school house two nights before our serial everybody saw the display. If it hurt our business that night, it sure made up for it Saturday.

We literally jammed the house from 1 to 10 on the first episode. Also showed two-reel comedy, Jack Hoxie in "Barb Wire," and Felix The Cat cartoon. This serial will be a winner, especially where they are tired of "hokum" situations. This serial is not full of improbabilities like Ruth Roland's stuff. It's got Indians, pioneers, covered wagons, hard riding and quick shooting, two leading men and a pretty heroine. We screen first three episodes before buying and it looked pretty good all through.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.

The Oregon Trail (Universal), with Art Acord.—This seems to have everything except box office appeal. I gave it a good start and there it stopped. Let's be charitable and blame the weather.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Steel Trail (Universal), with William Duncan.—This serial is now on its fifth episode and has held its own in attendance. My children trade is picking up on serial nights. I think that it is a very good serial.—C. McDonough, Majestic theatre, Milford, Ill.—Small town patronage.

The Steel Trail (Universal), with William Duncan.—This is a fair serial and will go over fair if you put something else good on with it. My people did not like the ending of it at all. If you play this serial, do not go too strong on it.—A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—Episode 12 and 13 draw like a mustard plaster. They certainly are good. Clean entertainment. My patrons sure enjoy these and tell me so. These are worth more than comedies. Pop. less than 500.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Haunted Valley (Pathe), with Ruth Roland.—Chapter 1 started off well and I think it will hold up. My people like Ruth very well.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—Have just finished this and can recommend it to anyone who runs serials. It gave us a nice increase in business after a bad start, due to local condition. This pleased our serial fans as well as any serial we have ever run, and we have run a bunch of them.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Scenes showing Clara Bow and Kenneth Harlan in the Preferred production, "Poisoned Paradise."

Haunted Valley (Pathe), with Ruth Roland.—Finished this serial and will say it is the first serial I have ever run that held up you small town exhibitors like myself. Try a serial with a "woman" star once.—H. M. Retz, Strand theatre, Lamont, Iowa.—small town patronage.

Short Subjects

Aesops' Fables (Pathe).—They can't be beat for short comedy to fill in with long feature. Enjoyed by both old and young. Three-fours reel.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.

Felix the Cat Cartoons (Sullivan).—We have been running these for some time and find they please old and young as well as any single reel we ever run.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Round 5. This round is a whizz. So much hard pummeling that you could hear the women and girls moaning over "poor Gale," but old Ajarish and his wife are the ones whom the youngsters have learned to watch for and applaud. They are quite as popular as Gale. Two reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Played the first series and am on Round 3 of second series and will say they are a knockout. Lots better than first series and fights last longer. **I do not belong to "Herald Only" Club, but if I did I would appoint myself campaign manager for pretty Louise Lorraine and try my derndest to "cop" the honors in this here "Herald Only" beauty contest. Riley from Kansas sure knew his stuff when he nominated her.**—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Better than the "Leather Pushers." They beat a serial a country block. Don't fail to buy them. Two reels.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.

Fox News.—We have found this News to be very good and the service we get is excellent. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Leather Pushers (Universal), with Reginald Denny.—This is my first round and I thought the roof was coming down. This sure is a scream. If they get better I will have to enlarge my seating capacity. Two reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Leather Pushers (Universal), with Reginald Denny.—Third series was very good. Better than No. 1 and 2. Even the ladies seemed to enjoy them. You won't make a mistake booking them.—Mrs. C. C. Alguire, Coloma theatre, Coloma, Mich.—General patronage.

Our Gang Comedies (Pathe).—These all please, men, women and children. Two reels.—W. L. Buck, Gem theatre, Waterville, Minn.—General patronage.

Pathe News.—Have run two Pathe News a week for several years and feel like we could not run a show without them. However, there are always some go out when the News starts that do not appreciate them. One reel.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

All Over Twist (Universal), with Buddy Messinger.—A very clever two-reel comedy. Several times the house was in a roar.—W. D. Patrick, Strand theatre, Florala, Ala.—Neighborhood patronage.

Any Old Port (Educational), a Christie Comedy.—Only fair comedy but will get by with good feature. Two reels.—Miller & Stanton, Lake View theatre, Lake View, Iowa, Iowa.—General patronage.

Back Fire (Educational), with Lige Conley.—Extra good. Best Mermaid yet, although all good. Two reels.—W. L. Buck, Gem theatre, Waterville, Minn.—General patronage.

The Bill Poster (Arrow), with Hank Mann.—A good comedy. I've never had a poor Hank Mann comedy yet. Two reels.—L. Deyo, Miers theatre, Schoharie, N. Y. General patronage.

Buddy at the Bat (Universal), with Buddy Messinger.—As good as the average. The youngsters will enjoy it. Two reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

The Busher (Educational).—A baseball comedy from Lardner's stories, "You Know Me Al". Very good and a welcome change. Seemed to please my crowd, but would be great in the baseball season. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Busher (Educational).—Here is a splendid comedy. Much above the average. A take off on baseball and will go good in any theatre. Two reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Choose Your Weapons (Educational), a Christie comedy with Bobby Vernon.—A dandy comedy, but film was in bad shape. Cut to pieces, leaving scenes and titles very short. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Christmas (F. B. O.), with the De Havens.—A good comedy. Ran with "Human Wreckage". Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Circus Pals (Fox), a Sunshine comedy.—Played this with "Town That Forgot God". Not much of a comedy. Mostly monkeys. People sick of them, as they appear in Dippy Doo Dad comedies, Star comedies, Imperial comedies, Chester comedies, etc. Two reels.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—Transient patronage.

The Counter Jumper (Vitagraph), with Larry Semon.—Boy, you will have to take your hat off to Vitagraph on these two-reel Semon comedies, as they are the best buy that you can make. I have been in the show game twelve years and cannot find anything yet that will beat them. They sure please my people 100 per cent. Two reels.—A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.—General patronage.

The Cyclist (Fox), with Clyde Cook.—Ran this with "Skid Proof" and it sure gave them racing enough. The comedy

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Title .....

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bicycle race is sure good. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Darkest Hour (Pathe), with the Spat Family.—A very nice crowd came out to see this. The first reel is sure the bunk, but has several good laughs in the second reel. Not near as good as "The Great Outdoors" by the same bunch. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Extra Extra (Educational), with Lloyd Hamilton.—A good comedy. Hamilton comedies as a whole are good. Once in a while he puts one out that is a little slow. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

The Pall Guy (Vitagraph), with Larry Semon.—Like all of his others, but it pleased. Two reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage

Fashion Follies (Universal).—Very good comedy that pleased.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Fast and Furious (Fox), with Al St. John.—A very good comedy, but people still look for the bike when St. John is on the screen. The whole two reels was 99 per cent fake photography very well done and pleased 99 per cent of the audience. Two reels.—Robt. L. Anderson, Olympic theatre, Forks, Wash.—General patronage.

Fresh From the Farm (Educational), a Christie comedy with Bobby Vernon.—Good two-reel comedy. There are better comedies on the market for less money. Good comedies are essential nowadays. Two reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

The Fresh Heir (Fox), a Sunshine comedy.—A wholesaler in any other line would be indicted for larceny if caught taking money for such worthless junk.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—General patronage.

The Frozen North (First National), with Buster Keaton.—Much better than Keaton's former comedies. It took real well and got a good bunch of laughs. "The Blacksmith" also went over well. Two reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Flip Flops (Pathe), a Mack Sennett comedy.—Mack Sennett doesn't mean what it did. Good comedy, but no new stunts. Relies on a Ford, fleas in boquet of flowers and elephant chase for the fun. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Green as Grass (Educational), with Jimmie Adams.—Fair comedy. Nothing to rave over, but will get a few laughs. Two reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

High and Dry (Fox), with Clyde Cook.—Here is a real honest-to-goodness comedy that is a fast moving story that can't be beat. Film not so good. Two reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Horseshoe (Vitagraph) with Larry Semon.—Played this with Tom Mix in "Soft Boiled" and this made some program. Larry sure pulls some real stunts in this. I am sorry to see him leave the short comedy field. He was always a sure bet at the box office.—F. J. O'Hara, Community theatre, Elgin, Neb.

Hot Dogs (Arrow).—A real good comedy. Two reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Income Tax Collector (Fox), a Sunshine comedy.—This is certainly good. If all income tax collectors have this much trouble they can let me out. A new stunt in this, split an automobile in two and drive one-half away on two wheels through traffic, and the way this fellow gets beat up would cause Larry Semon to stop and take a rest. Buy it and step on it. Two reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Leap Year (Arrow), with Hank Mann.—A good comedy that pleased all that saw it. Two reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Let Her Run (Educational), a Christie comedy, with Dorothy Devore.—Just will get by and that is all. We have run much better comedies from Educational. Film poor. Two reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Lets Build (Pathe) with the Spat Family.—Good. Pleased everyone. All we have played so far of this series have been first class. Two reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Lightning Love (Vitagraph), with Larry Semon.—This is one of Larry's best and he sure is a big drawing card for me and Vitagraph will let you have it right. Two reels.—W. D. Patrick, Strand theatre, Florala, Ala.—General patronage.

Live Wires (Pathe), with Paul Parrot.—A good comedy and will surely make 'em laugh.—H. H. Binions, Cozy theatre, Toledo, Iowa.

Lodge Night (Pathe), with Our Gang.—The Gang comedies are all good and have proved to be business getters for us. They please the big kids as well as the little ones. Good prints from Pathe. Two reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

The Lucky Bube (G.-H.), with Sid Smith.—First Grand Asher comedy we've had that was funny. Pretty good. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Mysterious Eyes of the Ku Klux Klan.—Three reels of very clever advertising matter for the Ku Klux Klan with practically no entertainment value.—W. D. Patrick, Strand theatre, Florida, Ala.—General patronage.

Nobody's Darling (Universal), with Baby Peggy.—Here is one of the best Peggy comedies I have run for a long time. This will please everyone. Two reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

One Night It Rained (Educational), a Tuxedo comedy.—Domestic comedy with the well worn, "It was all a dream" gag. They ate lobster for sugger. Just a fair comedy. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—General patronage.

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WANTED: Theatre in seven-day town of Wisconsin or nearby state. Will buy or lease. Theatre must stand strict investigation. Give complete details in first letter. D. A. Hyland, Hillsboro, Wis.

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MIDDLE WEST EVENTS

SENATOR SAYS HE IS MISQUOTED ON THEATRE TAX BILL

Senator Charles Curtis Shifts Blame to Newspapers

(Special to Exhibitors Herald)

KANSAS CITY, MO., Feb. 19.—Senator Charles Curtis of Kansas, who has received several heated letters from Kansas exhibitors following his proposed amendment to the Mellon plan, which would retain admission taxation to meet the demands for a soldiers' bonus, has shifted the blame to newspapers alleging that he was misquoted.

A letter from Senator Curtis to Conrad Gabriel, Garden City, Kas., exhibitor:

"My Dear Gabriel:—I have your letter of January 21 and judge from what you write that the paper you read did not give my statement as I gave it out. My suggestions were only intended for consideration and I heartily agree with you that the smaller theatres should not be taxed, and, so far as I am concerned, I would be willing to remove the tax on admissions below fifty cents. But my idea was to have them increase the tax on large admissions to prize fights, sporting events, clubs and other places of amusement where high prices are charged.

"I thank you for writing me and assure you that I always want to hear from my friends at home, and I have no desire to do an injustice to any industry.

"With kindest regards, I am

Very truly yours,"

(Signed) CHARLES CURTIS

* * *

It costs money to "put it over," but R. H. Klock of the Pittsburg (Kas.) Amusement Company asserts that a "bargain day" advertisement, much on the same order of a department store's ad, brought the business. The ad, about 9x6 inches, was headed by the wording, "First Sale of Its Kind Ever attempted." In the middle of the space, "Our First Clearance Sale,' and "50 Per Cent Discount" greeted the reader. In smaller type, all about the edge of the ad, were humorous and catchy lines, such as "They tell me this sale will be a 'flivver'; what if it is; that's $465." The prices were 15 cents for adults and 5 cents for children and the stunt brought many new patrons to the theatre, Mr. Klock says.

* * *

Maurice Joseph, former manager of the Kansas City Universal branch, who resigned to enter business for himself, has been succeeded by L. W. Weir, former assistant division in the West for Universal.

* * *

If the assertions of L. A. Wagner, Princess theatre, Eureka, Kas., can be taken as a barometer, business in Kansas is on the upgrade. Mr. Wagner, with E. E. Frazier and son, Willard, who operate the Empress theatres at Paola, Kas., and Osawatimoe, Kas., did some unusual heavy booking in the Kansas City market last week.

* * *

In addition to coming to Kansas City to install L. W. Weir as new Universal branch manager, Gerald Akers, Universal division manager, will take about ten days to study conditions in the Kansas City territory before returning to his headquarters at St. Louis.

3 Per Cent Tax Is Proposed in Chicago

Operators of City Are Given 5 Per Cent Boost by Exhibitor League

With many new local regulations bobbing up as well as renewed activities on the part of officials to enforce old ordinances, the theatre owners of Chicago are being harassed on every side.

The Exhibitors Association of Chicago, through its general manager, Jack Miller, has employed attorneys and is prepared to fight the introduction of Alderman Kosner's freak bill to raise additional revenue by the assessment of a 3 per cent tax on the gross income of every theatre.

Would Triple Tax Levy

The measure is now in the hands of the finance committee. Under this regulation it would cost the People's theatre, which at present pays $60 a year, about $2,400 a year.

The Chicago association last week settled the impending operators strike by a wage increase of 5 per cent. The new agreement has one year to run.

Renewed enforcement of all fire ordinances followed the recent fire backstage at the Adelphi theatre. All theatre lobbies must be cleared of banners and posters, and all frames which are liable to obstruct the exit of patrons. Several loop houses were cautioned last week and made to remove certain advertising matter.

Plans License Revocation

The revocation of licenses of several theatres which failed to comply with the fire prevention ordinances is now before Mayor Dever. The fire committee has ordered that all draperies be of fireproof material also. If this part of the ordinance is strictly complied with, it will cost one downtown theatre $31,000 to renew the draperies and tapestries.

The quarters of the Exhibitors Association of Chicago present a cozy, club-like appearance. New furniture, carpets and draperies have added to the association's room's attractiveness and many exhibitors congregate in the meeting room at Eighth and Wabash avenue every day.

NOTES

O. A. Olsen, manager of the Grand theatre, Tracy, Calif., says his business is showing a handsome profit. He is getting big pictures and finds it pays.

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C. J. Latta, owner and operator of the Lyric theatre, Harland, Ia., was a visitor to Omaha, Neb., recently.

✚ ✚ ✚

H. Simons, of the Empress theatre at Shenandoah, Ia., had the misfortune to lose his home by fire.

SAXE ANNOUNCES PLANS FOR HOUSE TO COST $500,000

Continues Expansion Program With 3,000 Seat Theatre

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 19.—Continuing its program of expansion, the Saxe Operating Co., of Milwaukee, has announced plans for a 3,000 seat theatre which will be part of a new $500,000 building on the extreme northwest side of the city. Construction of this house will give the Saxes a new theatre in every important section of Milwaukee. The Wisconsin, a 3,500 seat house, is nearing completion downtown, while work on the New Modjeska is equally advanced on the South Side.

The neighborhood chosen for the third theatre is the newest in the city and one of the most thriving. The building will occupy a complete block bounded by Forty-ninth and Fiftieth streets and Lisbon and North avenues and will house offices and a ballroom in addition to the show. It will be four stories high, although it will be so erected as to allow additional stories in the future. Work will begin in the spring.

Although it has been hoped The Wisconsin theatre would be ready for opening Feb. 22, contractors were unable to complete the task by that time and as a result the opening has now been set for March 25.

* * *

Substitute motion pictures for dry text books in the study of history in the public schools is the plea of Loyal Durand, president of the Milwaukee school board. Durand predicted before the last meeting of the finance and building committee of the board that the time is not far distant when history would be taught through the movies.

"Incidents in history which are pictured on the screen leave an indelible impression with a child, whereas facts contained in uninteresting text books are easily forgotten," he declared.

"For that reason the motion pictures should be of prime importance in the study, while text books should be used only to supplement the movies. I am convinced this is the only modern way to teach."

* * *

Profiting from the experience of a previous attempt to rob his place, the manager of Beverly theatre at Janesville, Wis., has adopted the policy of removing the greater portion of his receipts from his safe at the end of the day and as a result, when yeggs blew open the safe upon a return visit several nights ago, all they found was $60. More than $2000 which had been there several hours previously had been removed.

TACKE SUCCEEDS FIELDING AS HEAD OF GENERAL FILM

Director-General Declines Re-election As President

(Special to Exhibitors Herald)

ST. LOUIS, MO., Feb. 19.—Harry F. Tacke, prominent real estate dealer and capitalist, was elected president of the General Film Manufacturing Company at the annual election of officers succeeding Romaine Fielding, director general, who declined re-election.

Fielding explained that the press of duties in the production department demanded that he devote his entire time to directing the making of the pictures, etc., since the company is entering upon a large production programme, including several feature pictures as well as a number of comedies and special industrial photo dramas. The company is also making the art titles, special trailers and short films for many of the prominent theatres of St. Louis and vicinity. It recently finished a two-reel mystery comedy entitled "Kidnapped" which will shortly be released through a prominent distributing organization.

All other officers of the company were re-elected as follows: I. P. Reis, president of the Eagle Truck Company, first vice-president; Norman Champ, Champ Spring Company, second vice-president; Col. C. A. Sinclair, Sinclair Painting Company, treasurer, and W. T. Mars, Bank of University City, secretary. Walter J. G. Neun, president of the St. Louis Board of Aldermen, is chief counsel for the company.

* * *

The St. Louis Amusement Company has closed the Pershing Theatre, Delmar boulevard near Hamilton avenue, which was opened for a special season of super-specials at advanced prices early last Fall. Its future is very uncertain, but it will be re-opened if there are any more pictures of a class to warrant such a step. Spyros Skouras, head of Skouras Brothers Enterprises, has announced that five of the big attractions shown at the Pershing this season will be played at the Grand Central, West End Lyric and the Capitol theatres this winter. The first of these "Scaramouche," which opened the Pershing season, was put on at the Grand Central, West End Lyric and Capitol and also the Delmonte, owned by Fred L. Cornwell, the week of February 10.

* * *

A jury, witnesses and court attaches of Circuit Judge Calhoun's court on Friday, February 8, were denied the novelty of seeing the first moving pictures taken to combat a personal injury damage suit case when the attorneys for the defense and plaintiff reached a settlement out of court.

The case was that of George G. Rosen, a motorman for the United Railways Company, now an inmate of the St. Louis Sanitarium, who sued through his wife, Effie, for $75,000 damage, alleging that he suffered a fractured skull and other injuries on July 17, 1921, when he was crushed by a trailer car while adjusting a trolley.

George Walsh in Town

George Walsh, who has been signed by Goldwyn to play the titular role of "Ben Hur" arrived in Chicago on Wednesday, Feb. 13, en route to Italy where the picture will be made. Mr. Walsh wore long black curls under his broad brimmed hat, to enable him to play the role assigned him.

CHICAGO PERSONALITIES

By J. R. M.

HENRY NEWALL, together with his mother and sister, left on Thursday for California. Mr. Newell is interested in the Howard and Delphi theatres. He expects to remain on the Coast until some time in April.

* * *

A meeting of all the central west managers of Vitagraph exchanges was held by District Manager J. M. Duncan in Chicago last week. Those who attended were: John A. Steinson, Chicago; Frank Knispel, Minneapoolis; J. H. Young, Detroit; C. A. Schultz, Omaha; C. R. Cullingworth, St. Louis; J. E. Beck, Cleveland; Frank W. Redfield, Pittsburgh; C. L. Kendall, Cincinnati. The meeting was held Wednesday and Thursday. Messrs. Young and Beck attended the funeral of John M. Quinn, late general manager, on Tuesday.

* * *

HARRY RATHNER, general sales manager for Sol Lesser, was in town last week, leaving for Milwaukee in the interests of "When a Man's a Man" and returned to Chicago on Monday.

* * *

L. R. NELSON, covering the Eastern Illinois territory for First National, has traded in his Hup car and is now hitting the high spots in a new Jordan Club touring sedan.

* * *

Messrs. REYNOLDS and CONDON have sold the Princess and Star theatres, DeKalb to the DeKalb Theatre Co. who now operate the New DeKalb theatre. They took possession Feb. 11. Glenn Reynolds, president of the Illinois M. P. T. O. A. has not announced his plans as yet.

* * *

JOSEPH SCHNITZER, vice-president and general manager of Film Booking Offices, was a Chicago caller last week. Major H. S. Thomson, managing director of F. B. O. was also in town last Monday, leaving for California that evening.

* * *

MAURICE DAUBER, manager of the Ideal, Janet and Orchard theatres, is out after being laid up with la grippe.

* * *

The Elm theatre has been sold to the Lynch, Langdon circuit.

* * *

GEORGE LEVINE, Milwaukee manager of Universal, paid District Manager Wolfberg a visit last Tuesday.

* * *

C. S. RAY has succeeded Wallace Mayer as booker at Celebrated Players. He was formerly with Educational and Celebrated.

* * *

NAT WOLF closed a deal in Indianapolis last week with Charles Olson, for Preferred Pictures to be played in the Apollo theatre. "The Virginian" is the first to be played Feb. 17.

* * *

HARRY WARNER of Warner Bros. passed through Chicago on his way to Los Angeles last week.

* * *

L. W. ALEXANDER, Universal exchange manager, resigned on Feb 11. Mr. Alexander has not announced his future plans. Harris P. Wolfberg is acting manager.

* * *

ROSS BOWDEN, former head of the poster department Fox exchange, has been transferred to the booking department.

* * *

GEORGE WEST, sales manager Arrow Film Corp., was a Chicago visitor last week.

* * *

J. J. SAMPSON and wife, Ed Johnson and wife of the F. B. O. office and J. Ray Murray of THE HERALD attended the opening of Mrs. M. V. Bennett's beautiful new theatre, The Hoosier, at Whiting, Ind., on Friday. Many film salesmen attended the opening including Harry Phillips of Jerry Abrams' exchange. Harry is a regular first-nighter when it comes to theatre openings. He's never missed one.

* * *

R. C. SEERY, district manager First National, is in Biloxi, Miss., with his family playing golf.

* * *

JACK HOEFLLER of the Orpheum theatre, Quincy, Ill., was in town last week, booking First Nationals for the next 3 or 4 months.

Oberammergau Passion Players Will Appear in Coliseum February 20

That Anton Lang and the long heralded Passion Players of Oberammergau are coming to Chicago was made certain with the signing of the contracts for the rental of the Coliseum from the 20th of February to the 2nd of March, inclusvie, where it is planned to house these players and their exhibitions.

The present Passion Play dates back to 1633, the year of the plague, when a vow to produce the play every ten years as an act of devotion, was miraculously answered by a cessation of the plague. With the exception of one interruption due to war and dire distress, the play was enacted every decade for over three centuries. Until a century ago the great drama was played in the churchyard in Oberammergau, and it took its final literary form in the forties when it was revised and expanded for the last time.

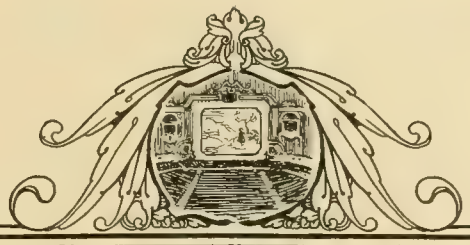
The visit of the players to this country is the result of an offer made by an American film company of a million dollars for the picture rights to the drama. This was made when the entire village had been left in a bog of debt by the last performance but was, nevertheless, refused. Another offer was made to the effect that the players should come over here with their wares and go on exhibition in an endeavor to raise money for the starving children of Bavaria. This was accepted and is the reason for the appearance of the players in America. The endeavor has been highly commended by Archbishop Mundelein of Chicago, and has the blessing of Cardinal Faulhaber, Bishop of Munich.

R. S. Bendell, Selznick Manager, Is Honored

(Special to Exhibitors Herald)

ALBANY N. Y., Feb. 19.—Robert S. Bendell, manager of the Selznick Distributing Company's exchange in Albany, N. Y., was elected to the presidency of the Albany Film Board of Trade last week, succeeding Frank S. Hopkins, who resigned. The other officers are Frank V. Bruner, vice president; G. A. Woodard, treasurer, and Grace L. Tickner, secretary. The board of directors consists of Mr. Bendell, Mr. Bruner, J. Howard Morgan, Mr. Woodard and A. J. Herman.

BETTER THEATRES



BETTER THEATRES FOR MARCH

Planning and Building Your Own Stage Settings.
Architects Sketch of New Balaban & Katz Theatre.
Cambria's "History of the Theatre"—Seventh Article.
Comfort for Your Patrons—A Laundered Atmosphere.
Giving New Life to Interior and Exterior of Theatre.
Money Making Ideas.
Architect Denounces N. Y. Building Code.
Music Often Line Between Profit and Loss
Principles, Application of Mazda Projection.
Exhibitors Information and Catalog Bureau.

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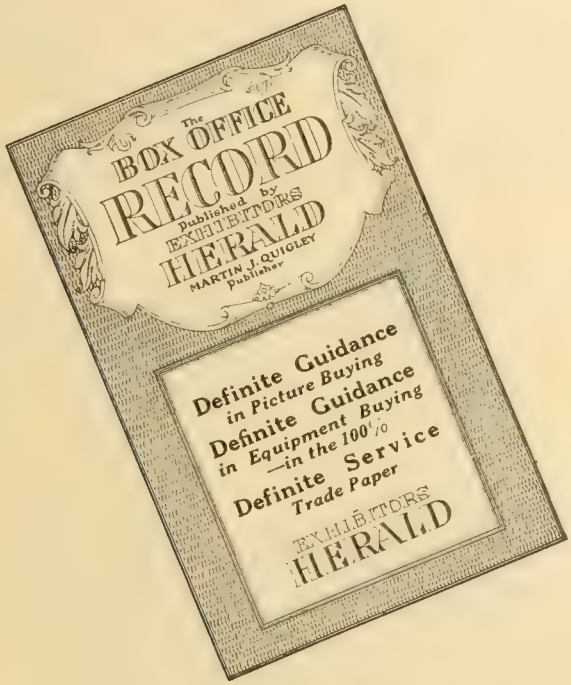

WHAT THE BOXOFFICE RECORD IS:

It is a six months' summary of motion picture theater owners' actual, signed reports, voluntarily sent in every week to Exhibitors Herald on the pictures they show. These reports give all the necessary details and the contributing causes of either the success or the failure of each picture, from the Box Office angle.

Being general views and honest viewpoints, the reports in "What the Picture Did for Me," reprinted in the BOX OFFICE RECORD, form a real basis for all managers to judge and select suitable pictures for their theaters—pictures that will make money for them. Indirectly, it improves the production of future pictures by indicating the audiences' acceptances of present ones.

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THIS year's building program for new theaters amounts to over seventy-five million dollars. In addition, millions of dollars will be spent in equipment for old theaters.

Carpets to chain links—steel girders to settees. Your product can be sold if you will make the effort of advertising.

The March BOX OFFICE RECORD gives you an opportunity that comes but twice a year. Your advertising will come to the attention of thousands of motion picture theatre owners practically every day for more than six months. The motion picture theater owner uses the BOX OFFICE RECORD to help buy his pictures—it is of vital interest and of constant use to him.

The March issue is going to press in a very short time. Write now for advertising rates and full information.

EXHIBITORS HERALD

407 South Dearborn Street, Chicago, Illinois

Published March and Sept. by the Exhibitors Herald

Something of Interest to Theatre Owners and Builders

LIKE a motorist depends on his automobile to carry him to his destination, so does the theatre owner depend upon a "full house" to bring him ample returns. The larger the investment in your theatre, the more important becomes the necessity to eliminate waste space.

It is therefore both an engineering and an architectural problem, not only dealing with the chair itself, but with the correct seating arrangement to give greatest capacity without crowding or obstructing view.

Cooperation on this all important problem of increasing or attaining full capacity can be secured from our Theatre Engineering Seating Department who offers to lay out the floor plan, free of charge, thereby giving you the benefit of the experience gained through equipping America's Foremost Theatres.

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Write our Theatre Engineering Seating Department on any information you may desire on Theatre Seating problems.

American Seating Company

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BETTER THEATRES

A monthly supplement of Exhibitors Herald, published for the information and guidance of exhibitors in matters of theatre construction, decoration and equipment and to promote the ideal of greater and finer theatres.

Edited by H. E. Holquist

Big Town Shows In The Small Town Theatre

Planning and Building Your Own Stage Settings

By COLBY HARRIMAN

Technical Director, Theatre Department, Famous Players-Lasky Corporation

In the order of things, "Who's speaking?" precedes "What does he say?" Reasonably, too, since authority is both result and hallmark of merit.

In the case of Colby Harriman's articles on stagecraft as applied to the motion picture theatre, which began in the January Number of "Better Theatres," a new reply to the first question is necessitated by the appointment of Mr. Harriman to the post of Technical Director, Theatre Department, Famous Players-Lasky. This appointment, entailing supervision of stage production and picture presentation throughout the theatre possessions of that corporation, gives Mr. Harriman a position of pre-eminence in his field.

For the answer to the second question, read the second article in his series, published herewith.

INASMUCH as the majority of the articles in this series will be relative to lighting as it appertains to stage presentations it is imperative that attention be focused on that tangible part of the production which offers the substance upon which lighting produces its effects, namely, the stage setting.

In discussing stage settings in a motion picture theatre we are practically opening a new volume. It is a recent development in the construction of picture houses to include a stage with space sufficiently large for some form of theatrical production. The better theatre includes a stage in its construction specifications because the present demands it as a necessity and ultimately as indispensable as the screen itself.

* * *

The stage is the framework upon which the theme of the featured picture may be developed or the atmosphere created for its introduction. Any theatre specializing in the presentation of the best pictures and super-features cannot overlook the value of stage space. It offers the opportunity to increase the value and attractiveness of the picture. The proper prologue or presentation creates in the minds of the optience the proper attitude toward the feature. I have seen poor pictures raised to a profitable plane by selling it to the patrons with an appropriate prologue and continuing the favorable atmosphere so created with a studied musical background.

With the increasing demand for stage presentations the ever present question of finance and costs makes another appearance. There are few theatres in the United States where the capacity and receipts permit any weekly variation and lavish production. Such existing theatres may be termed "laboratories" for the smaller houses because all forms of entertainment are offered and practically every known method of stage construction, every type of stage setting and every kind of stage effects is attempted and used. Such theatres have the advantage of employing a competent staff of production specialists, producers, technicians, scenic artists, costume designers, etc., and materials purchased for any type of a set desired, the set constructed in its entirety. This is, of course, an ideal opportunity for the stage craftsman where he is permitted to develop unlimited artistic ideas which the legitimate stage would forbid. Just a little idea, a suggestion of a painting or song, a brief episode of a few minutes' duration may result in the creation of a rich, fantastic realism or a well mounted bit of reflected realism, so artistic and so true that it may equal and often surpass any work ever offered on the stage.

* * *

The producer in the smaller house or in the average picture theatre does not have this opportunity. He is economically handicapped, although his limitations are not a matter of concern among his patrons. The demand for the best in presentation and general program is just as insistent in the leading theatres of our smaller cities and towns as in our metropolitan centers, in fact, I believe the necessity is greater. The patrons of the average house are entitled to the better features in a picture program because of the regularity of their attendance and their practical guarantee of support of the house. The old managerial idea of giving as little as possible and making a bluff to create satisfaction thereby, is passé, and the new order of theatrical procedure has wrought the needed change. This advance is universally appreciated and is being expected of the managers by their public.

Upon investigation it has been ascertained that the average presentation house has a few dollars alloted in a weekly budget which is to be charged against production. With a meagre sum, curbed funds, the prologue or presentation is seldom effective. Nothing of merit or value can be accomplished on this basis. The problem of how to obtain settings and develop satisfactory presentations with financial limitations immediately presents itself. That is the problem which is paramount in the majority of our large motion picture theatres, and that is the problem I hope I can assist you in solving. To that end, I am offering some suggestion for the sole employment of textiles or fabrics in your stage settings.

* * *

Stage settings constructed and composed of textiles or fabrics are the sane and inexpensive setting of the motion picture theatre. First: they do not consume much space. They may either be sent up into the rigging loft or taken off the batten, folded and stored in a trunk or small aréa. Second: Fabrics are more readily adopted in various formations of stage design as their flexibility eliminates the necessity of cutting down cumbersome flat pieces of battened scenery or building upon such surfaces. Third: Fabrics lend themselves more readily to lighting treatment which is the primary and dominating essential thing to consider in your production work. Light is the most essential factor in decoration and myriad designs of the highest artistic form present themselves to the producer dealing with fabrics and lights. This combination is the new decorative art of the theatre.

Let it be understood that the term fabrics as related to the stage may be defined to include all pliable drops, curtains and draperies with a varying texture suitable for the foregoing, and not scenery painted on canvass or muslin mounted on frames. What is used, the type, quality and quantity depends entirely upon the program needs and the boundaries of the pocket-book, but it is my suggestion that you purchase textiles of good quality and such fabrics as listed among neutral colors with such texture as to find a rapid adaptation to the pro-

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"We Specialize in Acoustics"

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531 Douglas Bldg. Los Angeles, Calif.

Leonard F. W. Stuebe
Architect
Theatres and Auditoriums
Twenty Years' Experience
415 Adams Bldg., Danville, Ill.

Geo. E. Eichenlaub
Theatre Specialist
Design—Finance—Construction
Commerce Bldg. Erie, Pa.

EXHIBITORS HERALD
commends the attention of Exhibitors to the specialists in theatre designing listed in this directory.

duction demands. Any reliable drapery house or scenic studio will supply you with a variety of samples and prices to aid you in making your selections, or by shopping around some of the theatrical and scenic storehouses you will be surprised at the bargains obtainable and the opportunity to purchase at an extremely low figure many textile combinations of value to you. Advertisements appear regularly in some of the theatrical papers relative to the sale of drops, curtains, etc., and profitable purchases generally result, especially when the goods are shipped subject to examination before final payment. A letter of inquiry to any recognized producer will often bring satisfactory information. What you purchase is the determining factor in the successful culmination of fabric stage settings. Purchasing the right materials the producer has the basis upon which he can develop various combinations in design, and the materials used in one production may be adapted effectively to another. The initial cost is not of sufficient consequence compared to the saving realized in subsequent settings. It is more economical to expend some money at the beginning for a few sets of fabrics and have material for a constant change of new and striking treatments.

* * *

If the producer undertakes to manufacture the fabric combinations he can usually secure the services of a competent seamstress. Using the stage during its idle intervals as a place for "fitting" the fabric product eliminates hours of trouble and many irreparable miscalculations when the completed piece is swung into position. Purchasing the required amount of yardage and having it locally constructed cuts down the cost, although there are several general scenic studios where the materials are sold and the fabric made ready for use at a nominal figure. When a scenic studio is not available the local manufacturer working on your stage is the best solution.

Fabric stage settings may be classified in two groups, the first being known as the standard stock which includes the drops and curtains used in connection with legitimate stage settings and in forming standard fabric combinations, and the second or special stock which embraces all special designs and types of textile materials used in conjunction with the standard stock, but lacking the basic ability to be used in varying formations. It is my intention to present some ideas relating to the standard stock as it is primarily the only one of interest to the average showman.

An essential in fabric settings is a sky blue cyclorama. This piece can be used as the background in more treatments than any other fabric you may possess. The cyclorama should be high enough to mask without the use of a sky border, and wide enough to reach from one tormentor to the other around the full size of the stage.

* * *

When not employed as a "cyc" the arms can be dropped or removed from the main batten and the flat surface serves as a drop. The best scenic treatment to apply on a "cyc" of this type is to purchase a good quality of muslin and dye or paint it a light blue and upon the tinted surface speckle it with a slightly darker blue. This mottled or speckled effect takes an excellent light treatment and aside from the improvement in color toning there is the effect of depth, of space, which is most desirable in any sky drops or cycloramas.

The principal fabric is velvet, plush or velour. Each stage should be able to boast of at lease two plush drops. This type affords the major foundation, a groundwork in countless set compositions. On securing a plush drop it is suggested that the piece is to be made in two equal sections. Sectional drops of fabric texture are a necessity if variation is desired. When a scene calls for a velvet or plush drop to hang full across stage, the materials can be hung on the batten, and by overlapping give the desired effect. If a plot specifies heavy plush hangings on each side of the stage, or a curtain to be given an opera-drape treatment, it is merely a matter of adjusting the curtains on the batten to get the effect. Plush drops and curtains, and by that term I mean all textiles used in such category, velvets, velours, etc., have a surface lustre which is valuable in lighting treatments and I doubt if there is any textile material that can stand the brunt of continual service other than the plush. There is usually a richness in its appearance and it seldom creates monotony.

* * *

A black plush is one fabric which should be installed to produce sets calling for dark background, or to close in back of a scrim the black is indispensable. A rich red plush is a colored drop which can be used in many combinations or individually. By an arrangement of lamp placement, some startling color changes are permissable and possible and disperse with the necessity of other plush drops of similar tones. If it is possible to purchase a light gray plush of even texture and medium lustre it will be found that the fabric will take a varied color treatment with lights and even a red plush can be eliminated from the list.

A gray plush if permitted to hang in the rigging loft when not in use is one of the most valuable pieces you can secure and in the final analysis the most inexpensive.

Transparent fabrics are necessary, and we find various grades running in texture from a thin muslin to a special tarletan. For any effect desiring a total revelation of the figures or objects back of it, a specially made tarletan for stage use is the best to secure. It comes in super widths and eliminates the seams which add to the distortion and ineffectiveness of the drop. The use of scrim fabrics is gradually becoming more universal in stage presentation.

Some scrims have a metallic surface or a jewel studded appearance, and when placed in proximity to a heavier fabric and lights placed to high light it from the sides with a lighting treatment to emphasize the background, a beautiful effect is produced. Scrims are valuable in giving the effect of depth, of distance and also can be used to produce such effects as fog, smoke, haze, dusky areas, etc.

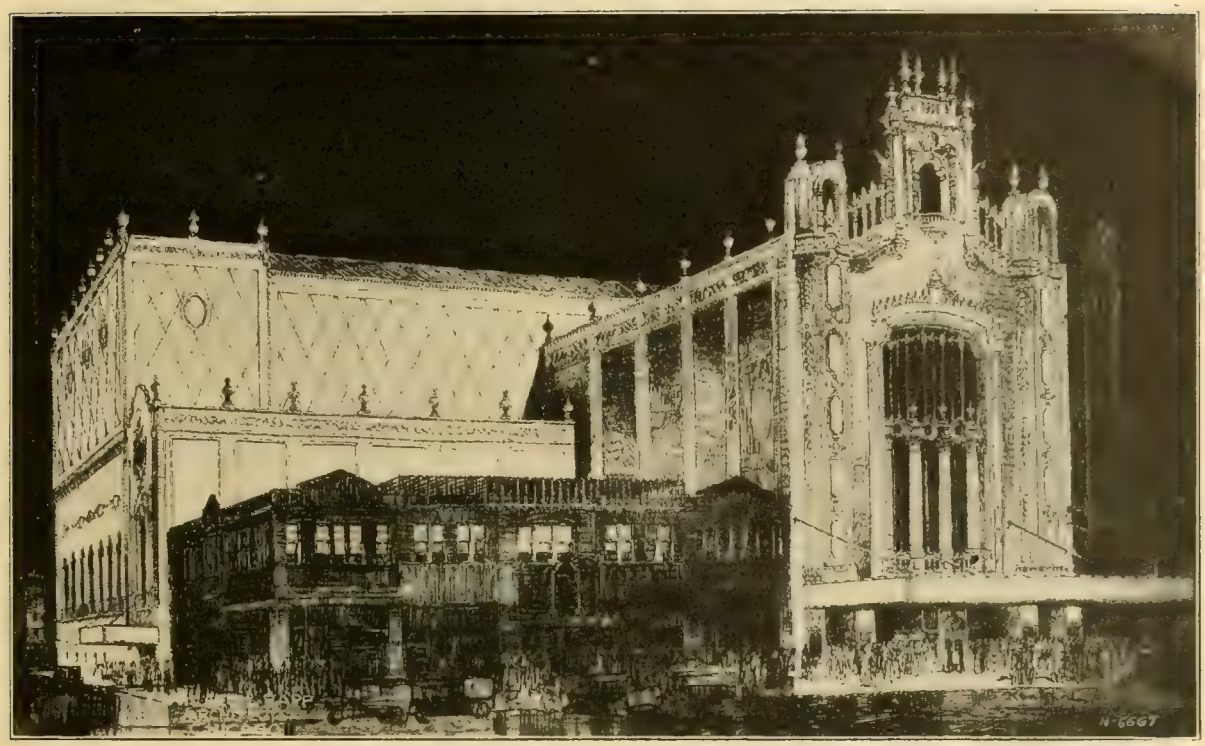
* * *

The secret of the use of scrims is in the lighting and I may say at this juncture that no light should ever be placed in front of a scrim, nor should any spill light be caught on any part of its surface. To properly attain any effect of consequence it is necessary to obliterate the presence of a scrim. The side lights can be cut down to escape it and the general lighting arranged to co-operate with it in producing the effect. When a metallic surface or silver gauze drops are used this makes an exception because the surface in front demands a treatment. Such drops should be given a medium fullness, but the standard scrim or transparent fabric must be held taut.

Silver curtains are becoming popular in the leading theatres. If any effect in color combination is desired, or if a base is demanded to produce striking designs the silver curtain is the producer's ally. Such curtains are usually made of a light metalline material of a transparent type and are backed with a material of light

(Continued on page XXIV)

New Peer of Chicago Playhouses



Balaban & Katz's new cinema palace, to be located at Broadway and Lawrence avenue, Chicago, construction of which is now under way. C. W. & Geo. L. Rapp, Chicago, are the architects.

B. & K. Theatre Is Started

WITH Mayor William E. Dever turning the first shovel-full of earth work on the new Balaban & Katz theatre in Chicago got under way several days ago. It will occupy a site at Broadway and Lawrence avenue and like the famous Chicago theatre will be an "L" shaped affair.

According to all reports the justly noted Chicago theatre is due to pass over the laurels as the greatest and most magnificent of local theatres when the new structure flings open its doors, which it is expected will be some time in April of next year. For the new C. W. and George L. Rapp creation for Balaban & Katz is predestined to surpass it in physical accommodations as well as ultra-modern atmosphere.

Getting down to figures the Broadway and Lawrence edifice will represent an investment of $3,000,000. The ground area covered will be 46,000 square feet as against 32,000 occupied by the Chicago theatre. The seating capacity, for the sake of accuracy, is announced as 4,500 though speaking in the customary "round figures" associated with theatre seating accommodations, it will be a 5,000 seat house.

The Spanish style is to be the predominating scheme in the architecture. The Broadway facade will be equivalent to eight stories in height with art glass windows as a feature.

The Riviera, another Balaban & Katz house is hardly a stones throw from the site of the new structure. In fact it is planned to heat and ventilate the new house by means of a tunnel from the Riviera.

Won Theatre Prize With This Stunt

William Shirley, managing director of the Farash theatre corporation, in Schenectady, N. Y., has hit upon the idea of offering a five dollar prize to the employee submitting the best idea which can be worked out to the advantage of the company.

The first prize was won last week by Charles Unseld, an electrcian in the State theatre who devised a spotlight, using a slide and so arranged as to throw an advertisement of coming attractions on the floor of the lobby and directly in front of outgoing patrons.

Reports Big Saving In the Installation Of Second Machine

In a letter to "Better Theatres" L. E. Gray of the Movie theatre, Drayton, N. D., reports a substantial saving through the installation of a second machine. Mr. Gray writes as follows:

"I have affected a wonderful saving in my theatre by installing a second machine. My light bill for the machines are cut in half since putting in the second machine. I also affected a great saving by installing Mazda lamps in both projectors and have just as good a light as formerly.

"I use the best films I can buy and we use a variety such as Western, dramas, comedy drams and comedies and short subjects with each."

Build 14 Houses On West Coast

FOURTEEN theatres are under construction at the present time by West Coast Theatres, Inc., Knickerbocker Building, Los Angeles, according to advices from Los Angeles. This construction under way is part of the $5,000,000 building program announced late in 1923 as being scheduled by that firm during this year. It is stated that the circuit of the company now comprises 154 theatres.

The building program includes four theatres planned for Los Angeles: One at Washington Blvd. and Vermont Ave., one at Crescent Heights, one at 10th and Webster and one at Pasadena and Ave. 59. The others will be located in Orange, Long Beach, Beverly Hills, Santa Anna, Culver City, Inglewood, Sacramento, Glendale, Ocean Park and Huntington Park.

West Coast now operates the Liberty, an 871 seat house in Long Beach but the new one will seat 3,000. The house for Beverly Hills will be the first in that exclusive section. In Sacramento, the circuit operates the T. and D., seating 1,100 but the new project will accommodate 4,000. The Ocean Park house will replace the Dome, recently destroyed by fire with a loss of $140,000. The new theater will cost $400,000 and seat 2,500.

West Coast has two houses in Glendale but only one, the T. D. and L., 1,000 seats is kept open. The new theater will accommodate 2,000. A house, seating about 800 is conducted in Huntington Park but the one to be built will seat 1,800.

It is thought likely that Sid Grauman's new ventures will be linked up with the West Coast chain.

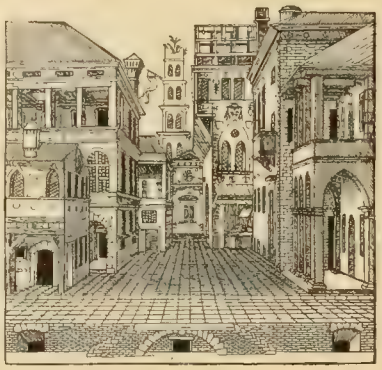
Various Steps in Development of Stage

By FRANK CAMBRIA

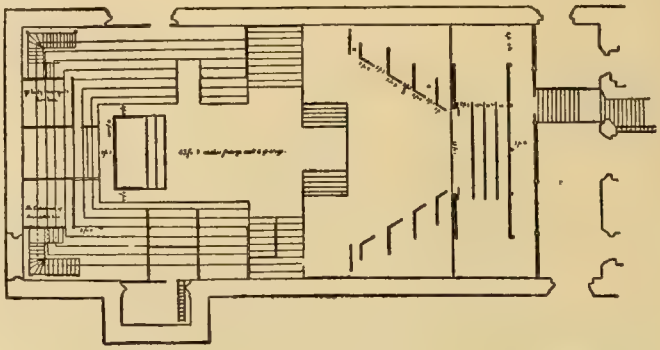
There is no doubt that "the play is the thing." For it may be said that no matter how great or how beautiful a theatre may be, and no matter how perfectly its appointments and general details may have been carried out to their minutest details; still, if the attraction is not of a likeable nature, people will not attend the theatre.

Then it may be equally said that the stage and its play is the thing that attracts people to the theatre, and that the play, or show, or picture or the entire program as a unit is of first importance in theatre affairs.

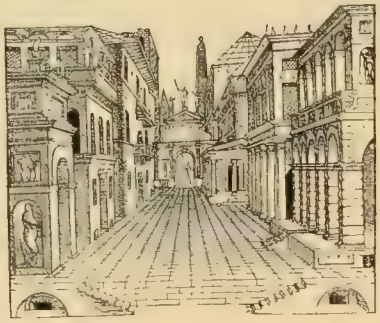
With the introduction of the Renaissance period the stage was developed and a great deal of attention was given to the mechanics of the stage. Each successive step in the development of the stage had a group of men who were either praised or criticized for their new and radical notions, but out of all this melange there remained the proscenium arch, the stage with its scenery and mechanical effects.



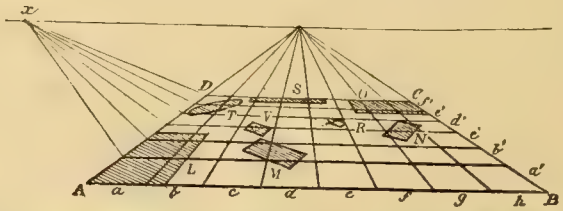
A—Illustrates a type of scene which was stereotyped and eventually became a part of the general production even as did the characters both in costume and mask. This scene was used by the Comedia dell' Arte and was known as the "Comedy Setting." The entrances and exits and its practical balconies were standardized, similar to the standardized portals used in the Greek and Roamn theatres.

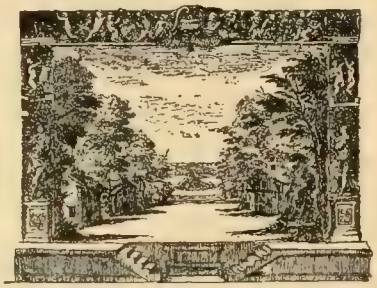


D—The ground plan of the Imigo Jones type of stage and auditorium.

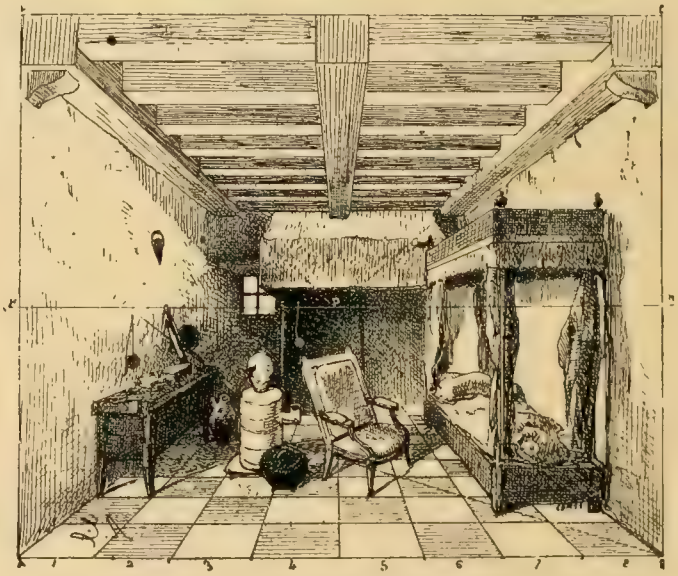


B—Illustrates the tragic setting used for dramas. This scene was a little more elaborate and majestic and was also of a stereotyped pattern.



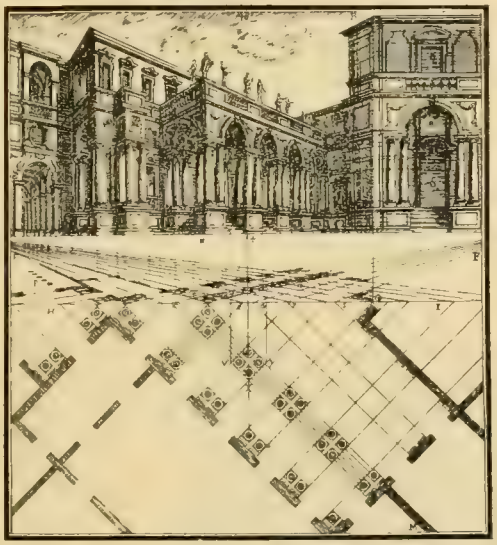


—C—A stage designed by Imigo Jones for an English play, inspired and developed after a visit to Italy. Notice the steps leading down from the stage on to the orchestra floor, a part of which is also used for the performance. This may be likened to some music halls which have a small stage, and use the dance floor for the main part of the performance. It may also be likened to the Ziegfeld Midnight Frolics, the purpose here being also to create intimacy and to bring the audience in as part of the scheme.

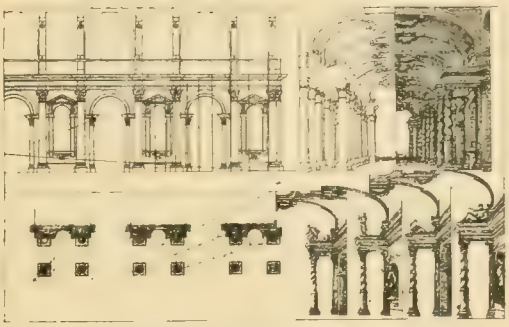


E—One notices that in the development of the comedy and the tragedy scenes the use of the science of perspective is a most important factor. This plate shows a simple application of perspective.
The elaborate extent to which the Italians went in developing this science is shown in the following illustrations (F-G-H-I).

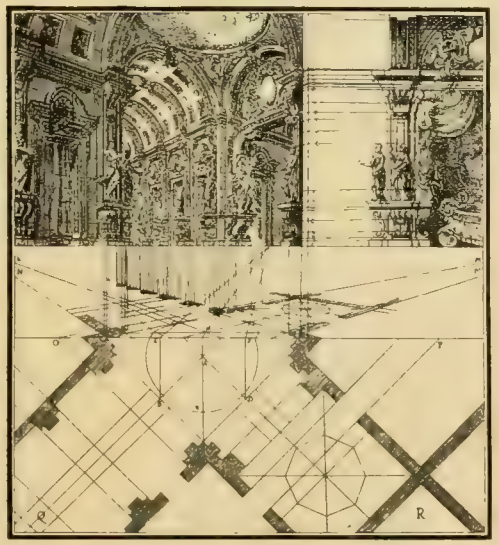
Much Attention Is Given to Mechanics



F—A Palace or street which is to be portrayed is first planned, similar to the ground planning of a theatre, as per the lower part of the illustration and then is designed in perspective as per the upper part of the illustration. This illustration shows a building drawn and painted on a drop to back up a scene.

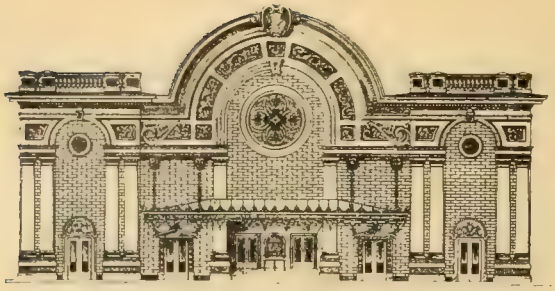


G—This illustration shows a similar method to that shown in Plate F, but in this instance the interior of a palace is to be painted on a series of leg drops or a series of wings and borders, thereby making a full stage setting, with entrances and exits at each side.



H—Another very elaborate method of developing a perspective scene and treatment of wings.

I—The highest development of the perspective scene.



Two designs which show possibilities of attractive theatre fronts of sheet metal, concerning which further comment is made in article below.

Giving New Life to the Interior and Exterior of the Theatre

FEW small town theatre owners probably realize that at a small effort and no great expense marvelous changes can be wrought in the appearance of the old theatre.

* * *

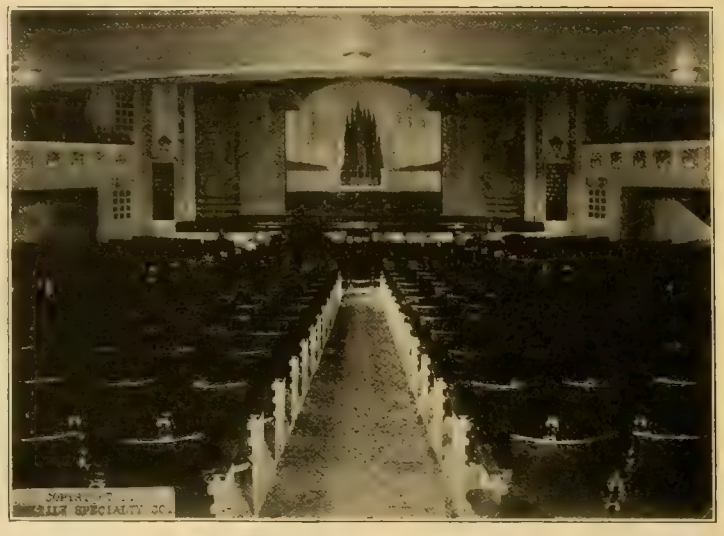
Pictured at the top of this page are two theatres, seemingly new houses but in reality old theatres with new "fronts" made of stamped sheet metal. The pictures illustrate well what can be accomplished in this direction and such a method of rejuvenating the appearance of the old house will no doubt appeal to many exhibitors who are looking for an expedient way of obtaining a change in the front of the old house.

A great many attractive designs for theatre fronts are made from sheet metal and the process has been perfected to a point where imitation brick siding, cornices, pilasters and copings having the resemblance of stone and terra cotta can be made.

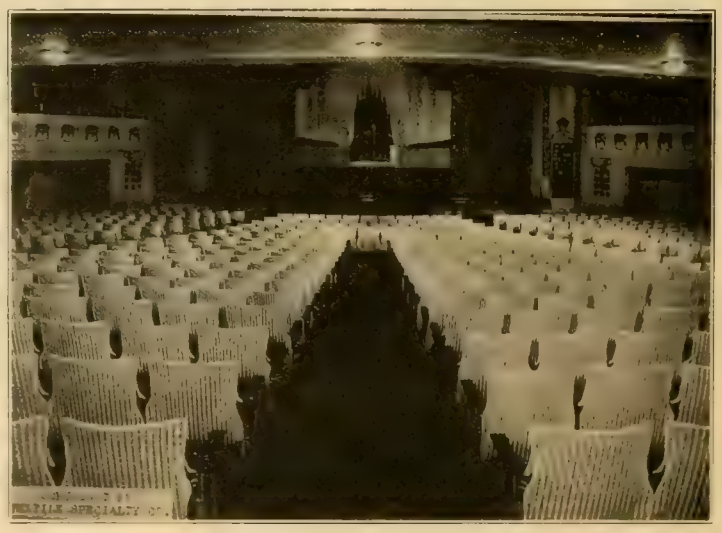
* * *

As a general thing special designs for fronts are executed from dimensions of the building and shipped in sections for erection. A local carpenter or tinner is perfectly capable of erecting the sections. The effect is that of a new modern theatre and a relief from the old drab appearance that patrons will quickly recognize and appreciate.

Having thus given new life to the exterior of the theatre it is proper to consider what can be accomplished along a similar line on the interior. In this connection the matter of seat covers presents itself as an illuminating transformation possibility that can be accomplished quickly and with an effect that will be immediately apparent.



Two views of the same auditorium before and after the installation of chair covers showing contrasting appearance and atmosphere achieved.



* * *

In addition to giving a pleasing and inviting appearance to the auditorium chair covers serve the practical purposes of coolness and sanitation. A good idea of how they enhance the appearance of the auditorium is shown in the views on this page.

Theatre chair covers have been used extensively in dramatic and larger motion picture houses but it is only recently that they were adopted on a greater scale by the smaller houses. No doubt one of the causes has been the belief that they were an expensive proposition. This we are reliably informed, is not the case, as a good quality covers will last the life of the chair. Recently covers have been developed which are reversible, thus effecting a saving in laundrying costs.

There are several things that should be borne in mind in connection with the use of chair covers. For one thing it should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair back needs only have a "quarter back." This is because of the slope on which balcony chairs are placed. Working from blueprints provides a satisfactory way of assuring a perfect fit of the cover for each chair.

Comfort for Your Patrons—A Laundered Atmosphere

By HORACE L. SMITH, JR.

Theatre Engineer of C. K. Howell, Inc., Theatre Architects, Richmond, Va.

WHAT is the ultimate object of bringing together valuable real estate, expensive and elaborately furnished and decorated buildings, trained personnel, operating capital, and management for the conduct of the theatre business? The answer is simple. Profit!

It is expected by the people that make this large outlay of money and energy that by so doing, they can earn a good percentage on the capital invested. In order to earn a profit they must sell to their patrons something that gives the patron satisfaction, enjoyment and comfort that is equal to or more than equal to the price charged at his valuation—and the price charged must be more than the cost of the service rendered. The profit is the difference between the selling price and the cost price.

* * *

In the theatre business the commodity offered for sale is an intangible thing. It is offered for sale in the face of strong competition. In order to overcome competition it is necessary to offer more value to your patrons than your competitor. Right here is a point that requires careful thought, for it must be borne in mind that when you offer more value, your costs will increase, and the profit decrease thereby.

To get a better idea of the commodity offered for sale, it is well to divide it into its component parts, and we find that they are three of the five human senses—seeing, hearing and feeling. The remaining two, taste and smell, are not factors that enter into the subject, unless the sense of smelling be considered in a negative form only, in that it is highly desirable to eliminate all odors. This will be considered later.

Seeing. The sense of sight of course receives the largest consideration. If it is a moving picture theatre, the picture, of course, is the principle feature. This must be of the finest quality and there is but little chance for a saving on the cost of pictures over your competitor, value considered, as they are practically purchased on the open market, and the price is controlled by the producer and not the exhibitor.

The decorations within and without the theatre are to appease the sense of sight only. They must be pleasing to look upon, and to be this, demands quite an outlay of money.

Hearing. The next sense to be considered is that of hearing. The many-piece orchestra and fine cathedral organ are for the purpose of giving the sense of hearing a maximum of comfort and enjoyment. To supplement this, it is necessary to have correct acoustical conditions.

The above two senses have received so much thought, time, and money that there is little left to improve.

* * *

Feeling. The third human sense that we have to consider is that of feeling. The average theatre owner thinks that when he has provided fairly comfortable seats and a reasonable amount of heat that he has discharged his obligation in full to the appeasement of the sense of feeling. Little does he realize how much he has left undone and what a valuable asset he possesses if he only knew how to capitalize it fully.

The success of a theatre is largely dependent on the good will of an easily influenced and quickly prejudiced public. The physical comfort or discomfort of a theatre will quickly build up a valuable good will or will as quickly neutralize large sums of money spent along other lines to attract the theatre patron. In order to fully grasp the significance of this point, we will have to understand some fundamental principles of physics as related to atmospheric comfort of the human body:

To begin with, the human body is a generator of heat. Part of the food consumed is converted into body heat that maintains a nearly constant temperature of 98 degrees Fahrenheit. It is both desirable and necessary to give off a part of this heat. The normal amount of heat given off by an adult at rest is 440 B.t.u. per hour. Too great a dissipation of body heat produces a sensation of cold. Too small a rate of heat dissipation produces the sensation of being too warm. Both conditions produce discomfort. The temperature and humidity of the surrounding air should properly regulate the rate at which the body heat is given off.

* * *

Body heat is given off by direct radiation, the same as a hot water or steam radiator gives off heat in a room, and also by evaporation of moisture on the surface of the skin, which is in the form of perspiration. When moisture is evaporated it requires heat, so the required heat is obtained from the body, thereby absorbing a part of the body heat. *A moving current of air does not lower the temperature of the air,* but it does cause a more rapid rate of evaporation on the surface of the skin, thereby absorbing heat from the body at a higher rate and producing the sensation of cooling. We have every day examples of this in the form of the office desk fan. It is at once apparent that air containing a small percentage of moisture will evaporate, and thereby cool, faster than air that is nearly saturated with moisture. Clothing protects the skin from moving currents of air, thereby reducing the rate of evaporation, and also acting as an insulator, preventing the heat of the body from being radiated—thus clothing keeps us warm. Clothing does not supply warmth, but simply acts as a retainer of the heat generated by the body, retarding its dissipation.

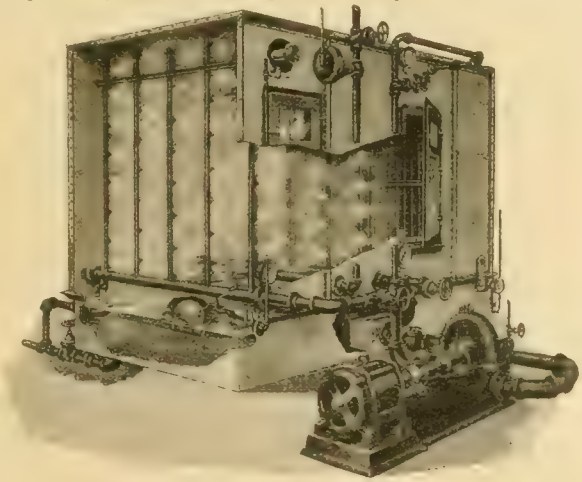
Air contains varying amounts of moisture, and for any temperature (dry bulb), there is a maximum amount of moisture that the air will absorb and hold, this is called the saturation point. When the amount of moisture contained is less than the saturation point for any temperature, it is denoted as a percentage of the total amount possible for the air to hold at this temperature. An example will make this better understood. A cubic foot of air at 40 degrees Fahrenheit may contain 1.7 grains of moisture, whereas the maximum amount that air at 40 degrees Fahrenheit will hold is 2.9 grains, therefore we speak of the air having a relative humidity of 60 per cent (approximately). If the temperature of this cubic foot of air is now raised to 70 degrees Fahrenheit, the amount of moisture contained will be the same, i.e., 1.7 grains, but the relative humidity is now only 21 per cent, for at 70 degrees Fahrenheit air will hold 8 grains of moisture.

* * *

The ideal conditions for maximum comfort is a temperature of from 67 degrees to 70 degrees Fahrenheit (dry bulb) and 50 per cent relative humidity. We now see that air at 70 degrees Fahrenheit and 50 per cent relative humidity contains 4 grams of moisture per cubic foot—so it is necessary to add 2.3 grains to the 1.7 grains originally contained, in order to make the air ideal for comfort. An increase of the moisture content of 75 per cent.

The usual type of heating plant only increases the temperature without adding moisture to the air, therefore it decreases the relative humidity as the temperature is raised. This very dry air is very harmful, as it dries up the skin, causes rapid evaporation of the skin moisture, thereby requiring a much higher temperature for

(Continued on page XXXII)



Atmosphere conditioning apparatus. Air enters from the left, passes through double water sprays and emerges from the eliminators thoroughly clean and relieved of all free moisture. Pump and motor deliver the water to the sprays after having been cooled by refrigeration at a remote point or the apparatus may be semi-self contained where space permits. Thermostat for dewpoint control is shown located near top of tank at discharge end of apparatus. This controls supply of cold water in summer and steam supply in winter through diaphragm valve shown near top of apparatus. Overflow and drain is located at left hand corner of tank, automatic ball float with fresh water for make-up or filling tank, at right.

MONEY MAKING IDEAS

Business Building Suggestions Which Have Been Used Successfully By Exhibitors to Increase Operating Efficiency and In Stimulating Greater Patronage.

Cupid Dolls Boost Business

EDWARD CASEY, JR.
(Casey's Theatre, Sterling, Okla.)

I attracted larger attendance by giving away cupid dolls. I sent to the Oklahoma Novelty Company at Oklahoma City, Okla., and bought five dozen dolls at fifty cents a piece. I gave these dolls away on Friday night and I doubled my house. Try this and see if you don't do good. I gave three dolls away every Friday night.

Admits Family For 50 Cents

By GUS N. BROWN
(American Theatre, Mackay, Idaho)

Build up that "Weak night" Saturday night should be a good night, but for me it isn't. So last week, I advertised Saturday night as Family Night. The whole family for 50c. And say Boy! What a crowd. I didn't know there were so many kids in town, but it proved a winner at the Box Office. About $20.00 above my average Saturday receipts. This may be an old stunt for most of you, but it's the first time for me. I think I will try it about every two weeks.

* * *

Free Ticket Brings Outsiders

By MILLER STANTON
(Pictureland Theatre, Cohocton, N. Y.)

Send one complimentary ticket to each out of town family on one of your weak nights and see what happens. This of course is for exhibitors who have a farmer patronage. A farmer will come out in zero weather if he can get something for nothing and nine times out of ten one or two of his family come along to keep him company, which means from nine to eighteen paid admissions for every ten tickets you send out, that you would not get otherwise.

* * *

About the Films You Buy

By BERT SILVER
(Silver Family Theatre, Greenville, Mich.)

Be more careful in buying programs. Buy the pictures your town wants to see, and get acquainted with your patrons and small town manager. Stop taking advice from salesmen that tell you how they packed and jammed them in the big towns. This dope does not interest you. Most pictures that make a killing in cities are the ones kiling you small town exhibitors.

* * *

Merchant Tieup Swells Receipts

By GEORGE BASKERVILL
(Princess Theatre, Okolona, Miss.)

Increased weak-night attendance as follows: Sold slides at $5.00 a week with one hundred tickets to each advertiser, the tickets to be given away to customers. Also had printed for each advertiser cardboard sign reading "Free Ticket to the Princess Theatre, good for Monday's show, given free to each customer" with a blank line for the merchant to finish the condition. Grossed about $50.00 to start and ran several weeks.

* * *

Advises Against Vaudeville

By J. P. JONES
(Yale Theatre, Grossbeck, Texas)

After over eleven years in small town, trying to run show and make a living, find the best thing to do is stick to good pictures and let cheap vaudeville alone, as they get the money and the exhibitor gets the cussing for letting them work. Good clean pictures and comedy every day.

Seeks Views on Radio in the Theatre

"I would like to see discussed the subject, Is the radio a benefit to an exhibitor at the present time or would it be better for us exhibitors to wait a few years for new and better equipment.

"Are there any theatres meeting with success that are using radio in their houses?"

J. F. Spangler,
Globe theatre,
Beaver, Okla.

Editor's Note: Following is the view of Charles Lee Hyde, Grand theatre, Pierre, S. Dak., on the subject. Further communications on redio will be welcomed by "Better Theatres":

"I haven't noticed much noise in the trade press about the radio evil. I am trying to cure it here by putting a radio outfit in my theatre and when anything new or startling happens my public gets it. Also I expect to later give them music for the second show through radio. At the present time my orchestra plays only the first show, which I believe is quite customary in smaller communities. I don't know whether we should encourage radio by advertising it in the theatre or not, but believe that it is better to use a thing than to fight it; so am trying to make friends with the radio bugs and get them into the theatre though I know that many of my good regulars have been lost to me through radio. It keeps them home nights."
—Charles Lee Hyde, Grand theatre, Pierre, S. Dak.

Holds Parade On Specials

By GUNTHER & METZGER
(Palace Theatre, Syracuse, Nebr.)

For small town exhibitors: On all our big specials we prepare a large banner that fits across the front of the theatre with several small banners tied to a Ford. A couple of kids to hand out heralds and ring a bell. We parade the business and resident section shouting our offering to the people. Get you a good megaphone, plenty of nerve and a good line on your picture and you will bring 'em out in "packs and droves."

* * *

Popular Lady Contest Draws

By O. E. MACPHERSON
(Kendrick Theatre, Kendrick, Idaho)

We assumed the managership of this theatre on November 1st, and the attendance had fallen off considerably. We put on a Popular Lady Contest and gave as a prize to the winner a gold wrist watch. The contest was run for 6 weeks and the young lady having the largest number of votes at the end of the contest was declared the winner. It sure drew the crowd and the last night of the contest several bought as much as $20 worth of tickets that night which resulted in making us a nice profit for the 6 weeks. It is a sure winner.

* * *

Suggestions On Buying

By A. C. BETTS
(Powers Theatre, Red Creek, N. Y.)

Buy nothing but the best at all times, and know what you are buying. When you buy you know your town and the class as well as the masses, so give them a variety and their money's worth at all times. Buy no more than you know you can afford. Do not swallow all the salesman tells you. Use your own common sense. What a picture does in a larger place it cannot posibly do in a small place. Buy nothing but what you want. You can if you try. Be your own boss and you will come out on top. Have good projection as well as features, and short subjects. You can also buy short subjects right if you insist on it. Never run anything unique if you are in a small town. That will kill you quicker than anything else. Be kindly to all. Be intimate with few and let the few be well chosen. Never knock the other fellow.

* * *

Cooperates With School

By M. P. FOSTER
(Orpheum Theatre, Harrisburg, Ill.)

Here is a stunt that we used to exploit the opening of our serial "The Way of

(Continued on page XVI)

98 years of Seat-building behind this *H-W* chair

O.C. 5 Special

O.C. 329

O.C. 338

O.C. 3 Special

O.C. 338-Spl.

FOR 98 years Heywood-Wakefield has specialized in seating. H-W seats for home, office, educational and transportation purposes have long been recognized as standard.

So, too, in the theatre, H-W chairs represent a degree of comfort, serviceability, good taste, and economy that could result from no less seat-building experience.

And these, you know, are the traits which make for theatre patronage.

Our Theatre-seating experts will assist you without cost in solving your seating problems.

HEYWOOD-WAKEFIELD CO. WAREHOUSES

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CHICAGO, ILL. 2653 Arthington St.
KANSAS CITY, MO. 1310 W. Eighth St.
LOS ANGELES, CALIF. 215 East 6th St.
NEW YORK, N. Y. 516 W. 34th St.
PHILADELPHIA, PA. 244 So. 5th St.
PORTLAND, ORE. 148 No. Tenth St.
SAN FRANCISCO, CALIF. 737 Howard St.
ST. LOUIS, MO. Sixth and O'Fallon Sts.

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Illustrating Mazda Projecting Article

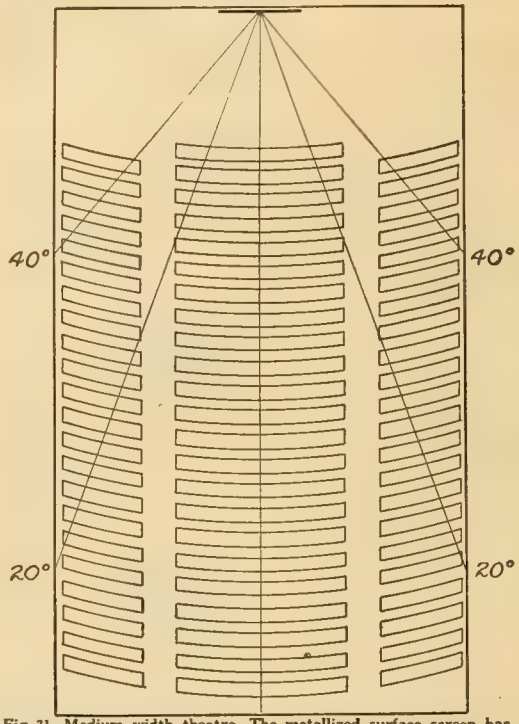


Fig 31—Medium width theatre—The metallized surface screen has an average brightness as seen from 88 per cent of the seats about 2½ times that for a diffusing screen.

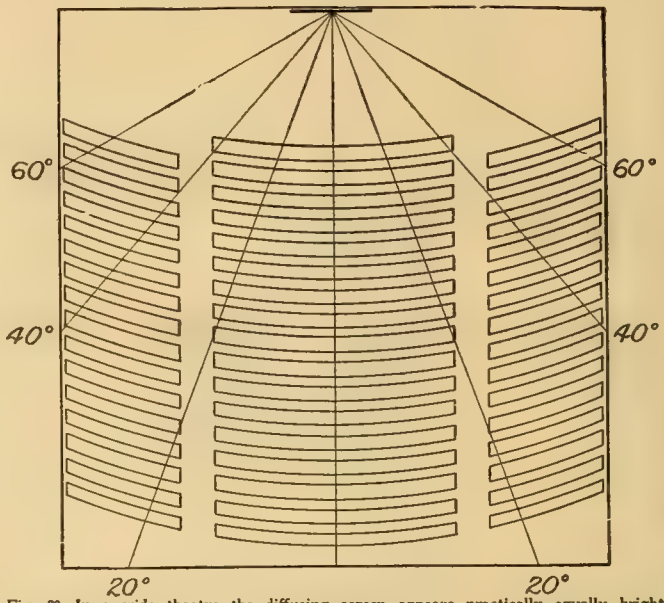
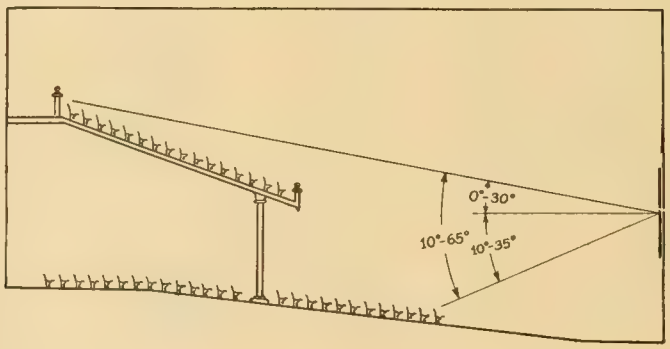


Fig. 29—In a wide theatre the diffusing screen appears practically equally bright from all of the seats.



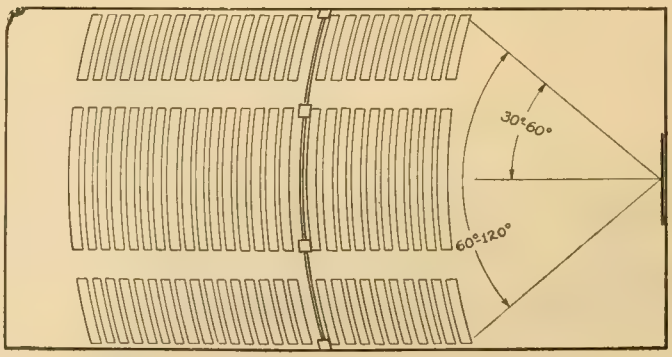


Fig. 27—Representative angles within which the screen must direct light to the observers

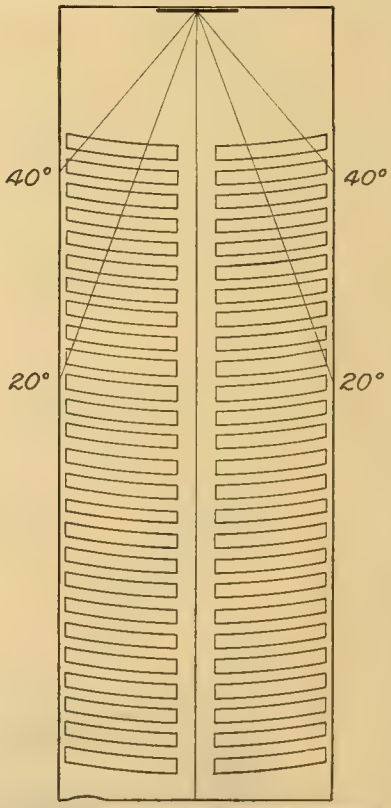


Fig. 30—Eighty-seven per cent of the seats in this narrow theatre fall within 20 degrees of a normal to the screen. The average brightness of a semi-mat metallized screen surface as viewed from this audience will be 2¾ times that obtained with a diffusing screen.

Principles and Application of Mazda Lamp Projection

"Better Theatres" presents herewith the fourth in this series of articles on the principles and application of Mazda lamp projection prepared by the National Lamp Works of the General Electric Company.

THE last step in the efficient projection of a satisfactory picture is the provision of a screen which will most effectively direct the light to the audience so that the images there formed may be seen without effort from every seat. It is desirable that the screen surface have a high reflection factor, but it is even more important that it direct a maximum part of the light back within the solid angle in which are included all of the seats, and that the light be so distributed within this angle that the screen will appear, as nearly as possible, equally illuminated from all of the seats. In the wide theaters the outer seats in front often make an angle of 60 degrees with a normal to the screen; in the narrower houses the angle is sometimes as low as 30 degrees, as is shown in Fig. 27; in the vertical plane the lowest front seats are occasionally as much as 35 degrees below a normal to the screen and the highest seats 30 degrees above it.

* * *

The distribution of light from a screen surface can be controled by choice of material, its finish, texture, and configuration. The screens so far available meet the requirements fairly well in many theaters but somewhat imperfectly in others; that is, there is not so great a diversity of light reflecting characteristics as would be desirable for greatest efficiency in each case. The three principal types in use are shown in Fig. 28, together with curves indicating the relative brightness as viewed from the different angles when a unit quantity of light is directed in a beam normal to the screen. Thus at right angles to the surface, the mat diffusing screen has a brightness of 1.0 unit and this is maintained at 0.94 units at 30 degrees from the normal, and falls only to 0.9 at 60 degrees; the semi-mat metallic surface, on the other hand, has a brightness of 3.5 units at right angles to the screen, but at 30 degrees it is reduced to 0.8 units, and at 60 degrees it is only 0.25 units. It should be noted that the areas included within the several curves are not at all proportional to the amount of light reflected from each screen.

Since with the mat diffusing surface shown in Fig. 28, the maximum brightness is well maintained at all angles, a screen of this characteristic is especially adapted to very wide theaters, such as that shown in Fig. 29. Although the outside front seats lie 65 degrees from the normal, the brightness in their direction is about 90 per cent and the average brightness for all of the seats is 96 per cent of the maximum. In general, the diffusing surfaces should be used where a considerable portion of the seats lie more than 40 degrees from the normal to the screen.

* * *

The smooth metallized surface, Fig. 28 B, is especially applicable for the narrower houses, such as the one shown in Fig. 30. There the front end seats are about 40 degrees from the normal, but 97 per cent are within 30 degrees, at which angle the brightness is still 0.8 units, and 87 per cent are within 20 degrees, where the value is 1.6 units. The average screen brightness as viewed from the seats of this theater will, therefore, with this type of screen be 2¾ times what it would be with the diffusing type. The more usual case is that of the theater of medium width, shown in Fig. 31, where the end front seats make an angle of 50 degrees with the normal.

But even here 88 per cent of the seats fall within 30 degrees of the normal, and all of these seats receive more light from screen B than from screen A, in fact about 2½ times as much for the average. For the remaining 12 per cent the screen appears only about one-half as bright as would one of the diffusing type.

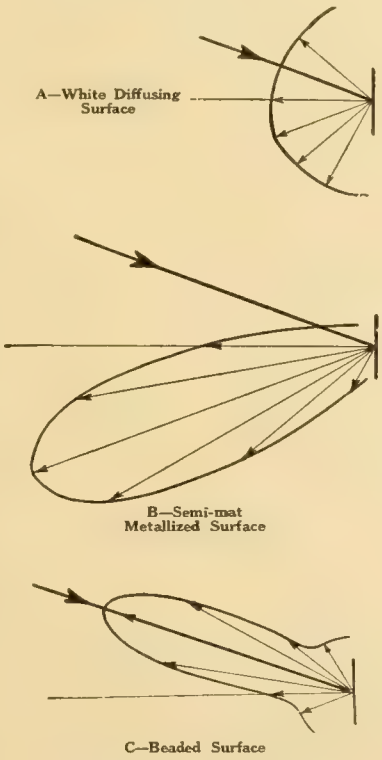


Fig. 32—Reflection characteristics of the three types of screen surfaces when the beam from the projector is directed to them at an angle.

The beaded surface, C, Fig. 28, has a somewhat lower maximum brightness than the semi-mat metallic surface, but higher values at angles of about 35 degrees. The brightness of the diffusing screen, on the other hand, is somewhat higher at all angles beyond 20 degrees. the beaded surface finds its best application in theaters of medium width. In the house shown in Fig. 31, 71 per cent of the seats fall within 20 degrees of the normal and these will receive about twice the brightness that would be directed from screen A, but in the directions of the remaining 29 per cent the average brightness will be only 60 per cent as much as from A. An important consideration is the fact that the bead screen can be cleaned by washing and hence it is likely that its reflecting power will be maintained at more nearly its full value than will be the case with surfaces requiring repainting or refinishing for their restoration from accumulations of dirt, which in service reduce the reflection factor very greatly.

* * *

In the foregoing, reference has been made only to the light distribution in the horizontal plane, but since the seats are at various elevations the brightness distribution in the vertical plane must also be considered. This is especially important in view of the fact that the three types of screen surfaces act differently in reflecting the light received at an angle with a normal to the surface. From the metallic surface screens, for example, the reflection is to a considerable extent specular, as from a mirror; that is, the general direction of the reflected beam makes an angle with the normal equal to the angle of incidence, as in figure 32, B. A metallic surface screen in the theatre shown in elevation in Fig. 33 would give an unsatisfactory distribution of light if placed in position 1. Position 2 would favor the front seats at the expense of those in the rear and balcony, but position 3 would give a well balanced distribution of the light. Tilting the screen backward at the top assists in raising the angle of maximum brightness in case the screen cannot be mounted at the desired height. The comfort of the audience must be also considered in determining the best screen position; if it is too high, those near the front cannot be at ease in viewing the picture. The bead screen reflects a maximum brightness in the direction of the projector, as shown in Fig. 32 C, because the specular part of the reflection is largely from that part of the glass bead surfaces normal to the beam. Obviously this screen finds its best application in theatres where the seats are not far below the projected beam. The direction from which the incident light is received has little effect on the distribution from the diffusing screen, as shown by Fig. 32 A.

* * *

The screen brightness necessary to produce the best pictures varies with the reflecting characteristics and texture of the screen surface employed. The most satisfactory brightness appears to be materially lower with a diffusing type of screen than with those giving a pronounced directional distribution. This tends to make the results with the diffusing screen relatively better than would be indicated from the respective brightness values given in the above discussion. An additional factor to be taken into consideration is that a lower order of brightness suffices for the seats nearer the screen than for those farthest away. Although for a given light source the screen

(Continued on page XXXIV)

(*Below is suggestion for very attractive motion border for a "Theatrical Attraction" Board*)

If you could put your electric sign in motion

and it wouldn't cost you a cent —would you?

Of course you would! All right, will you do it if the cost of getting the Flasher hooked up is paid by the saving of electric current? That's exactly the kind of service offered you in use of the

Reco FLASHER

No matter how small or large the sign, be sure it's flashed with the reliable RECO. 85% of the country's flashing signs—all the big Broadway motion signs—are Reco flashed.

Reco Color Hoods

provide color easiest, cheapest, most brilliantly. They protect the lamp and figure 40% cheaper at least, than dipped bulbs.

Write for valuable folder
"COLOR" and "MOTION"

REYNOLDS ELECTRIC COMPANY

2651 W. Congress St., CHICAGO

MONEY MAKING IDEAS

(*Continued from page XII*)

a Man". The high school was putting on a play two nights before opening at the schoolhouse, and one of their scenes was the exterior of a "picture show" and they asked us for all the old posters we had to dress up the lobby." Instead I mounted a lot of paper and a banner on the serial and fixed it up for them right, with liberal use of theatre and date strips. It made a great flash on the stage, and if their play did hurt our business that night, it certainly advertised the serial. This opportunity only comes once to anybody, but thought I'd pass it on.

* * *

For That Weak Night

By PFEIFFER BROTHERS
(*Grand Theatre, Kenton, Ohio*)

There are many ways to build up a weak night. The following is one of the best: Have small tickets printed covering your weak night. Call them Family Tickets; state thereon that on every Tuesday night (or any night that is your weak night), the management of the theatre will admit the children free when accompanied by their parents or parent. This is a sure fire winner, so go to it boys.

* * *

This Brings The Farmers

By PHILIP B. PEITZ
(*Princess Theatre, New England, N. Dak.*)

I have been putting on a "FARMER'S NIGHT" about once every two weeks. About the only time the average farmer comes to a show is when it is widely advertised, and then, usually the price is raised on account of the show being a "special." They have the idea then that the price is always that and stay away. My advertising has advertised the show by name, both feature and comedy, and make the price $1.00 for the entire family. This hits the farmers with a big family, and they come no matter how far they live. A picture with plenty of action is what takes the best with the farmers in this section, and no doubt in most sections of the country. I find it just as cheap to show to a full house as to a bunch of empty seats and with every "Farmer's Night" I have had I have more than doubled, sometimes trebled my regular receipts.

* * *

On Stars and Roadshows

By MR. AND MRS. I. J. KENDELL
(*Victory Theatre, Milledgeville, Ind.*)

To satisfy patrons to a greater degree, small town exhibitors running one or two nights a week, and having good attendance, will do well to use pictures featuring your patron's favorite stars. Also be careful about taking in road shows with which you are not personally acquainted, as the harm done by one poor show of this kind cannot be estimated. The confidence of your patrons in your endeavor to please them at all times is worth much.

Small town exhibitors: Just a few more words regarding extra shows, other than

National Projector Carbons

throw on the screen all that is in the picture

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

Use National Carbons

NATIONAL CARBON CO., INC.
Cleveland, Ohio
San Francisco, Cal.

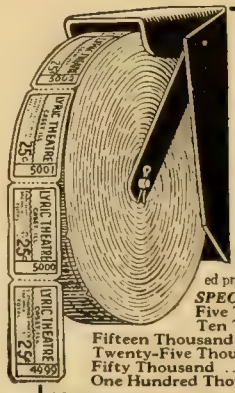
Canadian National Carbon Co., Limited
Factory and Offices: Toronto, Ontario

Bring the Children In

Increased business on matinees or that "Weak" night is Sure to be yours when you give the children our Delicious Candy Pops. All popular flavors. Neatly wrapped.

Regularly retail at 5 cents. Our Special price to theatres 2 cents each in quantities of 1,000 or more, F. O. B. Indiana Harbor, Ind.

F. MIGAS & CO.
Indiana Harbor, Ind.
Checks must accompany all orders.
Reference Peoples State Bank, East Chicago, Ind



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 6,000, $6.00. Prompt shipments. Cash with the order. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

SPECIAL TICKET PRICES
Five Thousand.....$3.00
Ten Thousand..... 5.00
Fifteen Thousand 6.50
Twenty-Five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand 18.00

National Ticket Co. ***Shamokin, Pa.***

regular show nights when you advertise an extra with increased admission. Patrons quite naturally look for something out of the ordinary, and if it is not, who can blame them for kicking? Providing your preceding shows have been giving satisfaction, you may be able to hold your crowd even after running one bunk show, on the excuse that you were not acquainted with said show, but rest assured after hearing the open criticisms and seeing the scowls on all those usually smiling faces you will not need another lesson of that kind.

Serial Booms Tuesday Show

By NEEDHAM & MATTINGLY

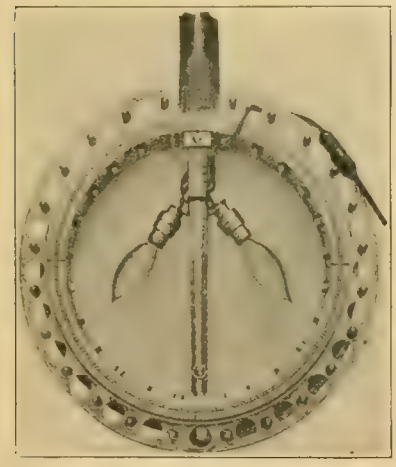
(DeLuxe Theatre, Moline, Kans.)

Tuesday was our weak night, barely breaking even, until we added a serial to the regular program. Now Tuesday is our biggest night, even better than Saturday. A serial will certainly make money, especially if you have not run one for some time. We put on the first episode with a regular program free. Rather expensive advertising but it sure has paid with us.

New Device Keeps Banjo in Condition

An electrical equipment for keeping the banjo in perfect sounding condition, and which consists of two small incandescent lights placed behind the head of the banjo, has been perfected and is now on the market. It is a product of William L. Lange, New York.

This equipment, shown in the accompanying illustration, has long been required by banjoists. Many experts have complained in the past that they could not keep their banjos in perfect sounding condition. Rainy weather, sea shore resorts, parks or any other outdoor condi-



tions are absolutely defied by using this new Lange device.

When using this electrical equipment the banjo head will always be dry and crisp, as it should be. The device eliminates the necessity of tightening the head every time the weather conditions change, thus saving expense of breakage and most of all the worry connected of playing under all conditions. The lights will burn steadily for twenty-four hours and more without the slightest injury to any part. The equipment is complete and can be used in any 110 volt lamp socket of either alternating or direct current. A pull connection at the banjo rim can be connected or disconnected instantly.

EDWARDS SHEET METAL MARQUEES or CANOPIES

For use over entrances to theatres, hotels, cafes, store buildings, etc. A work of art and they have the massive and ornamental appearance of cast iron, at but a fraction of the cost. Furnished complete, easy to erect—Made of galvanized iron or copper in any style or size desired. Shipped in largest convenient sections, with glass packed separately. Our large catalog showing complete line Marquises or Canopies, Balconies, Cornices, Theatre Fronts, Signs, Skylights, Metal Roofing, Metal Ceilings and Walls, etc., sent free on request.

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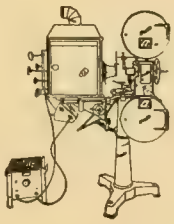
The World's Largest Manufacturers of Metal Roofing, Metal Shingles, Metal Spanish Tile, Metal Ceilings, Metal Garages, Portable Buildings, Rolling Steel Doors, Partitions, etc.

COMPLETE THEATRE EQUIPMENT

SIMPLEX



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TICKETS

How Much Does Good Music Count?

It Is the Line Between Profit and Loss in Many Theatres

(By the Observer)

DUE credit has never fully been given to the motion picture industry for the part it has played in the advancement of good music, and in the development of musical education among the masses. The better grade theatres have actually made it possible for the person of limited means to hear the best symphonies and indeed even the greatest artists and singers at a cost no higher than 50 cents.

Balaban and Katz rank among the exhibitors that have taken the lead in the presentation of high class music to the lovers of the silent drama. One cannot estimate the real value of their fine Sunday Symphony Concerts. This has given the people of Chicago an opportunity to hear the best music—an opportunity which the people have been waiting for and which they were not heretofore able to obtain. But in this work they have done more,—they have demonstrated the important part that good music plays in the success of the first class picture theatre. There is no successful theatre owner who does not know that music is essential to motion pictures.

* * *

The writer has visited many theatres, both successful and unsuccessful from the standpoint of financial returns, and is convinced from observation that every successful theatre he encountered had good music and every unsuccessful theatre had neglected its music. There is food for thought in this survey for the theatre owner who is struggling with his budget.

The importance of music in the theatre field is that it is one of the major sources of good atmosphere—and this leads us to another important deduction that there is no successful theatre where there is not the right atmosphere.

"Atmosphere" is rather an abstract potentiality. But it grows out of concrete things.

In the moving picture theatre atmosphere is created by the architecture, the seating arrangement, the decorations, the fixtures, the stage setting, the comforts, the soft lighting effects, the music and, of course, the picture itself. The picture, however, will not "pull" without the atmosphere furnished by the other things already enumerated. The following incident will illustrate this. The writer was in a town in Illinois recently where there are three theatres—two of these theatres had "atmosphere" but were showing mediocre pictures; the third had no atmosphere and was showing a star picture. Investigation revealed that the third picture had only a very small audience, while the other two theatres were well patronized. The writer attended the star picture, which he had previously seen at one of the big Chicago theatres, where it drew large houses, and readily appreciated the difference. It did not seem like the same picture. The entrance to the theatre looked like the front door of a stable, and the theatre itself like a barn. The seats were made of plain boards with straight backs. No decorations, not even fresh paint were on the walls—no attempt was made to decorate the stage, to make the screen attractive, in short, the theatre was totally lacking in atmosphere. Consequently, it was an effort to enjoy the picture and that is why the people were not there to see it, this despite the fact that it was the most talked-of picture in the town.

* * *

Fortunately such a theatre is a rare exception and a very extreme case, but we cited in comparison with the finer theatre so that the reader can compare his own situation with the two extremes.

Strange as it may seem, it is a hard thing to get some theatre owners to study and analyze the problem of getting good music in their theatres within the range of expense that would make the proposition profitable. The question of furnishing good music in the theatre that has, of necessity, a limited income is a big one because good music means good instruments and good artists. There is no problem, however, along this line in any theatre which cannot be solved, no matter how little the theatre may be able to spend for its music. If the problem has not been solved in your case, ask yourself if it is not because you have failed to give it the proper consideration and attention in seeking a solution.

* * *

It may be that your problem has not been solved because you have failed to face it, but have rather dismissed it. The one thing we would like to impress upon our readers in this article is, that the problem of music is essential to the complete success of any theatre. If we succeed in this, we feel confident that every owner who has a problem here will face it and solve it at once. In this connection, therefore, we submit the following questions and suggest that each theatre owner apply them to his own particular case:

1. **Have you solved your music problem?**
2. **Has your theatre the proper atmosphere?**
3. **If you have a music problem, have you thought of solving it by determining how much you can spend for music—what instruments you can purchase for the appropriation and what talent you can secure for the amount you can afford to invest? (a) Have you discovered whether an organ would be suitable for the music of your particular theatre? (b) Or whether an orchestra would be more logical? (c) Have you studied the kind of music that would fit into your community?**
4. **Have you investigated the possibilities in furnishing your music by mechanical instruments?**
5. **Have you considered the possibility of using local talent at a minimum of expense for your musical program?**

We will be glad to furnish any aid to our readers on these matters.

YOUR audience may be drawn, in part, by your good music and the courteous service of your ushers—but good pictures, well displayed, are and always will be the attraction that keeps your seats filled. And the equipment that will do it is known as the

BAUSCH & LOMB
Cinephor Condenser System—
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Cinephor Condenser

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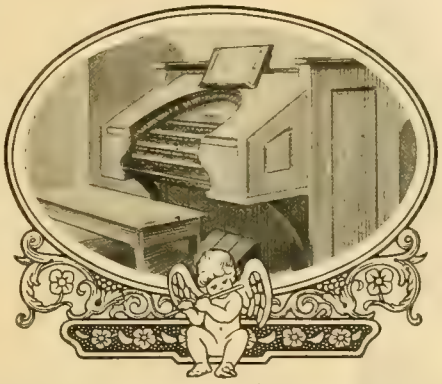
WORLD'S LARGEST EXCLUSIVE TICKET PLANT BEST FOR THE LEAST MONEY QUICKEST DELIVERY - CORRECTNESS GUARANTEED 28 YEARS EXPERIENCE AT YOUR SERVICE



Another Victory for America's Finest Organ

LEE Ochs, the pre-eminent exhibitor of the Motion Picture Industry, selects the Marr & Colton Organ for his new Piccadilly Theatre, Broadway, New York City.

This organ, one of the largest and most complete theatre organs in the world, will be installed as the feature of this theatre.

A beautiful Organ Catalog, showing many prominent installations, will be sent to you upon request.

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BRAND
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Service

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THE SMITH THEATRE
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Your Floor Covering is absolutely the best we have ever used and we will be glad to recommend it to all inquirers.
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SAMPLES ON REQUEST

THE RUSSELLOID COMPANY
Harrisburg, Pa.

THE SEAM IN LARGE SCREENS

has always been a source of annoyance to owners as well as patrons of the larger theatres everywhere.

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MINUSA

is now built

SEAMLESS

in all standard sizes up to 18′ x 24′

Let us send you a sample of this exceptional product.

INDIVIDUAL CONSTRUCTION

MINUSA CINÉ SCREEN CO.
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Answer to One Helping Hand To All

Jules R. Moss, manager of the Lubliner & Trinz Logan Square theatre, Chicago, in the following communication replies to the query of Clark Munson Playhouse theatre, Randelman, N. C., published in the February "Better Theatres" on how to make cut-outs from three to six sheets:

"Get beaver board at any lumber yard, some dry paste, mix with water, cover the three-sheet, or six-sheet, fold wet side together, then cover board with paste. Unfold the paper and rub smooth with dry brush and stand on end to dry.

"Use any sharp knife, cut along edge, or you can use a scroll saw. Use a one-inch strip on back."

—Jules R. Moss, Manager, Logan Square theatre, Chicago.

* * *

And Can Anyone Answer This Question

"Would like to have some exhibitors state through these columns their experiences with private power plants in towns around this size: (3000); but mention must be made of both light and power rates, and what kind of fuel is used for running engine. Also what makes of plants are used and their cost.

"Have been wondering whether or not small town, and other exhibitors too, could not effect a saving in this. You know a penny saved is a penny earned."

GEO. H. KOCH,
Perkins theatre,
Holton, Kan.

Cameo Theatre Has New Type of Music

Apparently believing that the memory of the average person is a tricky sort of thing, the managers of the Cameo theatre have installed a mechanical memory device that is said to be working out mighty well.

An electrical orchestra has been installed in the little cinema. The new conductor is synchronized with the film being shown and the results are excellent.

The machine is the result of years of work on the part of S. W. Lawton, general musical director of the B. F. Keith and B. S. Moss Theatres.

Architect Denounces Proposed N. Y. Theatre Code

George E. Eichenlaub, theatre architect of Erie, Pa., at a hearing held in Buffalo on the proposed new theatre building code for the state of New York, openly condemned the document branding it as unwieldy and impossible of true enforcement. Mr. Eichenlaub pointed out that the regulations proposed are too highly restrictive in some directions and inadequate in others, operating to create theatres very expensive in first cost and permitting dangerous conditions to exist.

G. E. Eichenlaub

According to Mr. Eichenlaub the law is based on a good practice for the big cities but under it he declares "the small town house must either go out of existence or operate at a loss". He says:

"When it is recognized that the small-town house from 600 to 1000 seating capacity is the backbone of the business; that this house is the real boon to the masses of the people and this house is in the vast overwhelming majority in this field, then it is wise to stop and think if legislation for the big city is the right thing to foist upon the smaller communities of this country.

* * *

"The big city, with its population, wealth, crowded conditions, high values and transportation facilities, can well afford to and should have strict legislation. In spite of such legislation and highly organized Building Departments, we have such disasters as the Chicago, the Brooklyn, the Erie, the Washington and the Columbus Failures, with loss of life even. On the other hand, outside of Calumet, where have we a record of a small-town failure that hurt any one?

"True, the conditions found in most smaller communities are most deplorable and vicious, I admit. However, while some restrictions are necessary, they should be drafted with thought and judgment for the particular purpose they are to serve, just the same as we put thought and work into the correct plan and construction of a building.

"As it now stands, the old death-traps will be permitted to exist; they can be repaired and propped up and held together.

"The high resulting maintenance charges would more than pay the interest on a new building. But you cannot build a new building, because it must be "fire-proof," all hedged about with restrictions and requirements, that mean a special lot, a special building that the small-town builder hasn't the experience to tackle and the local dealers could not supply material for. This operates to make the expense of construction so prohibitive, that a high admission charge must be asked. This in turn drives patronage away."

* * *

Referring to the fireproofing restrictions Mr. Eichenlaub declares the first high cost is often brought about by lack of recognition of some newer materials and frabrications.

"While this office does not use much hollow tile, there are some places where it is a better material than anything else; then again there are certain forms of hollow tile, that are better than others and even approach the merit of solid masonry for some purposes at half the cost.

"The remarkable thing about the proposed law is that it permits deficient entrances. It even penalizes a wide entrance, by requiring that space back of seats shall be of the same width as the width of the entrance. Exits are well taken care of, but I fail to see why two doors must be used and a double door of the same aggregate width is illegal. This deficiency of width in the front entrance is almost necessary in Broadway or another great street in a large city on account of the great front foot value. But in the smaller community, it should be mandatory. Anyone will recognize that in case of emergency, it is natural to turn to the entrance as the one exit for all. If this should be cut off, then and then only are the emergency exits brought into play. Therefore the entrance should be of ample width, which is covered by the Pennsylvania code better than in any other code that we have worked under.

"At the Buffalo hearing regarding changes and additions to the code, Mr. Eichenlaub read the whole document. On concluding he said:

"I would recommend that you take a fresh start and write a short, not to exceed a five page document, that will direct an owner to use competent advice and furnish him with a list of state registered architects and engineers; then for the benefit of the architects, direct them as to minimum requirements as to exits, aisle widths, floor slopes, step heights and seat spacing.

"Then cover the engineer as to construction somewhat as follows:

"He is to make the structural design and on completion of the building, he is to file an affidavit that the building is constructed in accordance with his design and in his opinion is good for a certain term of years (depending on the construction.) At the end of this time the state is to notify the owner that he is to have a registered engineer inspect the work and make such repairs as the natural deterioration of the structure would make necessary, after which he would file a further affidavit that the structure is good for another period of years and so repeat during the life of the structure.

"If the structure develops weaknesses before the time set, then the engineer is to be responsible and pay the damages incident to making the structure good and suffer the loss of his right to practice under the law. If the structure fail with loss of life, then the engineer is to be imprisoned in addition."

About this time the board informed Mr. Eichenlaub that it had no power to make law and the discussion must be confined to the paper as written. Mr. Eichenlaub then brought out the fact that the section regarding concrete construction was antiquated and was not in accord with modern practice. Mr. Skaer of the Corr-bar Company corroborated this statement and went into detail showing why this was so.

The steel section was then attacked and shown to be wanting in certain requirements, as tending to restrict progress in the arts of construction through no provision to recognize cheaper or better methods of accomplishment.

Discussing further the situation with references to small places of public assembly Mr. Eichenlaub gives his ideas as follows:

* * *

"At all places of public assembly where more than 200 people congregate and occupy chairs or seats for the purpose of amusement the structural requirements as to materials and fabrication be covered by the latest Standard Practice recommended by the American Society for testing materials or the United States Bureau of Standards or other equally recognized authority in common use in the architectural or engineering professions. The Underwriters automatically penalize for infringement on their code through the higher rates charged and this means better buildings without writing it into a law.

"Fireproof buildings should be required in thickly built up downtown sections. Outlying districts and small towns should be permitted to use fire-resistive construction, but bar the use of wood exterior walls and require 2 inch roof deck with 'Underwriters approved class A roof;' stage to be 'cut-off' from auditorium and in turn 'cut-off' from any structure adjoining in approved manner (which means solid brick walk 12 inches thick.) Exit passages fireproof; require that a recognized or registered architect or engineer be in charge of the work. If a builder is qualified as one or either, then let him be registered as such and carry that title. Then put some real teeth into the law, and hold the architect or engineer to a strict accountability. The building department can easily specify a series of loading tests on completed structures, which will determine whether they are built according to the lawful standards.

"In conclusion, let us make this law simple, short and sweet; make it enforceable without the ponderous machinery required by government; put real teeth into the document by fixing responsibility where it belongs, namely on the engineer or architect."

Build New Theatre At Tulsa, Oklahoma

Tulsa, Okla., is to have one of the best theatres in the state in the new Orpheum theatre, costing $760,000, which will feature motion pictures and vaudeville. The new house, which will be located on West Fourth street, was designed by John Eberson of Chicago and will seat 1,500 persons on the first floor and balcony.

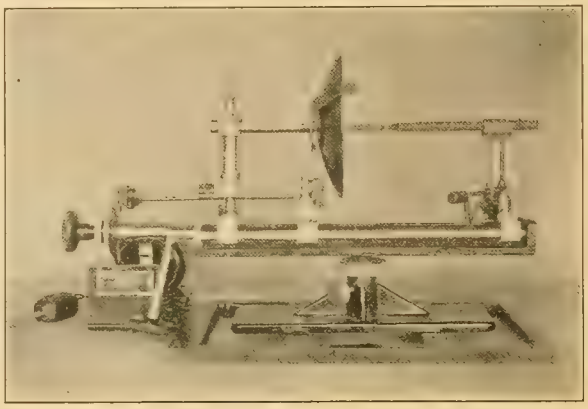
Brickney & Garbett of Tulsa have been awarded the general contract. The structure, faced in terra cotta, will be five stories in height. Powers projection machines, a transverter, Minusa screen and modern stage lighting fixtures will be installed. Seats will be furnished by the American Seating Company.

Puyallup, Wash.—According to Mike Barovic, manager of the Stewart and Dream theatres for D. Constanti, his employers will erect a new theatre in Puyallup costing $40,000, work to start in May.

WE DIDN'T BELIEVE IT!!

HOW COULD AN ARC LAMP AT 12 AMPERES GIVE AS MUCH LIGHT AS ANOTHER ARC AT 60 AMPERES?

We were extremely skeptical about the Reflecting Arc Lamp being able to give as much light at a very low amperage, as the regular arc lamp at the usual amperage, but it has been conclusively proven to us under actual working conditions in a number of theatres, that with 12 amperes on the Reflecting Arc Lamp as much light, if not more, can be projected on the screen, as with an ordinary arc burning 60 amperes.



THE AMERICAN REFLECTING ARC

Has a parabolic reflector, so arranged that it picks up twice as much of the light thrown off by the arc as in an ordinary arc lamp. The carbon used is of the kind that gives off a very bright, pure, white light. The lamp is so arranged that any amperage can be had to 24 amperes. The saving in current is tremendous.

NO CONDENSERS—LITTLE CARBONS

There is a further saving with the Reflecting Arc. No condensers are necessary, as the parabolic reflector acts as a condenser. The carbons used are of a small diameter, and therefore, are more reasonable in price than those usually used. Because of the low amperage there is very little heat generated. For this reason lugs, wire, and lamp parts last a long time, because there is not enough heat to burn them up.

We will make an actual demonstration of this lamp in your theatre and prove to you that the American Reflecting Arc will make the biggest saving of anything ever offered you before in Projection Equipment. Ask us for a demonstrating date.

WE SELL ON EASY PAYMENTS

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ST. LOUIS BRANCH
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CLEVELAND BRANCH
21st and Payne Ave.

MINNEAPOLIS BRANCH
221 Loeb Arcade

Better Theatres Advisory Staff

In order to render its readers assistance on various problems of equipment and construction that arise from time to time, BETTER THEATRES *has obtained the co-operation of the individuals and associations listed following in this work.*

Through the co-operation of this advisory staff this department feels that it has allied itself with sources of expert knowledge on virtually every phase of theatre building and furnishing and is able to offer theatre owners a valuable service in providing information and answers on a wide range of subjects of a general nature.

ROBERT O. BOLLER, Boller Brothers, Architects.

E. B. CRESAP, Secretary, National Association of Fan Manufacturers.

JOHN EBERSON, Architect.

G. E. EICHENLAUB, Architect.

COLBY HARRIMAN, Technical Director, Theatre Department, Famous Players-Lasky Corp.

W. S. HAYS, Secretary, National Slate Association and The National Federation, Construction Industries.

F. J. HUSE, Chief Engineer, Hollow Building Tile Association.

JOSEPH KAUSAL, Chief Electrician, Maintenance Division, Balaban & Katz Theatres.

SAMUEL R. LEWIS, Member, American Society of Heating and Ventilating Engineers.

A. C. LISKA, Remodeling.

E. M. LURIE, Assistant to Commissioner, Associated Metal Lath Manufacturers.

VIRGIL C. MARANI, M. Am. Soc. C. E., Chief Engineer, The Gypsum Industries.

HENRY L. NEWHOUSE, Architect.

WILLIAM OLDKNOW, President, Motion Picture Equipment Dealers of America.

FRANK E. PLOWMAN, Theatre Lighting.

GEORGE L. RAPP, Architect.

GEORGE W. REPP, Service Division, American Face Brick Association.

R. L. SIMMONS, Architect.

HORACE L. SMITH, JR., Theatre Engineer.

NORMAN M. STINEMAN, Assoc. Mem. American Society of Civil Engineers, Portland Cement Association.

MAX Y. SEATON, Technical Director, National Kellastone Company.

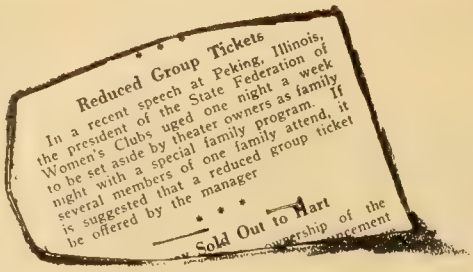
EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



(News item from Exh. Trade Review Jan. 12, 1924)

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when you can sell them

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at a reduced price and make sure they will always come to

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YOUR HOUSE DESERVES ONE

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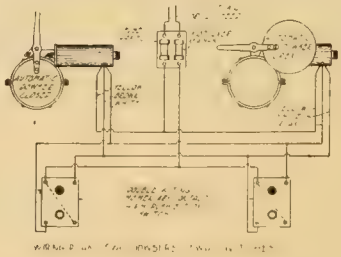
There Is No Break!

The Weaver Douser Sees To That

THE WEAVER ELECTRICAL AUTO DOUSER



With the Weaver Douser —the perfect dissolve— the change from one projection machine to the other is accomplished without abruptness and with the continuity of one continuous reel.

Western Theatre Supply Co.

121-127 Golden Gate Ave.
San Francisco, Calif.

We have purchased the entire stock of the Weaver Douser. Write for descriptive literature.

BUILDING YOUR OWN STAGE SETTINGS

(Continued from page VI)

violet color. The backing gives the solidity to the fabric which is needed. This type of curtain can assume all of the treatments afforded a gray plush and in addition be used in more combinations. I doubt if there is a type of fabric curtain used today which offers such marvelous possibilities in scenic treatments with lights, gold curtains, or any other form of metalline material are satisfactory, but lack the scope enjoyed by the silvers.

* * *

Tapestry effect curtains are becoming more popular. Such fabrics enjoy the distinction of being the only type of a designed curtain or figure marked textile which can be discreetly used more than two or three times. The license may be attributed to the fact of an intricate design or a varied color treatment in the material. These curtains may be effectively constructed in using a good grade of natural color burlap. This textile takes a scenic or stencil treatment readily. If a lighter grade of material is desired muslin may be used and a tapestry effect painted or with dyes. Personally I prefer the burlap as it is most serviceable and has a body capable of holding up. When a change is desired, it is possible to give the reverse side a new tone or design. Burlap lends itself readily to an effective light treatment.

To produce combinations with your stock of standard fabrics you will find that your opportunities are almost unlimited. I wish I had the space to describe some of the combinations one might achieve with a limited equipment but the designs would consume many pages, however, I am always ready to advise and ready to help any producer solve his technical problems and talk over ideas with him. The use of small set pieces with fabric opens up another avenue for combinations.

Large medallions of a varying nature can be made of compo board, painted by the scenic artist, and hung on the fabrics or placed in an advantageous position to them. Rope or lash line given a coat of silver or gilt are effective in holding medallions and carrying out the decorative scheme. Large columns, fluted or plain, may be made of textiles. The lower part of the goods attached to a hoop, the size desired, and the upper end also placed on a similar hoop. The lower hoop can be screwed to stage floor and piano wire or cord attached to the upper hoop can be fastened to the batten and pulled into position. This gives the producer the opportunity to create an effect which used to be attained with columns made of tin or veneers.

* * *

Lights can be placed inside these fabric columns and beautiful tones secured. Large chandeliers, lamps, and hanging pieces can all be devised with fabrics. In fact, stage settings of various combinations, designs and color treatments can be constantly produced with a few standard fabrics, some compo board, rope, a few small platforms, and a variety of small drapes. There is really no necessity for solid or flat constructed scenery of full stage size in the better motion picture theatre. A minimum amount

would include one or two styles of windows, a balustrade, and such small pieces. By being able to devise combinations the producer is able to get satisfactory results and at the same time save money.

I might emphasize that color is the keynote to a change in fabrics. This you can accomplish with your lighting equipment. Variety is necessary, it is a demand. The public is always seeking the novel in general, perhaps it is indicative of the tastes of time. Public taste, of course, is a fickle thing, full of moods, without any seeming reason, but it behooves the producer to study the taste of the public for he can learn much from it; and what it teaches him will be of value in his business of creating stage settings. Fabrics open the way to an inexpensive variableness in design and I know from my own experience that more effective sets have been made of fabrics to be used as a background for a presentation than accomplished with the old style scenery. It may be noted that all of the leading producers are employing an increasing number of fabrics in their show. In all productions, you must remember that the line between success and failure is sometimes extremely thin. One must always be sincere, and just a little more of money at the beginning, of time in preparing, of thought, of consideration, will turn a mediocre set into a distinguished production.

New Projects

Ligonier, Ind.—Construction will start here March 1 of a new theatre for A. J. Inks which will have a seating capacity of 630. R. L. Simmons, Beardsley Block, Elkhart, Ind., has prepared plans.

*

Gastonia, N. C.—Plans have been completed by C. K. Howell, Inc., National Theatre Building, Richmond, Va., for a new theatre to be erected in Gastonia for Messrs. Ware, Simpson & Estridge. C. K. Howell, Inc., are also erecting a new theatre at Charleston, S. C., for Albert Sottile.

*

Angola, N. Y.—Bids for the Angola theatre to be erected in this city will be out March 1. Plans have been prepared by G. E. Eichenlaub, Commerce Building, Erie, Pa. Mr. Eichenlaub's firm will also erect a new theatre in the Pittsburgh district seating 1,000 and costing $80,000.

*

Los Angeles, Cal.—J. J. Warrick and C. M. C. Walters are planning a three story theatre building to cost $350,000 for Vermont avenue near First Street.

*

Lorain, O.—A new theatre is to be erected in this city, costing between $35,000 and $40,000 according to B. Fireston, builder.

*

Tampa, Fla.—Announcement has been made by the Consolidated Amusements Company that it has leased down-town property in Tampa on which it is proposed to erect a $400,000 theatre and office building. It is reported that the Famous Players-Lasky Corporation is interested in the project.

*

Batavia, Ill.—It is reported that a syndicate of Wheaton business men will purchase the motion picture property of Mrs. E. M. Ebberman and build a new theatre in Batavia.

*

Longmont, Colo.—J. J. Goodstein, who owns the Pal theatre in Pueblo plans to erect a theatre in Longmont on property which he owns.

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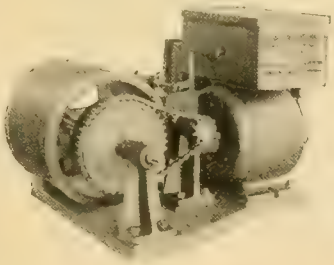
We will give assistance in properly equipping your curtains with power control. Blueprints and specifications are furnished with this equipment.



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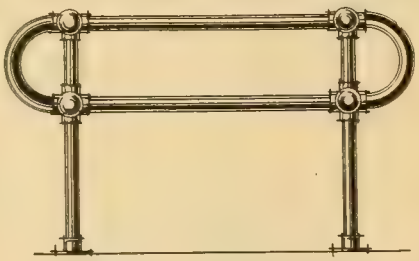
The FA Major System will fit your house and conditions, for it is unit constructed. Write for the beautiful book, "The Control of Lighting in Theatres."

Good lighting control is **not** an expense—it is a box office asset, for you cannot put on a modern presentation without it. Your competitor is using it, or may use it soon—will you let him have the additional profits it brings? Look at it squarely—then act!

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

BRASS RAILINGS
For
THEATRES



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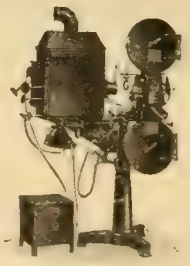
326 East 2nd Street, Cincinnati, Ohio

THE BEST IN THEATRE EQUIPMENT



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BETTER PROJECTION

AMUSEMENT SUPPLY CO., 2105 John R St., Detroit, Mich.

Big Keith House Under Way Soon

The Palace Realty Co., which is backing the project to give Youngstown, O., a Keith theatre, plans to ask for bids for the construction of the proposed four-story theatre and office building about April 1, President W. A. Carroll announces.

In the meantime the Palace Realty Co. will do the financing necessary to carry through the project and take other preliminary steps.

* * *

The proposed building will be erected on a site of which the present property of the Realty Trust Co. at Wick avenue and Central square is the nucleus. It is promised that it will be one of the finest and most modern structures of its kind in the country. The proposed theatre will seat 2,300.

The site will front 105 feet in Wick ave., extend back 225 feet with an L-shaped frontage into E. Commerce street at the rear 45x75 feet.

Thomas W. Lamb of New York is designing the proposed building. It is expected to cost about $900,000, bringing the total investment with the cost of the land to about $1,500,000.

* * *

The plan is that the theatre will be at at the rear of the property. It will be leased by the B. F. Keith vaudeville interests. The Commerce street frontage will have a two-story building with five storerooms, the second story being devoted to dressing room purposes for the theatre.

On the square and Wick avenue frontages there will be a four-story commercial and office building of modern and commanding appearance, according to plans.

The entire structure will be fireproof and contain 1,565,569 cubic feet.

More Responses to Our Survey

Additional replies received too late to be included in the survey on the size of present day theatres which appeared in February "Better Theatres" are published following:

H. CHILDS HODGENS, Philadelphia, Pa. (1) Yes. (2) No, too much keystone to pictures. (3) 2,800 to 3,000. (4) Preferably on one floor or 2,000 first floor and balance in balcony. (5) Yes. First by changes in projection. Second by changes in planning the building to accord with new building regulations.

J. W. GREENE, Ravenna, O. (1) Yes, I think so. (2) Yes, if planned right. (3) 600 to 3,000. (4) Main floor and gallery. (5) No I do not.

R. LEVINE, Chicago, states that his clients find the theatre seating 2,200 to 2,500 with a large main floor seating capacity the most desirable.

Saulte Ste Marie, Mich.—Charles DePaul, manager of the Dreamland theatre has negotiations under way looking toward the building of a modern theatre in that city.

Ewen, Mich.—D. A. Kooker, whose theatre was destroyed in a recent fire, is making arrangements to build a new playhouse.

Economy of Winter Construction

(From Engineering & Contracting, Chicago)

We are all familiar with the statement of psychologists that men are the creatures of habit, but few of us undertake to apply that generalization to our own selves with a view to correcting habits that are uneconomic. For example, before present methods of construction existed, our forebears formed the habit of doing practically all their construction work during "good weather," that is in the late spring, summer and early autumn. This habit was at one time economic, for during the "bad weather" seasons the roads were practically impassible, and building materials could not be delivered. Moreover, in those days lime motar was the only cementing material used for brick and stone masonry, and lime mortar can not be safely used in freezing weather for its hardening depends upon the chemical absorption of carbonic acid gas from the air, a process that does not occur when the lime is frozen. With the introduction of Portland cement, however, it became possible safely to build stone and brick masonry as well as concrete in freezing weather, but the age-long habit of regarding winter-built masonry as being unsafe had too strong a grip to be easily overcome, and even yet causes many men to defer construction till "good weather" comes.

* * *

Architects, engineers and contractors usually know that most classes of building construction can be economically performed in the winter, but most "owners" of buildings are habituated to regard winter as an unfit construction time, and consequently defer ordering building construction until spring is at hand. But even members of the building profession have not entirely freed themselves from the ancient habit of looking upon winter as a poor time in which to build. They know that the average workman will not do as big a day's work in very cold weather as in warm weather, other things being equal, but they overlook the fact that other things are not equal. The very fact that winter jobs are not so plentiful as summer jobs makes for labor efficiency, since men will work harder when there is risk of being discharged and of not being able to secure another job quickly.

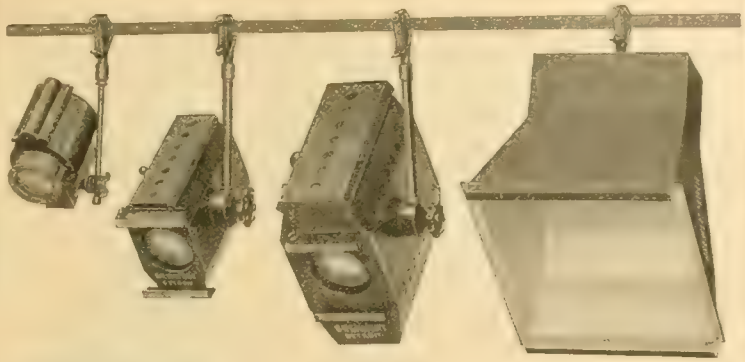
The prices of building materials are usually lower in winter than in summer, because of the slackened demand, and this reduction alone frequently amounts to a considerable percentage of the total cost of a building. Usually more than half the total cost of a building is the cost of materials. Hence a 10 per cent saving on the cost of materials is equivalent to more than 5 per cent saving on the cost of the entire building.

One of the elements of building cost that is rarely seen in published statements of cost is the cost of delays in the delivery of materials. During the "good weather" seasons both the manufacturing plants and the transportation plants are apt to be overloaded. Hence even if the factory or mill is ready to fill your order the railway or the motor trucks are unable to deliver the material. In the slack season the cost of such delays is eliminated.

* * *

If a building is being erected for rental purposes, it is highly important that it be finished either in the early fall or by

(Concluded on page XXX)



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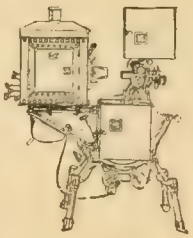

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Open New Theatre At Whiting, Ind.

The little town of Whiting, Ind., can now boast of one of the prettiest and coziest motion picture theatres in the central west. The Hoosier, which threw open its doors to the public on February 15, stands as a model for other small town theatres. The house seats 1,000, has a large stage, dressing rooms, and is complete in every respect from projection room to back stage.

The Hoosier was built by R. Levine and B. F. Reynolds and is under the management of Mrs. Margaret V. Bennett, who formerly operated the Princess theatre, Whiting.

The new theatre is tastily decorated in tan, ivory and burnt orange, with deep carpets on the foyer, beautiful wicker chairs in the main lobby and mezzanine boxes. Comfortable seats were installed by Heywood-Wakefield.

The theatre is oil heated with latest type of equipment in this respect. The opening bill was "Going Up" with Douglas MacLean, and five acts of vaudeville, furnished by the Webster vaudeville circuit.

The staff assisting Mrs. Bennett is Mrs. Ann Grogan, treasurer; John Schach, projectionist; Paul Voulges, house man and Ralph Cunningham, chief usher.

New Projects

Worcester, Mass.—Plans for a $2,000,000 theatre to occupy the site of the Grand theatre in Worcester have been announced by S. Z. Poli. It will seat 1,900.

*

Kansas City, Mo.—David and Jacob Werby, are rebuilding business property at the Southeast corner of 39th and Main streets, announce that negotiations are pending with an eastern syndicate which may result in a large theatre being included as part of the project.

*

Cleveland, O.—A $200,000 theatre is to be constructed from the framework of a building at 25th street and Clark avenue by A. Greenwald and S. H. Stetcher. The house is to be leased by Ohio Amusement Company. N. Petti, 307 Williamson building, is the architect.

*

New Haven, Conn.—Jacob Weinstein, architect, has drawn plans for a theatre for a syndicate at 488 Whalley avenue. The house is to seat 1,000 and work is scheduled to start this spring.

*

St. Petersburg, Fla.—Clayton D. Buss, owner of several theatres at Easton, Pa., has purchased the old Randolph Hotel at St. Petersburg and announced plans for the erection of a modern theatre.

Talks to Theatre Men on Insurance

At the recent meeting of the Exhibitors Association of Wisconsin, Edward F. Fitzpatrick, representing The Theatre Owners Service Bureau, addressed the members on the subject of "Fire Insurance Cost."

Mr. Fitzpatrick contended that theatre owners were buying fire insurance at an excessively high rate in comparison to the rates enjoyed by similar lines of business, and recommended that theatre owners and theatrical associations cooperate for the purpose of securing an equitable adjustment in their rates.

Stars Indicate Better Theatres

In order that exhibitors may readily distinguish the issue of Exhibitors Herald in their files which contains the Better Theatres section, attention is called to the fact that this issue will contain two stars on the "backbone" of the book. Better Theatres will be published every fourth week and its authoritative treatment of theatre construction, equipment and decoration makes it a valuable reference volume on these subjects.

Saxe Company Will Build New Theatre

Plans are being drawn for Milwaukee's Northwest side's largest theatre, ballroom and office building. The structure, which will be at North and Lisbon avenues, running from Forty-ninth to Fiftieth streets, will cover an entire block and will cost approximately $500,000. The Saxe Operating Co. is erecting it. This company now is building the Wisconsin theatre at Sixth and Grand avenue, and a large theatre at Seventh and Mitchell streets.

The Saxe Co., through the offices of Oscar Brachman, purchased the Northwest side property from the Columbia Finance and Realty Co.

Present plans call for a four-story building, but, according to Thomas Saxe, later plans may bring it to six. The theatre will have 3,000 seats. Details for the stores and ballroom have not been completed, but it will be the largest of its kind in that part of the city. It is expected construction will be started in the spring.

Installs Hydraulic Lift for the Organ

Hydraulic lifts, which will place the two console organs on a level with the stage whenever recitals are to be featured and then will lower them to the orchestra pit below for the remainder of the program, comprise the latest innovation announced for the New Wisconsin Theatre, Milwaukee, which is scheduled to open this month.

"Through the medium of these lifts, the finger movements of the organists will be visible to every member of the audience," declared Eddie J. Weisfeldt, production manager of the new house. "It is in line with the policy we aim to pursue of featuring our musical equipment as much as the motion pictures themselves."

New Companies Marked By Low Capitalization

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 19.—Five companies incorporated in the motion picture business in New York state during the past week, this record being low both in number and in the amount of capitalization represented. With but one exception all the companies are located in New York City.

These companies included Phillips Sussman, Inc., of Pleasantville, $30,000; Clarence Williams Booking Agency, Inc., $5,000; Teeshow, Inc., Frosk, Inc., and the Rosalie Stewart, Inc., these three concerns not stating the amount of capitalization in the papers filed.

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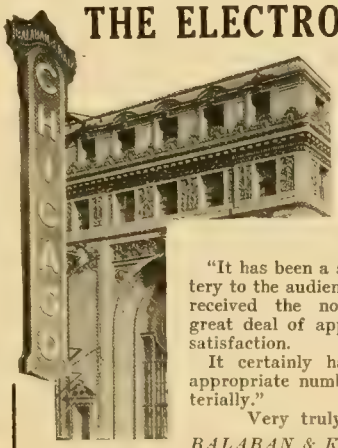

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Economy of Winter Construction

(Continued from page XXVII)

the first of May. If construction work is planned for the "good weather" season, delays in getting work started, delays in securing materials, and inability to secure an adequate force of workmen at all times, very frequently prevent the completion of the building until after the fall renting date, Sept. 1 or Oct. 1, in consequence of which the owner suffers a severe loss of income. But even where the owner expects to occupy his own building, failure to complete it at the expiration of his lease is sure to cause him both expense and inconvenience. The cost of failure to complete a building at the time when occupancy of it is planned, is an item that seldom appears in estimates of cost but frequently does appear in large figures in any complete summary of costs.

In recent years much has been written about the economic desirability of lengthening the construction season. It has been pointed out that if workmen and construction plant are idle one-third of the time (and it averages longer) then the labor cost of construction becomes 50 per cent more than it would be were it possible to keep them continuously employed. The income of both labor and capital, in the final analysis, must be reckoned by the year and if only 200 of the 300 available working days in a year are actually worked, the cost per diem, both for wages and for fixed charges on the construction plant, is greater by one-half than it would be were the full 300 days made productive.

* * *

This economic argument in favor of continuous building construction is unanswerable, provided a day's construction cost in the winter does not greatly exceed a day's construction cost in summer. We are sure that, with fairly good roads, with modern machinery and devices, with building materials that can be safely used in freezing weather, winter building can be almost, if not fully, as economically conducted as summer building and that when consideration is given to all the elements of cost (such as labor efficiency, adequate labor supply, promptitude in delivery of materials, interest charges on the land and building up to the time of occupancy) then winter building construction becomes so clearly economic that even the most deep set habit of aversion to it can not survive.

It seems to us that every architect, every structural engineer, every building contractor, should submit estimates of building cost to his clients, demonstrating the real economy of all-the-year-round construction; for, after all, it is the "owner" who is responsible for most of the postponement of building "until the frost is out of the ground." The age-long habit of such postponement still grips the average layman.

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New Loew House Opens in May

Construction is going forward rapidly on the new Loew theatre building, northeast corner of Eighth street and Washington avenue, St. Louis. Adverse weather conditions have halted construction several times since the first of the year, but completion is now scheduled for May 1.

The cost of the structure will approximate $1,500,000, exclusive of the site, which comprises a third of a block and has a value commensurate with the building enterprise. It is to be financed entirely from the resources of the Loew interests.

* * *

The Washington avenue front of the building will be three stories high, with six stories, which may be occupied in connection with the upper floors. The theatre proper wll occupy the rear part of the site with the proportions of a five-story structure.

The plans provide for a highly embelished entrance to the theatre, just east of the stores on Washington avenue. This will be of green marble, with polished bronze doors and ticket booth. It will lead back to a rotunda, which will be on an imposing scale, with two fountains on either side. A bronze stairway will lead to a mezzanine floor or promenade, finished in American walnut. Thence spacious stairways will lead to the orchestra floor and to the balcony.

* * *

The theatre will have a seating capacity of 3,300, including 700 box seats, which will be reserved and will be separated from the orchestra floor by a bronze rail. In order to provide room for these boxes, space for 300 chairs was sacrificed.

The stage will be 100x35 feet and equipped for the most elaborate productions. A feature of the equipment, which will be the last word in stage technique, will be a four-colored electric system throughout the building. There also will be a refrigerating system.

The site has a frontage of 90 feet, with a depth of 175 feet through to Lucas avenue, on which it has a frontage of 135 feet. Negotiations for the site, which lasted more than two years, were conducted by R. King Kaufman, vice president of the Mercantile Trust Co., who interested Loew in the building enterprice. With site, the Loew building will represent an investment of approximately $3,000,000.

* * *

The structure was designed by Thomas W. Lamb, architect, of New York. Miss A. H. Dornin of his architectural staff has supervision of the work, while William Withan is superintending engineer, representing the Loew interests.

While the theatre will be available for moving pictures or stage production on a large scale, as yet the Loew interests have not announced their policy.

Community Theatre

Leon Kahn, president of the American Sanitary Lock Corporation, Indianapolis, Ind., has announced that work on a building at 825 S. Meridian street, which will be a combination theatre, dance hall and community center, will be started April 1. The building is to be known as the Meridian, and will cost approximately $125,000. It will be of two stories; the theatre, which is planned to seat 1,400 persons, will be on the first floor, while the dance hall will be in the basement. Recreation rooms will occupy the second floor.

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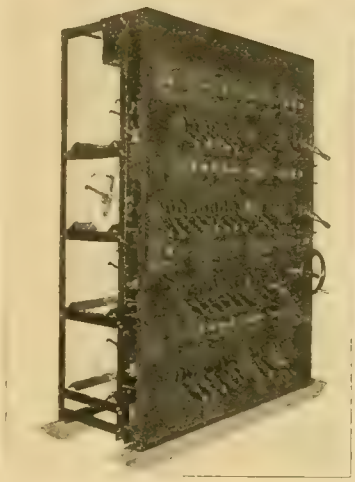

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(Continued from page XI)

comfort, and it is very enervating. Parched, prickly skin, and diseases caused by irritation of the mucus membrane in the throat and lungs, from lack of humidity, are directly traceable to the heating plant. In fact, there is no way of telling how serious may be the effects of this extreme dryness upon the human system.

Nature demands a more even balance between the moisture in the body and that of the surrounding air, for the reason that the dry heated air, if not fed with moisture from other sources, will draw moisture from the human body faster than it can be supplied by the body through the skin and mucus membrane. Aside from this, the excessive evaporation of mosture from the body has a decided cooling effect upon the skin, so that it is necessary to maintain a higher temperature to offset this effect.

In order to again emphasize the extreme dryness of the air in a heated building, a second numerical example will be given: Starting with zero temperature outdoors, we find that saturated air (containing the maximum possible amount of moisture) contains only one-half of a grain of moisture per cubic foot. If the air is now heated to 70 degrees Fahrenheit the weight of moisture in the air remains the same, but the capacity of the air to absorb moisture at 70 degrees Fahrenheit, is 8 grains per cubic foot, and the relative humidity is now only 6 per cent. The importance of this is apparent when it is realized that the relative humidity of the arid desert air is from twelve to twenty-five per cent—from twice to four times as much as the air in the building just considered.

* * *

It is hoped that conclusive evidence has been presented to bear out the statement that it is very essential to introduce moisture into air that is used in heating buildings. The next and opposite phase to be considered is the treatment of air under summer conditions.

When moisture is evaporated, it requires heat, and this heat is absorbed from the surrounding matter. The camper and soldier (especially those that served in warm climates) are familiar with the expedient of wetting the outside covering of canteens and then hanging them in the wind. The moving current of air caused the evaporation of the moisture on the outside, and in evaporating, heat is absorbed from the contents of the canteen, thus cooling the water. The cooling effect of evaporating moisture is sometimes very useful. If we pass a current of air through a fine mist or spray of water, part of the water is evaporated and absorbed by the air and the temperature of the remaining water is materially lowered. If the remaining water is now used again as a spray its temperature is lowered even more, until it reaches a point known as the wet bulb temperature. If we now add a constant supply of water equal to the amount evaporated, we will have a constant spray of water that is much cooler than the incoming water, and that reduces the temperature of the air passing through the spray.

In this arrangement we have what is known as an air washer. It lowers the temperature of the air passing through it, and at the same time removes all suspended dust, bacteria, gasses, acid fumes, etc. It also dissipates electrostatic charges, so as to reduce nervous irritation, and facilitates the precipitation of indoor dust. Bear in mind that the average city air contains from 100,000 to

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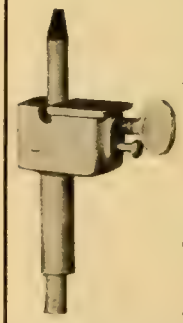

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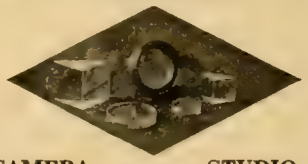

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There is also, of course, the ulterior saving resulting from washed air, in the less cleaning required, less depreciation of decorations, draperies, etc.

* * *

We now realize that the problem of proper air conditioning is very important. The requirements of proper ventilation are:

1. Correct amount of air, properly distributed. In theatres this should be at least 1,000 cubic feet per person per hour.
2. The temperature must be maintained within close limits and be subject to proper regulation and control.
3. The humidity should be properly regulated by means of a properly designed and installed air washer. It should be controlled by a HUMIDOSTAT (a device for automatically regulating the humidity of the surrounding air by controlling the air washer).
4. The velocity of the air must not be too great, as drafts are very disagreeable. By proper design of ducts, grilles, etc., the velocity can be kept within the permissible limits, 2 feet per second is the maximum.
5. There should be no offensive odors introduced with the air. An air washer will eliminate all odors.
6. The dust suspended in the incoming air must be removed as far as possible. A well designed air washer will remove from 95% to 98% of all suspended dust.
7. The bacteria count must be kept to the absolute minimum.

The well designed heating and ventilating plant of a theatre works as follows:

The air is drawn in from the outside and then passed over a few heating coils to raise its temperature so that it will not cause freezing of the spray water in the air washer. These coils are called tempering coils. The air then passes through a mist of water caused by a number of spray nozzles that create a very dense fog. It is here that the dust, odors, gasses, bacteria, etc., are removed, and the humidity increased. The air absorbs moisture from the spray water and is cooled thereby. It then passes through a series of sheet iron baffles that remove all suspended and entrained moisture. The air next passed through the bank of heating coils that raise its temperature to the required degree. From here it is distributed through a proper system of ducts so that every part of the house receives the same proportion of new air. The old air is exhausted by fans, and is either discharged out doors, or in cold weather, part of it is recirculated, being mixed with the new air entering the air washer, in order to save fuel.

* * *

Please read carefully the following statement. It deserves the earnest consideration of every theatre owner and manager. **It is possible with a well designed ventilating system equipped with a properly designed air washer to maintain a temperature at least 10° F. lower throughout the summer months than the outside dry bulb temperature in practically every part of this country.** Is there a theatre in the country that would not be packed throughout the hot summer days and nights if it was ten degrees cooler than the outside? This, regardless of the quality of the show, too. It may be well to state here that a difference in temperature between inside and outside of more than ten degrees becomes uncomfortable and is not desired.

The public has demanded better, finer, and more costly theatres, they have demanded better shows—and their demands have had to be met. The public is now becoming educated as to what constitutes health and comfort in theatre air conditioning, and they will make their wants known in no uncertain terms.

THE SCREEN OF QUALITY

GIVES

YOU CLEARER DEFINITION WITHOUT EYE STRAIN

USE THE

NATIONAL

GLASS-BEAD-SCREEN

(Patented)

AND BE CONVINCED

DURABLE—WASHABLE

Full information upon request

THE NATIONAL SCREEN CO.

FACTORY
1549 E. 21st St., Cleveland, O.

SALES OFFICE
Film Bldg., Cleveland, O.

Is Your Box Office Working to Capacity?

There are many things such as: Wonderful music, good projection and beautiful interior decorations in bringing comfort and a home-like feeling to your patrons, BUT HAVE YOU THOUGHT OF THE MOST IMPORTANT—

GOOD, CLEAN AIR

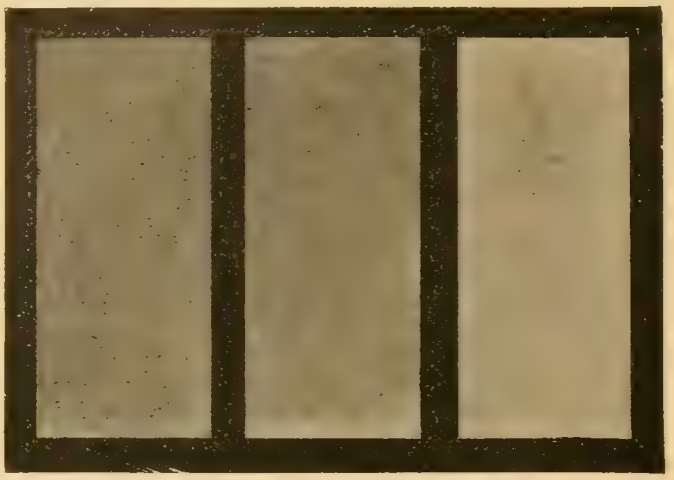
at a comfortable temperature all the year round?

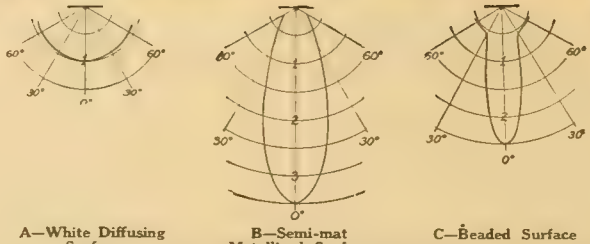
Literature on request

Atmospheric Conditioning Corporation

Lafayette Building Philadelphia, Pa.

Illustrating Mazda Projection Article





A—White Diffusing Surface

B—Semi-mat Metallized Surface

C—Beaded Surface

Fig. 28—Three representative screen surfaces and brightness distribution when equal quantities of light are directed in beams normal to the surface.

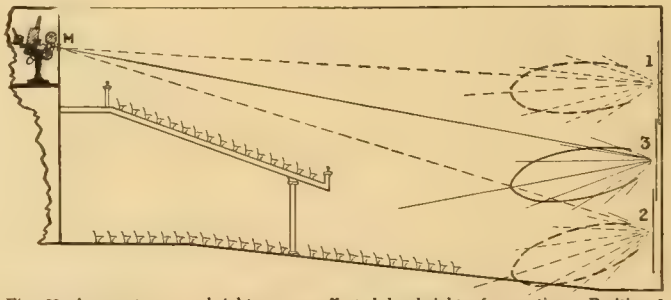


Fig. 33—Apparent screen brightness as affected by height of mounting: Position 1 favors the high balcony; position 2 wastes most of the light; position 3 is probably most effective for this house.

THE GEOMETRIC SAFETY REEL

USED AS STANDARD

by

THE LARGEST PRODUCERS

The Double Edge Prevents Cutting of Film Cutting Operator's Fingers

The Rolled Edge Doubles the Strength

The Geometric Stamping Co.

221 E. 131st STREET CLEVELAND, OHIO

PROJECTION WITH MAZDA EQUIPMENT

(Continued from page XV)

brightness decreases somewhat with the larger pictures, as may be seen from the illumination values of Fig. 24, there is a compensating factor in that the brightness required for a good picture decreases as the size is increased.

The proportions of the theatre, the range of seat elevations and the position of the projection room with reference to the stage must therefore all receive careful consideration in the selection and mounting of the screen. The relative size of the screen images is in direct proportion to their distances from the projector. When the light is projected at a considerable vertical angle from the normal to the screen, the picture will be noticeably wider at the bottom than at the top. The distortion of the picture as well as the distribution of screen brightness to all parts of the audience accordingly impose limits in the design of a theatre. The architectural treatment of a new theatre can readily be adapted to produce conditions for favorable screen results.

Placing the projection room lower than has been common practice even in the newer theatres will assist in the projection of good motion pictures.

* * *

The illumination of the auditorium during the projection of the picture vitally affects the required screen brightness, and the selection and placing of the lighting equipment must therefore be treated as a phase of the projection problem. There must be sufficient light to create an agreeable atmosphere and to permit the theatre patrons to find or leave their seats safely during the projection of pictures, yet the eye should encounter no very bright areas and the light directed to the screen from fixtures or vertical surfaces facing the stage should be kept at a minimum, in order that contrasts in the screen picture will not be materially affected. If but one per cent of the screen brightness is contributed from sources other than the projector, the screen illumination must be increased by 30 to 40 per cent in order to produce as satisfactory results as though no extraneous light reached the screen. The other surfaces at the front of the house should, however, receive some illumination so that excessive contrasts of brightness may be avoided. The theatre exterior, lobby and foyer are usually brilliantly lighted in order to appear cheerful and attractive. However, the eyes of the patrons are thereby adapted to this level and it requires time for their adjustment to the lower level desirable in the auditorium.

By lighting the rear of the auditorium to a moderate intensity and gradually decreasing this to the front, the eyes are given an opportunity to adapt themselves as one passes down the aisle, and at the same time the illumination reaching the screen is kept at a minimum. The use of indirect lighting equipments, or units with deep reflectors, shades, or shields, and of auxiliary aisle lighting, obviates the interference with vision caused by bright sufaces near the field of view. Frequently beams or other architectural features may be employed to prevent the direct light from reaching the stage and to shield the eyes of the audience. The brightly lighted music sheets of the orchestra may cause annoyance when in the line of vision, and they sometimes reflect a considerable amount of light to the screen. Judicious placing and masking of the music racks will frequently improve these conditions.

(Continued in the next issue of "Better Theatres.")

Two Players Operate Double Console Theatre Organ

ON Sunday, March 2, Balaban and Katz will unveil their newest musical sensation, a pipe organ with a double console presided over by two organists. The mighty organ will make its debut at the regular bi-monthly Sunday noon concert recital at the Chicago theatre, Chicago.

For over a year Balaban and Katz have been quietly working on the instrument in cooperation with the Rudolph Wurlitzer Company. They have added a second console and doubled the entire effectiveness of the instrument and every known tone, sound, effect and melody is now possible in volume from the faintest whisper to the most colossal cataclysmic climax.

Jesse Crawford will be at the first console and the second will be played by Mrs. Jesse Crawford, who is organist at the Roosevelt theatre, Chicago. The second organist will provide the coloring and accompaniment music for Mr. Crawford's solo and concert work.

It required two years to plan and execute the work and the instrument represents an expenditure of half a million dollars, exclusive of the cost of installation. The instrument was built at the Wurlitzer factory, Cincinnati.

With both consoles in operation it is said melody such as never before has been produced will be possible. Music lovers from various parts of the country have visited the Chicago theatre to hear Mr. Crawford play and the new instrument will attract thousands of others.

The Danger Signal of a WHITE SCREEN

Continuous projection must be maintained, yet a busy operator cannot watch the upper reel and take care of other duties at all times. You can make certain of safety, change overs with the Hulett Adjustable Reel Alarm and eliminate "white screen" projection.

Order one now for each machine. Price $3.00. Satisfaction guaranteed or your money refunded

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HULETT Adjustable Reel Alarm

Astonishing achievements in motion picture exhibition were only ideas a short while ago. IDEAS spurred manufacturing genius to undreamed of accomplishments in the perfection of theatres. Successful management IDEAS abound in the manufacturers' advertisements. Read them.

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(If you desire something not listed here, Exhibitors Information and Catalog Bureau on the following page will get it for you.)

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Atmospheric Conditioning Corp. Lafayette Bldg., Philadelphia

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Kausalite Mfg. Co., 6134 Evans Ave., Chicago.

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E. J. Vallen Electrical Co., Akron, Ohio.
Automatic Devices Co., 17 N. 7th St., Allentown, Pa.

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Reinhardt Mfg. Co. 326 E. 2nd St., Cincinnati, O.

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National Carbon Co., Long Island City, N. Y.

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A. F. Williams, 166 W. Adams St., Chicago.

METAL POLISH
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Double-Disc Shutter Co., 2100 Payne Ave., Cleveland.

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Hub Electric Co., 2219 W. Grand Ave., Chicago.
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Arcus Ticket Co., 348 N. Ashland Ave., Chicago.

TRANSVERTERS
Hertner Electric Co., Cleveland, O.

Exhibitors Information and Catalog Bureau

Many of the products listed below are advertised by reliable companies in this issue of "Better Theatres." See "Advertisers Index" before filling in coupon for information.

A

1 Accounting systems
2 Accoustical installations
3 Adding, calculating machines
4 Addressing machines
5 Advertising novelties, materials
6 Air conditioning equipment
7 Air dome tents
8 Aisle Lights
9 Alarm signals, systems
10 Architectural service
11 Arc regulators
12 Artificial plants, flowers
13 Art titles
14 Automatic curtain control
15 Automatic projection cut-outs
16 Automatic sprinklers

B

17 Bell-buzzer signal systems
18 Blocks -pulleys—stage rigging
19 Booking agencies for musicians
20 Booking agencies (state kind)
21 Books on the M. P. Industry
22 Booths, projection
23 Booths, ticket
24 Box loge chairs
25 Brass grills
26 Brass rails
27 Brokers Theatre promotion

C

28 Calcium lights
29 Cabinets, reel
30 Cameras
31 Canopies for fronts
32 Carbons
33 Carbon sharpeners
34 Carbon wrenches
35 Carpets
36 Carpet lining
37 Carpet covering
38 Cement, film
39 Chandeliers
40 Change makers
41 Chairs, theatre
42 Condensors
43 Converters
44 Coloring, lamp
45 Cooling equipment
46 Coverings—carpet—rail furniture
47 Cups, sanitary drinking
48 Curtains, stage
49 Curtains—boxes—lobbies, etc.
50 Curtain operating machines

D

51 Decorations, (state kind)
52 Dimmers
53 Disinfectants—perfumed
54 Doors, fireproof
55 Draperies
56 Drinking fountains
57 Duplicating machines

E

58 Electric circuit testing instruments
59 Electric fans
60 Electric power generating plants
61 Electric signs
62 Electric signal and control systems
63 Emergency lighting plants
64 Exit light signs

F

65 Film cleaning service
66 Film splicing machine
67 Film tools, (state kind)
68 Film waxing machine
69 Fire alarms
70 Fire escapes
71 Fire extinguishers
72 Fire hose
73 Fire hose reels, carts
74 Fire proof curtains
75 Fire proof doors
76 Fire proofing materials
77 Fixtures, lighting
78 Flashlights
79 Flashers
80 Flowers, artificial
81 Floorlights
82 Floor covering
83 Footlights
84 Fountains, decorative
85 Frames—poster, lobby display
86 Furnaces—oil burning
87 Fronts, metal theatre
88 Furnaces coal burning
89 Fuses
90 Furniture

G

91 Generators
92 Gummed labels
93 Gypsum products

H

94 Heating system coal
95 Heating system—oil

I

96 Ink, pencils for slides
97 Insurance—Rain
98 Insurance Fire
99 Interior illuminated signs
100 Interior decorating service

J

101 Janitors supplies

L

102 Lamps -decorative
103 Lamp dip coloring
104 Lamps—general lighting
105 Lamp shades
106 Lavatory equipment -furnishings
107 Lavatory fixtures
108 Lenses
109 Lights—exit
110 Lighting fixtures
111 Lighting installations
112 Lighting systems—complete
113 Linoleum
114 Liquid soap
115 Liquid soap containers
116 Lobby display frames
117 Lobby gazing balls
118 Lobby furniture
119 Lobby decorations
120 Luminous numbers
121 Luminous signs interior—exterior

M

122 Mailing lists
123 Machines, pop corn
124 Marble
125 Marquise
126 Mats and runners
127 Mazda projection adapters
128 Metal lath
129 Metal numbers, letters
130 Metal polish
131 Mirrors—shades
132 Motor generators
133 Music publishers
134 Music stands
135 Musical instruments (state kind)

N

136 Napkins
137 Novelties—advertising
138 Nursery furnishings and equipment

O

140 Orchestral pieces
141 Orchestra pit fittings, furnishings
142 Organs
143 Organ lights
144 Ornamental fountains
145 Ornamental metal work
146 Ornamental metal theatre fronts

P

147 Paint, screen
148 Paper drinking cups
149 Paper towels
150 Perfumers
151 Pianos
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153 Player pianos
154 Plastic fixtures and decorations
155 Plumbing fixtures
156 Positive film
157 Posters
158 Poster frames
159 Poster lights
160 Poster paste
161 Portable projectors
162 Pottery—decorative
163 Power generating plants
164 Printing, theatre
165 Programs
166 Program covers
167 Program signs—illuminated
168 Projection lamps
169 Projection machines
170 Projection machine parts
171 Projection room equipment

R

172 Radiators
173 Radiator covers
174 Rails, brass
175 Rain insurance
176 Rectifiers
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181 Reels
182 Reel end signals
183 Reel packing-carrying cases
184 Re-seating service
185 Re-winding, film
186 Rest room, equipment and furnishings
187 Roofing materials

S

188 Safes, film
189 Scenery, stage
190 Scenic artists service
191 Screens
192 Screen paint
193 Seat covers
194 Seat indicators
195 Seats—theatres
196 Signs (state kind)
197 Signals, reel end
198 Sign flashers
199 Sign-cloth
200 Sign lettering service
201 Side walk machines—corn poppers
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203 Slide ink, pencils
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205 Slide making outfits
206 Slide mats
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209 Speed indicators
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214 Stage rigging—blocks, pulleys
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221 Tally counters
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U

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V

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NEW "FEATURE MUSIC" SELLING PLAN! When "the world's largest music house" makes an announcement of this kind, it surely merits your careful investigation. Never before in the history of the Motion Picture Industry has such an offer been made to an ibitor. Here at last is a real opportunity to secure the best in theatre ic without the usual strain on your pocket-book. Ask yourself the wing questions—

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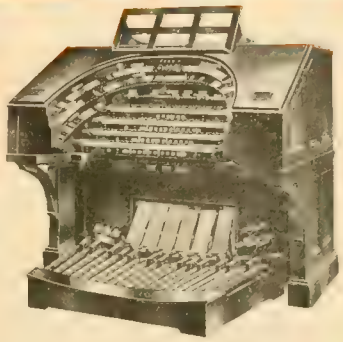
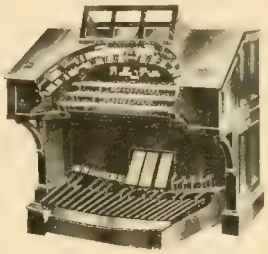


This style installed in Chicago Theatre, Chicago



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121 E. 4th St.,
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Gentlemen: Send catalo
Wurlitzer Unit Organs, tog
with complete information
garding your new selling plan

Name of Theatre

Seating Capacity

Name

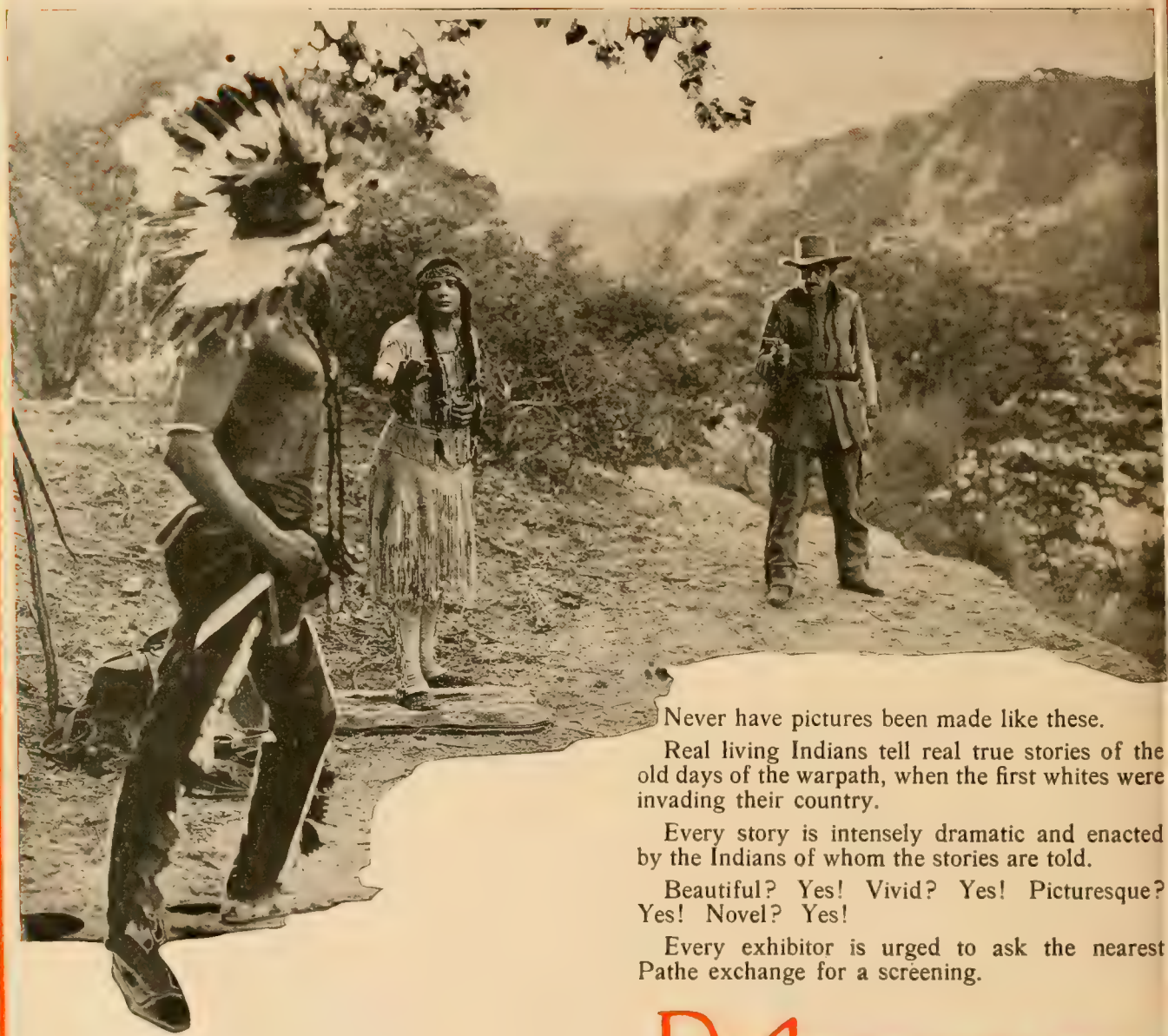
City State

Announcing the

Indian Frontier Series

True Stories of the Old Wild West

Two parts each



Never have pictures been made like these.

Real living Indians tell real true stories of the old days of the warpath, when the first whites were invading their country.

Every story is intensely dramatic and enacted by the Indians of whom the stories are told.

Beautiful? Yes! Vivid? Yes! Picturesque? Yes! Novel? Yes!

Every exhibitor is urged to ask the nearest Pathe exchange for a screening.

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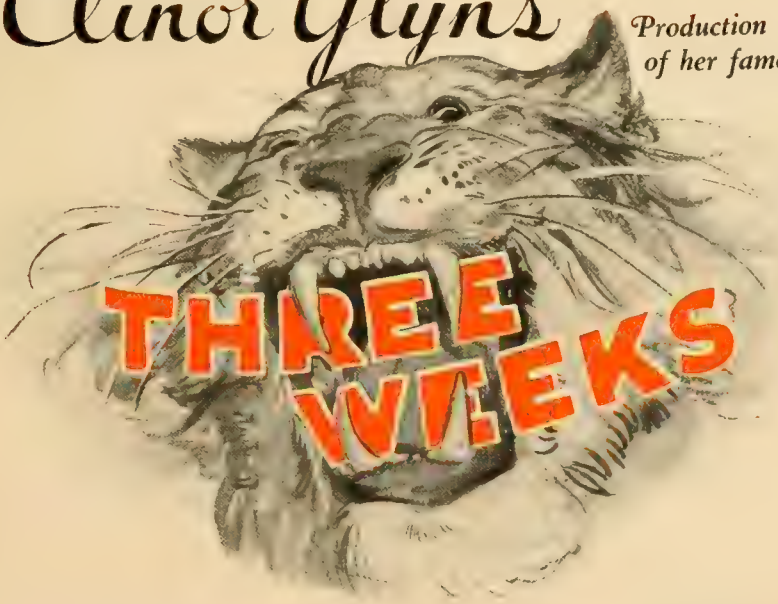
746 Signed Exhibitor Reports in This Issue

EXHIBITORS HERALD

The Independent Film Trade Paper

Elinor Glyn's Production of her famous novel



with CONRAD NAGEL and AILEEN PRINGLE
Directed by ALAN CROSLAND, Scenario by ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, Editorial Director

A Goldwyn Picture

Goldwyn Cosmopolitan

VOL. XVIII, No. 11 Entered as second-class matter [illegible] Published weekly at 407 South Dearborn St., Chicago. Subscription [illegible] March 8, 1924

CARL LAEMMLE
presents

HOOT GIBSON in "RIDE FOR YOUR LIFE"

If you want a fast-action money-maker—a picture that will please all classes and ages and which will ring the bell at your box-office—book "Ride For Your Life" TODAY! This picture has everything that made Hoot Gibson the most popular outdoor star on the screen today! Bewildering action, smiling love making, dazzling horsemanship and expert marksmanship—thrills that will bring your patrons to their feet with a yell.

Directed by EDWARD SEDGWICK

A UNIVERSAL GIBSON PRODUCTION

Carl Laemmle
takes pleasure in presenting

Miss Laura La Plante

as a star in her own right and playing the lead in her first big feature

MISS La Plante's radiant beauty, rare talent and sincere efforts in lesser roles are responsible for her enviable promotion to stardom. Exhibitors and patrons have a surprise treat in store for them, for here is a star that is different—delightfully different. She brings to the screen a magnetism and a bright vivaciousness that will make your patrons adore her, and demand more of her pictures. Her first picture is a knockout—*the title tells the story!*

Directed by
ROBT. F. HILL

Excitement

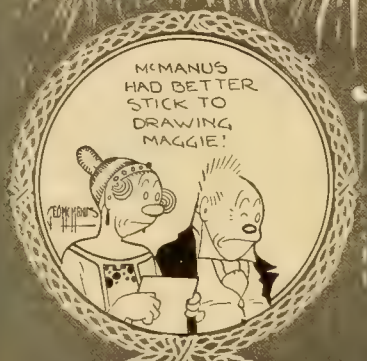
A UNIVERSAL PICTURE

Cosmopolitan's *Surprise Picture*

THE GREAT

The Wonder Picture of

The Biggest Triumph



What the Greatest Trade Paper Critics Said

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M. P. NEWS: "It is well titled, expertly directed and played with dash and authority. In all a capital sure-fire box-office picture."

EXHIBITORS HERALD: "Few were prepared for the surprise which was sprung. What they saw was a splendid melodramatic comedy of wonderful entertainment value which will make multitudes of people in every walk of life scramble to see this picture."

The Only Picture Ever Shown *in* New York That Was Forced *to* Give Midnight Performances

No One Ever Dreamed

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OSCAR SHAW	TEX RICKARD	HARRY HERSHFIELD
TOM LEWIS	NED WAYBURN	DAMON RUNYON
DORE DAVIDSON	IRVIN S. COBB	EARLE SANDE
HARRY WATSON	H. C. WITWER	"KID" BROAD
OLIN HOWLAND	"McGURK"	JOHNNY GALLAGHER
HAL FORDE	WINSOR McCAY	PETE HARTLEY

"It's the life!"

WHITEWAY

New York's "Main Street"

N.Y. has ever known

What the Greatest New York Critics Said:—

DON ALLEN IN EVENING WORLD: "Makes the recent Firpo-Dempsey battle look like a chess match in slow motion."

F. MORDAUNT HALL IN N. Y. TIMES: "Will have difficulty in keeping the crowds away."

McELLIOTT OF THE DAILY NEWS: "Breathes the spirit of Broadway—a personally conducted tour through the metropolis."

ROBERT G. WELSH IN EVENING TELEGRAM: "The most illuminating film of gay life that has ever been made."

of Such a Cast:—

JOE HUMPHRIES
FAY KING
NELL BRINKLEY
BILLY DEBECK
BILLY GOULD
AND THE ENTIRE "ZIEGFIELD CHORUS."

Adapted by LUTHER REED
From the story by H. C. WITWER

Directed by E. MASON HOPPER
Settings by JOSEPH URBAN

A Cosmopolitan Production

Distributed by Goldwyn-Cosmopolitan

Samuel V. Grand presents

Bryant Washburn in "TRY and GET IT"

with Billie Dove

Directed by Cullen Tate

Adapted by Jules Furthman from Eugene P. Lyle, Jr.'s Saturday Evening Post Story "The Ringtailed Galliwampus."

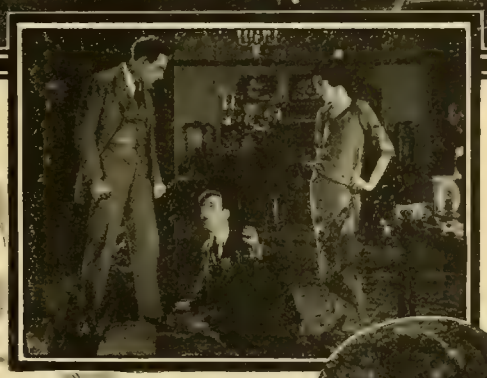
Distributed by HODKINSON
Season 1924-1925

THIRTY FIRST RUN PICTURES

Packed with laughs from start to finish

"Love's Whirlpool"

with James Kirkwood, Lila Lee and Madge Bellamy

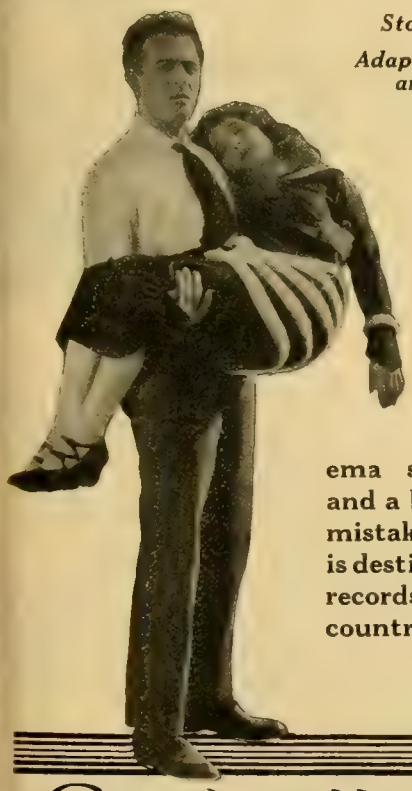


Presented by
REGAL PICTURES, Inc.

Story by Martha Lord

Adapted by Elliott Clawson and Bruce Mitchell

Directed by Bruce Mitchell



All the ingredients that go to make a smashing first run picture are contained in this production—a powerful title—one of the most gripping cinema stories ever screened—and a brilliant cast. Make no mistake—here is a picture that is destined to set new box-office records for the theatres of the country.

Distributed by Hodkinson First Run Pictures

SURE-FIRE AT

The greatest of western stars

Hunt Stromberg presents

H
C

in The

Directed by
Stuart Paton

Produced by
Stellar Productions In
Charles R. Roger
Vice Pres.

A Hunt Stromberg Production

ANY BOX-OFFICE

ARRY

AREY

Night Hawk

NATIONWIDE FIRST RUN BOOKINGS THAT INDICATE THE UNPRECEDENTED DEMAND FOR THE NEW CAREY SERIES —ONE OF THE TWO GREAT MONEY-GETTERS AMONG STARS IN WESTERN FEATURES.

NEW YORK—Cameo Theatre; PITTSBURGH—Entire Rowland and Clark Circuit; LOUISVILLE—National; WASHINGTON—Crandall's Criterion; CANTON, OHIO —Mozart; MUNCIE, IND.—Star; WICHITA, KANS.—Kansas Theatre; DES MOINES, IOWA—Family Theatre; SIOUX CITY, IOWA—Hippodrome; NEW BEDFORD, MASS.—Olympia; SOUTHERN ENTERPRISE CIRCUIT — AUGUSTA — Rialto; CHATTANOOGA — York Theatre; JACKSONVILLE, FLA. — Republic; KNOXVILLE, TENN.—Queen; MACON, GA.—Capitol; MIAMI, FLA.—Paramount; MONTGOMERY, ALA.—Plaza; ST. PETERSBURG, FLA.—Rex; SAVANAH, GA.—Arcadia; TAMPA, FLA.—Franklin.

Distributed by HODKINSON

Season 1924-1925—Thirty First-Run Pictures

Associated Authors, Inc.,
Frank Woods Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring
EVELYN BRENT & MONTE BLUE
Joan Lowell, Charles Gerrard and Ralph Faulkner
A THOMPSON BUCHANAN PRODUCTION
Directed by W. S. Van Dyke

"Well Deserves Applause," Everything for Everybody

"An effective picture, is 'Loving Lies' and it well deserves applause," says Polly Wood in the Chicago Examiner. "It has a story to tell, and tells it."

"Loving Lies" has everything in it for any class of audience in any class of theatre or city. There is splendid action all the time; plenty of thrills; lots of lively comedy; and a mighty interesting story.

Now Booking
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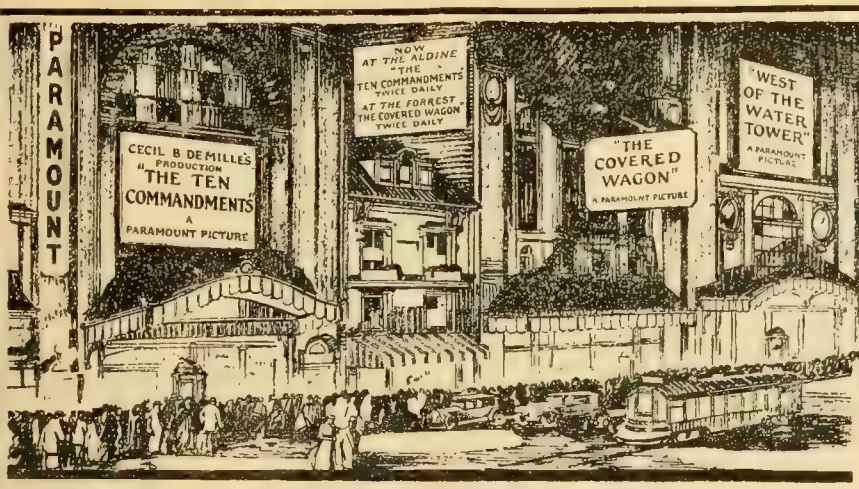
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange



Philadelphia's Eight Leading Theatres All Showing Paramount Pictures at the Same Time

"THE HUMMING BIRD" at the STANTON

"PIED PIPER MALONE" at the STANLEY

"FLAMING BARRIERS" at the VICTORIA

"WEST OF THE WATER TOWER" at the FOX

"HIS CHILDREN'S CHILDREN" at the PALACE

"SPEEJACKS" at the KARLTON

"THE 10 COMMANDMENTS" at the ALDINE

"THE COVERED WAGON" at the FORREST

No such endorsement has ever been given by Philadelphia
single brand of motion pictures.
of the merit of Paramount Pictures
exactly like Phila-
ans to gratify
is by no
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NO such endorsement has ever been given by Philadelphia before, to any single brand of motion pictures.

By every test of profits to the exhibitor and popularity with the public, Paramount leads all other brands, not only in Philadelphia but in every city and town in the world.

In every industry it always pays to play with the leader, and Paramount is—first, last and always—the acknowledged leader of the motion picture business!

Philadelphia is one of hundreds of towns that know—

If it's a Paramount Picture, it's the Best Show in Town

PRODUCED BY

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR

Paramount Pictures

Well, Well, here's a Hot One!

Think of a big city newspaper critic writing a letter like this:

Detroit, Jan. 28--24

Mr. Kunsky-

Owner, Capitol Theater-

Dear Sir--

For ONCE every superlative you can pile up is JUSTIFIED-

The "Humming Bird" is a MASTERPIECE-

A play, brilliantly worked out; a brilliant picture, a brilliant cast,

with Gloria Swanson literally and honestly STORMING THE HEIGHTS with her

superb impersonation-

I have seen the "Humming Bird" five times, will see it again

Sincerely

G. Schlatterbeck

Editorial Department

Detroit Free Press

LETTERS of praise from the critics! Roars of applause from the public! Telegrams from New York (Rivoli), Chicago (McVickers), Washington (Columbia), New Haven (Poli's), Boston (Loew's State), San Antonio (Empire), Bridgeport (Poli's Majestic), and a score of other points, telling of records smashed by "The Humming Bird"!

Just as we said before: *The Humming Bird is the biggest box-office success in the past six months!* The business proves it.

Grab it while it's young!

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

GLORIA SWANSON

in

"The Humming Bird"

SIDNEY OLCOTT PRODUCTION

FROM THE PLAY BY MAUDE FULTON
WRITTEN FOR THE SCREEN BY FORREST HALSEY

A Paramount Picture

WHAT THE CRITICS SAID:

NEW YORK SUN and GLOBE:

"My Man" is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well, too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In "My Man" she is lovely.

NEW YORK EVENING WORLD:

Dustin Farnum and Patsy Ruth Miller carry off the honors, and the "he-man" introduces some cave man tactics in his lovemaking that are novel.

NEW YORK AMERICAN:

David Smith, who directed the picture, has undoubtedly made a good box office attraction.

NEW YORK TELEGRAM and MAIL:

David Smith has turned it into a lively screen play and at the Rialto Theatre this week it goes along like a breeze.

NEW YORK TRIBUNE:

Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too.

A Picture Your Audience Wants to See!

VITAGRAPH

ALBERT E. SMITH PRESIDENT

A Swirlin

A STORY that will recall those masterful, virile, heart-interest plays which made fame and fortune for Drury Lane.

"Three Miles Out"

THRILLS, of course, and action as restless as the sea itself—with stirring romance as the theme and the majestic ocean as the scene.

An Irvin Willat Production, presented by Kenma Corporation

MADGE KENNEDY

in the role of a dare-devil girl who risks life and reputation for the sake of the man she loves. And supported by a real cast, including such familiar actors as

HARRISON FORD **IVAN LINOW**

MARC McDERMOTT

A S S O C I A T E D E X H I B I T O R S

ARTHUR S. KANE, President

Physical Distributors: PATHE EXCHANGE, Inc.

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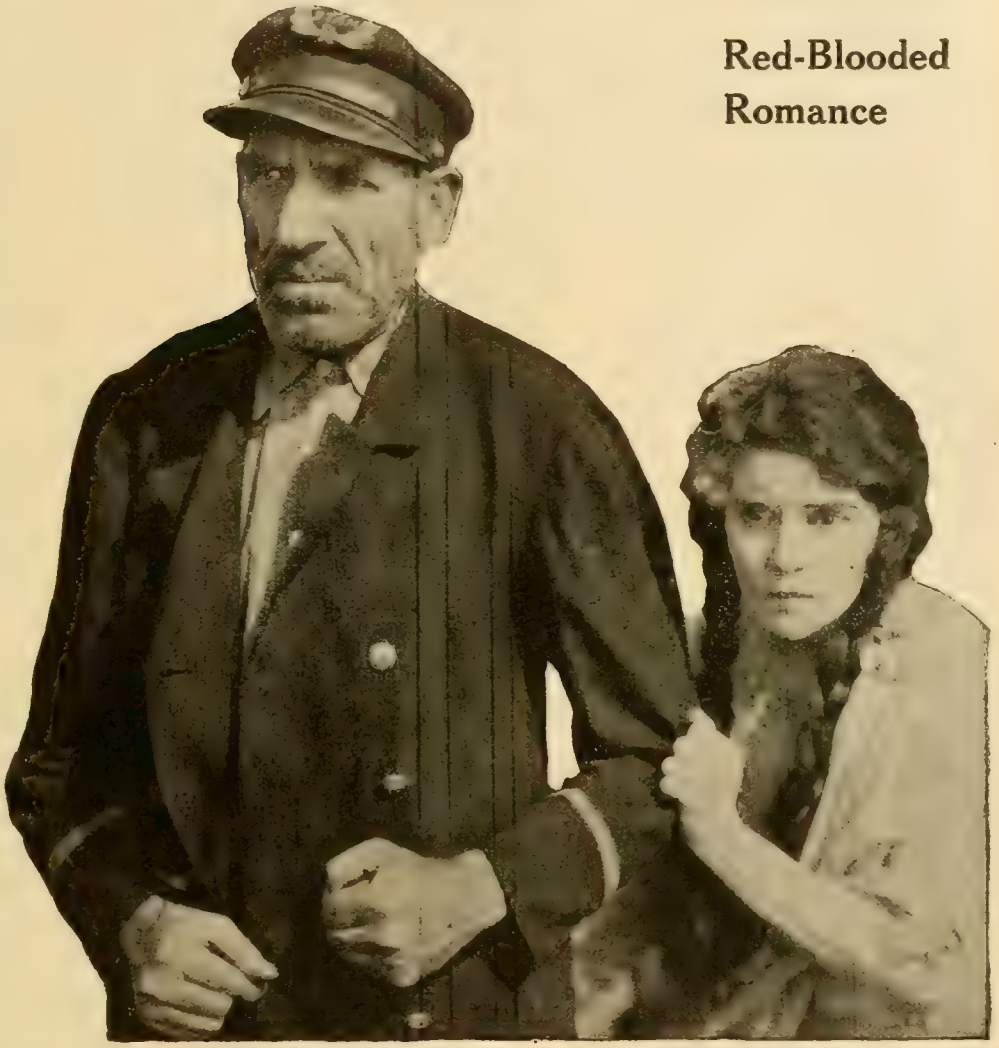
Red-Blooded
Romance



IS business slow? Is your public weary of costume pictures? Tired of long drawn-out drama?

Then here's the story that's different—one that will catch the fancy of the passing crowds—that will appeal to love of romance and action—that will sell itself in the lobby display and hold your patrons' interest once they're inside. The best work yet of JOHN EMERSON and ANITA LOOS

WILD Battle of Mate and Sailor on Ship's Deck
Savage Pursuit of Girl Into Rigging High Above Water
Headlong Hurling of Captain Into Ocean
Desperate Adventures with Outcast Rum-Runners

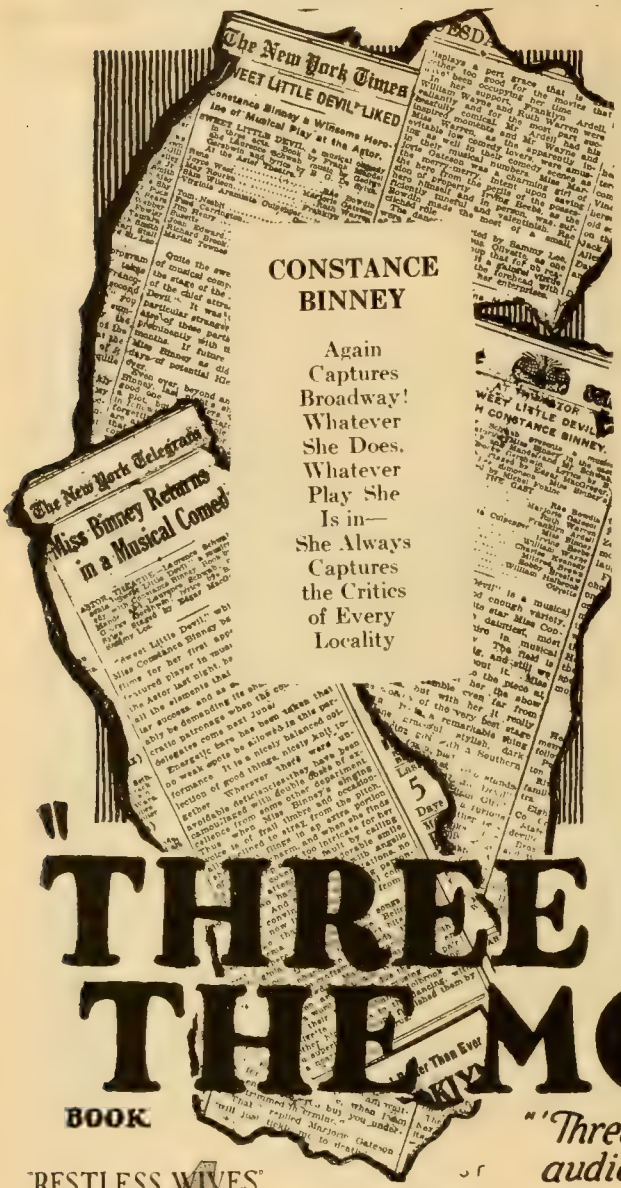
BOOK IT TODAY AND INSURE TOMORROW'S PROFITS

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Physical Distributors: PATHE EXCHANGE, Inc.

The Gayety of Youth



Give Them Youth!

Give Them the Sure Fire Theme of

Fervid Youth!

A Never Fail to Thrill Story of

Flapper Frailties!

You know by now they flock to see the pictures that deal with the sensations that surround—

The Daring Years of Youth!

And as the Master Attraction of them all—CLEAN wholesome and delightfully snapping with spice and sensational emotions, you miss the GREATEST YOUTH BET OF THE SEASON if you fail to get in touch immediately with your nearest independent exchange and set in your date book for an early date—

Constance Binney

and a marvelous supporting cast of stars
IN

"THREE O CLOCK IN THE MORNING"

BOOK

"RESTLESS WIVES"
"YOUTH TO SELL"
"The AVERAGE WOMAN"
"LEND ME YOUR HUSBAND"

The four outstanding attractions of the season
Wire or write today for a franchise

CONSTANCE BINNEY
RICHARD THORPE · EDMUND BREESE
EDNA MAY OLIVER · RUSSEL GRIFFIN
MARY CARR · · · WILLIAM N. BAILEY

"'Three O'Clock in the Morning' is as good an audience picture as we have played this year."

Jake Lourie
MODERN AND BEACON THEATRES, *Boston*

Burr Pictures Inc.

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New York City, - N. Y.

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1337 Vine St., Philadelphia, Pa.

"A RIOT *from start to finish*"

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT. GEORGE W. E. ATKINS, FIRST VICE PRESIDENT.

CLASS OF SERVICE	SYMBOL
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Day Letter	
Night Message	Blue
Night Letter	Nite
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If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

Form 1204

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42FY FYQ 66 NL DUPLICATE

EARLE W HAMMONS LOS ANGELES CALIF FEB 3 1924

EDUCATIONAL FILM EXCHANGES PENNSYLVANIA TERMINAL BLDG NEW YORK NY

LLOYD HAMILTONS COMEDY TITLED MY FRIEND BOOKED AT LOEWS STATE THIS WEEK IN CONJUNCTION HAROLD BELL WRIGHTS WHEN A MANS A MAN STOP THINK HAMILTON COMEDY ABSOLUTE KNOCKOUT STOP AUDIENCES ROARED START TO FINISH AND COMMENTS AFTERWARDS WERE MARVELOUS STOP YOU MAY REST ASSURED IN HAVING ONE OF GREATEST COMEDY STARS HISTORY FILMDOM IN LLOYD HAMILTON WE HAVE BOOKED PICTURE OVER ENTIRE WEST COAST CIRCUIT CONGRATULATIONS

SOL LESSER 1130A FEB 4

LLOYD HAMILTON

Add his six two-reel HAMILTON COMEDIES to the assets of YOUR theatre

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NEWCOMB CARLTON PRESIDENT. GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

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LOS ANGELES CALIF FEB 3 1924

EARLE HAMMONS

EDUCATIONAL FILMS CORP 370 7 AVE NEW YORK NY

LLOYD HAMILTON IN MY FRIEND OPENED AT LOEWS STATE THEATRE AND WAS A RIOT FROM START TO FINISH/MORE LAUGHS TO THE FOOT THAN ANY COMEDY I HAVE EVER SEEN/PLEASURE AND A PRIVILEGE TO BE ABLE SHOW COMEDIES OF THIS KIND AND A WONDERFUL ASSET TO ANY THEATRE/CONGRATULATIONS

HARRY C ARTHUR JR GENERAL MANAGER

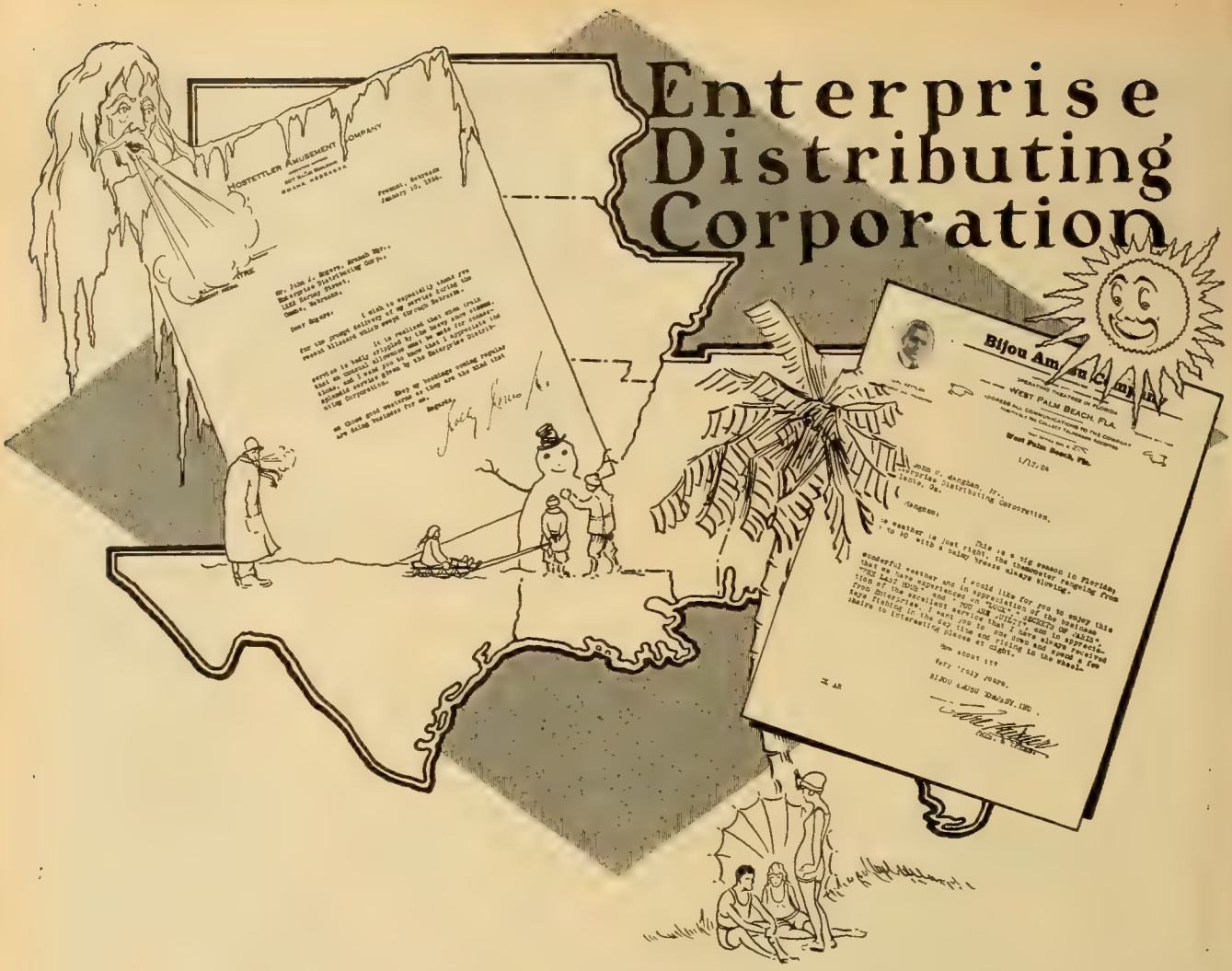
WEST COAST THEATRE INC

Educational Pictures

THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President



Be ye hot or be ye cold, you get *an extra measure of service* where ENTERPRISE PICTURES are sold

WHEN Fremont, Nebraska, is in the rages of a blizzard with ice and snow, and a temperature below zero, Palm Beach, Florida, is enjoying a balmy breeze with flowers and sunshine, and a temperature like summer.

IN the vast territory served by the Enterprise Distributing Corporation, there are always extreme conditions; but regardless of varying conditions, there is one thing positively constant, that is—the desire of the Enterprise Organization to render a service as nearly perfect as is humanly possible.

THE Enterprise Distributing Corporation is an Organization made up entirely of Southern and Western men. In the Enterprise exchanges throughout every day in the year these men are giving to the requirements of their customers JUST A LITTLE MORE ATTENTION THAN WOULD USUALLY BE EXPECTED, surrounding each transaction whether small or large with—An Extra Measure of Service.

"RESTLESS WIVES" and "Three o'clock in the Morning"—two of the very latest C. C. Burr Specials—are announced for early release.

Other Enterprise Specials now ready are: "Luck," "Secrets of Paris," "You Are Guilty," "The Last Hour," "Flesh and Blood," and "The World's a Stage."

Enterprise also releases one new Western and one new comedy each week.

Get in touch with the nearest Enterprise Exchange

Atlanta, Ga., 104 Walton St., John W. Manghan, Jr., Branch Manager. Geo. G. Goodale, Asst. Branch Manager

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ENTERPRISE DISTRIBUTING CORPORATION
WILLIAM K. JENKINS, President JOHN W. QUILLIAN, Vice-Pres.

"Let Not Man Put Asunder"

MOVING PICTURE WORLD

"Let Not Man Put Asunder"

A strong showmanship angle in connection with this production is the fact that it is builded on a subject which is being given serious consideration at the present time as evidenced by the space given it by the newspapers. It is a patronage pulling picture. This is shown by the good business it is doing at the Rialto in New York.

The technical details of the picture are well handled and it is portrayed by a cast which presents Lou Tellegen in a forceful role and marks the return of Pauline Frederick after being absent from the screen for some time.

EXHIBITORS HERALD

Vitagraph Latest Points Strong Moral

"LET NOT MAN PUT ASUNDER," a Vitagraph Production directed by J. Stuart Blackton, from Basil King's story of the same title, featuring Pauline Frederick and Lou Tellegen, supported by a competent cast.

"Let Not Man Put Asunder" is splendid entertainment and leaves in its wake many points for serious minded people to think about. The production is lavishly staged and in its direction shows an attention to detail and continuity which will probably cause it to be ranked as the best production J. Stuart Blackton has yet given to the screen.

Strong drawing power is added to the picture by the two principals, Pauline Frederick and Lou Tellegen and both are cast in parts which allow full play of their exceptional talents.

The supporting cast is excellent. Leslie Austen as Harry Vassall, the rich young Bostonian husband about whose marital troubles a large portion of the plot revolves, deserves special mention.

"Let Not Man Put Asunder"

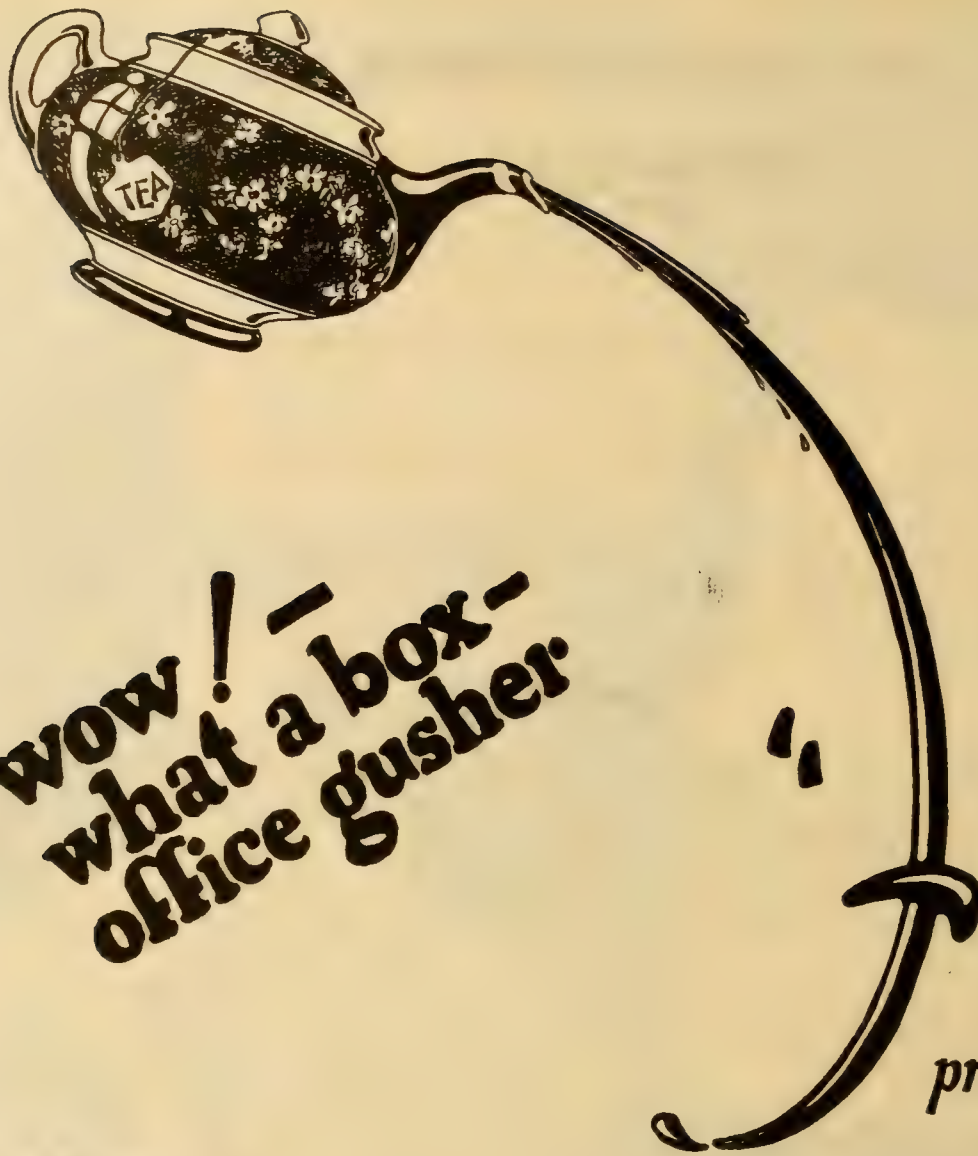
By BASIL KING

WITH

PAULINE FREDERICK AND LOU TELLEGEN

J. STUART BLACKTON PRODUCTION

VITAGRAPH

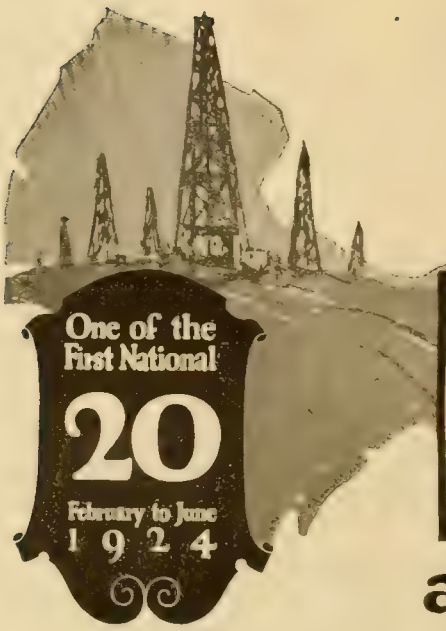


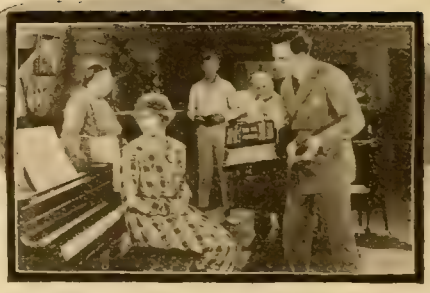
wow! — what a box-office gusher

"LO

presented by

Directed by
JOSEPH DE GRASSE
with
MILTON SILLS
and
ANNA Q. NILSSON





an immediate play dat

★- thousands of newspapers
★- millions of people are talking about

"WING GOLD"

RICHARD WALTON TULLY

from story by **REX BEACH**

A First National Picture

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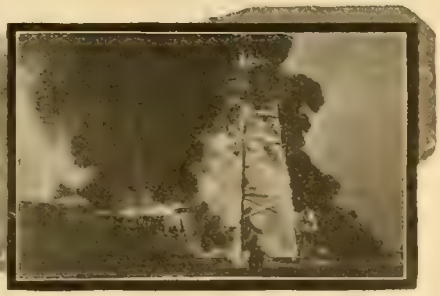
Associated First National Pictures Inc
383 Madison Avenue New York



means an immediate clean up★

It's the cash a picture brings in that tells the story and

HAROLD

"WHEN A

certainly

It's the big

$6,350.00

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER.....PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY.....EDWARD F. CLINE

One of the First National
20
February to June
1924

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

★reports clipped from VARIETY of Thursday, Feb. 14th

N.Y. ...re ...mat... for ...worthy of an exploitation
Estimates for last week:
Cameo—"When a Man's a Man" (First National); 549; 55-85. Opened last week with special advertising plugging the Harold Bell Wright angle. First week showed $6,350.
Capitol—"Name ..." (Gold

A First National Attraction

It's the picture with 50,000

Sol Lesser's Presentation of

BELL WRIGHT'S

MAN'S A MAN"

brings in the cash/ getter wherever it plays/

$17,500.00 $26800.00

"When a Man's a Man" Surprise of Last Week on Coast—Westerns Picking Up Out There of Late —"Tiger Rose" Didn't Do Any Too Well

San Francisco, Feb 13.

Business continues better than usual in the big downtown picture theatres despite a spell of very bad weather. The surprise last week was the Warfield's feature "When a Man's a Man," based on a Harold Bell Wright novel. The management had hoped for a good week, but no turnaway business.

The consensus of opinion is that the public has sort of staled on the sex stuff fed them for so long and are eagerly seizing the Western features as a distinct change. Two weeks ago the Granada piled up a record week with Tom Mix in "The Lone Star Ranger," and a month or so ago "The Virginian" also scored heavily.

liked. Special mu... $22,000.

Granad... Ulri...

Warfield—"When a Man's a Man" (First National). (2,800, 55-90). Seems to be liking for Western of the real sort in this territory. This feature came in right on wave. Opening very big and balance of week much better than expected. Feature proved real surprise to management; $17,500.

Strand—"The Mar... (1,70...

Los Angeles, Feb. 13.

"When a Man's a Man" was outstanding last week in the weekly change houses and hung up close to record business at Loew's State. Its opening day (Saturday) exceeded the figures of "Black Oxen" at the same theatre.

"Through the Dark" at th... ...rnia also had a g... Metropolit...

State—"When a Man's a Man" (First National). Started with record business Saturday and held up all week. $26,800.

Criterion — "Scar... ...uche" ...

000 waiting ticket buyers

—he's a wonder!

Laurence Trimble and Jane Murfin present

STRONGHEART in "The LOVE MASTER"

with

LILLIAN RICH

Written and Directed by

LAURENCE TRIMBLE

One of the First National 20 February to June 1924

Says Lawrence Reid in the MOTION PICTURE NEWS

"IT'S a 'wow'--this picture. Sure-fire in its appeal--and carrying physical action of a high order. An excellent elemental melodrama of the frozen wastes--with dog star demonstrating his marvelous intelligence. Strong in thrills, action, suspense, incident and comedy.

Has a drawing power for any type of House, ANYWHERE."

FIRST NATIONAL PICTURES

A First National Picture

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HERALD
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Martin J. Quigley—Publisher & Editor

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Vol. XVIII March 8, 1924 No. 11

The High Cost of Studio Efficiency

Amateur experts, quoted freely, have been responsible for many erroneous notions about the picture business. Many persons who actually do not know what they are talking about have been quoted and requoted so much that their false notions have, in many quarters, come to be accepted as the truth.

The alleged waste and extravagance that is supposed to spread over all production has been inveighed against so many times that mere mention of the subject causes many people to boil up into a frenzy. Yet, outside of internal company investigations and surveys, there never has been any real check made to determine just what extravagance is practiced in studios and just what part of any heavy expenditures could be eliminated without injury to entertainment value of the pictures.

In this connection an interesting statement from Mr. Douglas Fairbanks was printed in last week's issue of the HERALD. Mr. Fairbanks related that he requested Mr. Charles M. Schwab, one of the really big business men of America who was recently in Los Angeles, to examine into the existing methods in production with a view to saying whether any obvious extravagances were being practiced.

We do not feel that a casual observation by Mr. Schwab, or anyone else who was without expert knowledge of motion picture production, could produce any great amount of exact information. Yet a man with Mr. Schwab's knowledge of good business practice, and familiarity with the conduct of various big businesses, could quickly reach conclusions of importance.

Mr. Schwab does not see great extravagance in the existing methods of productions. He believes that the nature of the business does not permit of such methods as are applied to shoe factories and he believes that too much efficiency in the studio would cost more in entertainment value of the pictures than it would save in dollars.

* * *

Why John M. Quinn Never Used Watch

The late John M. Quinn, general manager of Vitagraph, was an unusual personality, a man of a number of unique characteristics. He was particularly determined in his policies and practices and had a very decided manner of carrying through.

An unusual practice of his was never to carry a watch. His theory was that it is a mistake to live by a clock. He was disinterested in the time of day. Instead of arranging his program by the clock he simply set before himself the things he had to do and he then proceeded to do them without reference to the time involved, but solely with the thought in mind of getting the things done.

A few years ago he took up residence in a suburb of New York. It looked then that his no-watch policy would have to be abandoned because the average commuter, even with watch in hand, has enough difficulty in meeting trains. But Mr. Quinn did not procure a time piece. He simply went to the station when he was through with his work and awaited the first train out.

This practice did not prove satisfactory; he found that the train schedules were imposing a cut and dried working day schedule upon him which he did not want and after a brief experience with suburban life he returned to the city.

Exhibitors Resort To Cutting Pictures

Producers generally have not responded to the demands of exhibitors for shorter length feature pictures. It might appear from this that the producers therefore are still exerting supreme mastery upon the matter of the length of their pictures.

This, however, is not exactly true. Like the horse that can be led to water but cannot be made to drink, pictures can be shipped to the theatres in just as great lengths as the producers see fit, but exhibitors cannot be made to run them if the pictures are longer than they think the public wants.

A large number of instances have come to our attention recently wherein exhibitors, finding pictures they have booked running up to unreasonable lengths, set out arbitrarily to cut them down to suitable lengths.

We do not believe that even the exhibitors will maintain that this is a proper solution. We think, also, that they will admit that they are not properly equipped to make lengthy excisions from pictures they receive and that this practice cannot help but result in material injury to the continuity and therefore to the general entertainment value. But the exhibitors feel that they had better risk the cutting than to face the certain loss and disappointment of pictures that run too long.

There is no doubt that producers feel that they are being grossly imposed upon when their pictures are unofficially edited by exhibitors.

But they can easily protect themselves from this practice, if they will, simply by cutting out padding and long-drawn-out and tedious detail.

by Martin J. Quigley

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It Is Larger and Better

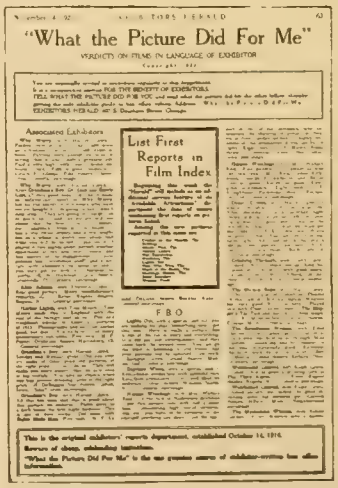
"I want to compliment you on the size of your 'What the Picture Did for Me' department. That's what makes one paper worth more to the exhibitor than others. I saw a few copies of the HERALD only a short time back and at once realized that was the paper for me. Consequently I subscribed and have been consulting this department ever since.

"This year I am not subscribing for any other trade paper as I feel that the Herald has everything in it that I have time to read, and I have decided to leave off a trade paper I have been getting for nearly nine years. I believe in being loyal but loyalty must go both ways, and there has been a time not long ago when the editor at that time of this other paper was not loyal to the exhibitor.

"Another thing I like about your publication is the Box Office Record. You've got all the dope right before you in one compact little book. It's great!

"So, thanking you for your all around good publication, and I am stating the appreciation of thousands of exhibitors I am sure, I will close.

"Yours truly,
T. W. CANNON,
Majestic theatre,
Greenfield, Tenn."


"What the Picture Did For Me"
VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR
Associated Exhibitors
List First Reports in Film Index
FBO

Re-Takes

I SEE Will Rogers has been invited to attend the A. M. P. A. Naked Truth dinner to be held in the town of New York, March 29, and Will promises to rip the covering off the Truth assisted by Will Hays. A ringside seat with the two famous Wills doing a Teapot Dome act ought to be worth something.

* * *

The press agents ought to be made build that Hall of Fame for Films in Washington ,because they'll use it most writing about the super films therein preserved.

* * *

Now All Together

The silent drama and the loud speaker are getting together in Chicago and fighting their common enemy the Music Trust. Now the film fans and the radio fans ought to get together and voice their protests. This ought to include almost everybody for everybody nowadays is either a picture fan or a radio bug—or both.

* * *

Independent Cusses

I like the independence of these Counts. Take Ludy Salm for instance. The minute he found Miss Rogers didn't have the dough with her, he announced he was going to get a divorce—unless old man Rogers came through in six months.

* * *

Good News

Theodore Roberts, the grand old man of the screen, is gradually recovering from his recent illness.

* * *

Loves His Work

The next big fight down in Mexico ought to be a good one. They've got a general by the name of Moran at the head of the army.

* * *

R. A. Knows

Listen to these bon mots from Richard A. Rowland, of First National:

"Many a picture that pleases the critics pains the public.

"A picture is a success when it pleases the man who buys a seat and makes him want to see more pictures from that company.

"The producer who thinks that the public is still in its infancy will be the best-dressed man in the poorhouse."

* * *

All Want Prize

If all of those Bok "peace" contestants start a fight because they didn't win the $100,000 and sue for a million apiece, it'll take an army of attorneys to defend Edward.

* * *

'Taint So

Who says talk is cheap? They want $10 a minute to radio political speeches in New York.

* * *

Wow What a Kick

Chicago's Mayor closed a lot of coffee shops, but not because they were serving coffee.

* * *

After Congress gets through with this Tax reduction bill I hope they do something to keep women outa barber shops.

J. R. M.

They Look to The "Herald"

EXHIBITORS HERALD stands first in the opinion of motion picture theatre owners because it gives them news and service which is vital to them.

For instance, the music tax has been uppermost in the minds of exhibitors for the past three years. The fight between the Broadcasters and the A. S. C. A. P. is without question the most important development in this situation to date.

The HERALD is the only motion picture trade paper which has provided the exhibitor with complete and accurate information on the matter. It has "scooped" its competitors three successive weeks and forced other trade papers to content themselves with rewriting the HERALD'S stories a week late.

Exhibitors look to the HERALD for the real news in the field and the HERALD never fails them.

Wide Exhibitor Interest in "Music Tax" Fight Develops

Attorney for Kansas and Missouri Theatre Owners Urges Conference to Discuss Plan—Chicago League Take Action Soon

Exclusive stories on the "music tax" situation, published weekly in the HERALD, have developed a strong exhibitor support of the coordinated fight being waged by the National Association of Broadcasters, the theatres and other amusement interests against further payment of the license fee on copyrighted selections, according to those directing the campaign.

Exhibitor leaders with whom the subject has been discussed have expressed confidence that the theatre owners of the country will join wholeheartedly in the movement which is now assuming definite form.

Kansas Exhibitor Attorney Urges Conference

Immediately following publication of the first story in which definite plans of the Broadcasters were outlined, S. A. Handy, attorney for both Kansas and Missouri exhibitors who has made an exhaustive study of the "music tax" proposition, wired President E. J. McDonald of the Broadcasters association, urging a conference in Chicago to "talk matters over with you."

Attorney Handy's message to President McDonald read:

"The EXHIBITORS HERALD reports that the National Association of Broadcasters of which you are president are preparing to contest the claims of the American Society of Composers, Authers and Publishers over the 'music tax.' For some time I have been representing as their attorney the Kansas and Missouri Motion Picture Theatre Owners in contesting the claim of the American Society of Composers, Authors and Publishers. These suits are now ending in the federal court in the Western district of Missouri. I would be glad to arrange a meeting with you to discuss the question of the theatre owners and the National Association of Broadcasters and hotels combining for the purpose of contesting these claims, and if you will wire me I will be glad to come to Chicago and talk matters over with you."

Attorney Handy's telegram reflects the interest of many other theatre owners in the movement which, broadcasting men say, is bearing fruit.

Chicago Exhibitors to Meet

Chicago exhibitors will convene on March 7, when the subject will be taken under advisement and, it is indicated, acted upon favorably. A man high in the official family of the Chicago theatre owners' association said that he felt certain that the local organization would support the broadcasters 100 per cent.

Strengthening the broadcasters' campaign are the hundreds of financial contributions received from radio fans who urge that the fight continue unabated.

President McDonald of the broadcasters' association has just forwarded to exhibitor leaders of the country an explanatory letter, giving details of the cooperative plan which was devised following the conference in Chicago a week ago of representative broadcasters, theatre men, hotel representatives and dance hall owners.

His explanation of the plan, as outlined in the letter, follows:

"It was proposed at the meeting of the allied interests that the National Associations of Broadcasters create a new class of membership in its organization to be known as 'Class B Associate Membership' and to take in under this classification the allied interests of the motion picture theatre owners, hotel owners, dancing academy and dancing hall owners and outdoor show interests.

Receive Music Service

"The members of this new classification to be entitled to the services of the music release bureau of the Association and to the use of all music released or approved by it tax free. For this purpose a form has been prepared, copy of which, enclosed, is self-explanatory. Three classifications have been provided under the heading of each interest and the National Association of Broadcasters, through their representatives present at the meeting, offered the allied interests the privilege of naming the annual fee for each of their individual members.

"Funds collected under this 'Class B' membership will be used only by the Association of Broadcasters for the expense of maintaining and operating the Music Release Bureau and for the purpose of conducting a nationwide campaign for the amendment of the present copyright laws relating to the public performance of musical publications in the interest and for the benefit of all members of the Association.

Plan Is Conditional

"If sufficient funds are not subscribed to justify the National Association of Broadcasters in enlarging the scope of its Music Release Bureau to accommodate the allied interests who are invited to membership, the National Association reserves the right to, and will, return your check and discontinue its efforts except to have the tax removed for broadcasters.

"Let us no longer stand in the middle of the ring with our hands at our sides and with the Jack Dempsey power we possess, permitting a small but well-organized group with the power of a bantamweight to hit us at will."

Foxy Exhibitor Cheats Bandits Of Near $3,000

With almost $3,000 in his pockets, receipts from the Adams theatre which he owns, Frank Levin taxied home with his wife early the other morning only to find two holdup men waiting for him at his door. Suspecting them to be what they were, he had his wife go and open the door while he argued with the taxi driver and then made a dash across the sidewalk as one of the men came running, drawing his revolver. Levin slammed the door in his face, locked it and telephoned the police. The men were apprehended.

Woman Suffers Biggest Theatre Loss

ALBANY, N. Y., Feb. 25.—The biggest theft ever committed in a motion picture theatre in Albany, N. Y., occurred during the past week when some one at the Clinton Square theatre made off with a hand bag containing over $2,000 worth of jewelry that had carelessly been left in the washroom by Mrs. Anna Bender, a resident of the exclusive Menands suburb. Mrs. Bender came to the theatre, but before taking her seat, went to the ladies' room. Shortly after taking her seat in the theatre, Mrs. Bender thought of her bag and went at once to the room, but the bag was no longer there.

Jury Finds Lawyer Is Guilty in LaMarr Case

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 26.—It took a jury of twelve men just eight minutes to decide that Barbara LaMarr was more sinned against than sinning when Herman L. Roth, Hollywood and New York attorney, was found guilty of extorting $100 from Arthur H. Sawyer, Miss La Marr's business manager. According to the prosecution, this was the first payment of the sum of $25,000 which Roth was attempting to extort from the actress.

Zukor and Christian Deny Charges Against Harding's Secretary

(Special to Exhibitors Herald)

NEW YORK, Feb. 26.—A denial that he had attempted to interfere with the Federal Trade Commission's action against Famous Players-Lasky was made by George B. Christian, Jr., former secretary to the late President Harding.

In a letter to President Coolidge, Christian expressed himself as being amazed at the impression Mr. Thompson had gained of their conference and further stated that his sole purpose in calling Thompson to the office was of gaining information as to the status of the case.

According to report, Adolph Zukor, when questioned regarding the charge, characterized it as a deliberate falsehood.

Dancing with Paul Whiteman's. T. N. T. March 29

What the Exhibitor Did to Me

By HUGO BALLIN

NOTE: Hugo Ballin, 662 Lexington avenue, New York City, for years an interested reader of the "What the Picture Did For Me" department by reason of "Vanity Fair," "East Lynne" and other of his productions, volunteered the following article in a recent letter to the "Herald" stating his belief that exhibitors should find a producer's criticism of exhibitor methods no less interesting than producers find exhibitors' criticisms of their productions.

WHY do conscientious producers of motion pictures worry concerning their esoteric judgment, their dramatic convictions, their doctrines of humor and improvisations, their choice of design, their motivation of plot and character, their care as to detail and fear of the critical repulsions concerning any outstanding and glaring anachronisms, their ability to be correct in every hook and crook, their proper division of sentences by points and stops, their titular and subtitular rhetoric, their avoidance of insistent redundancies, the shunning of compound and over-dashed declaratives, their replants of imperfectly matched scenes—

When the exhibitor, through bad and ignorant presentations, slaughters the lamb to the accompaniment of music that reeks of the tomcat's meow, in a poorly ventilated and unwholesome atmosphere where grown-ups read and express in raucous denunciations what "ain't so good", while the young, and more often sophisticated, cough bits of unmasticated peanuts down the back of one's ears that catch the dampened morsels as mud guards retard the progress of wet earth.

As a producer, I appreciate that an exhibitor should not refuse selling tickets to the prolific vine and her accompanying babes, but why do life-giving women cart their broods into the theatre, irrespective to play? Couldn't the little unbroken ones be chained or checked like coats, or cars, or umbrellas? The idea is practical and safe. The Baby Checkery Insurance & Trust Company would soon pay premiums commensurate to a gusher.

* * *

Not long ago I heard a young flapper remark: "I love the movies, but O you kids."

Lest I forget, permit me to remark that to make pictures alike for little ones and big ones, savors of a joke. I, for one, am content to entertain the grown-ups. The children are satisfied to see things move—if they don't get all the subtleties and nuances they will come back for more.

The most successful proprietary drug manufacturer warns his consumers to give six drops to the infant and a spoonful to grandpa, but he makes his drug powerful enough to be of service to a developed system.

Why do exhibitors hope to satisfy patrons in an auditorium redolent with peanuts and gum, where even piano and organ dissonances cannot dispel the atmosphere of its foul stench, its hard seats, its bad projection, its hideous lobby displays, its insolent ushers, and countless other disturbances that the serious producer hopes never to encounter?

Why better pictures if you can't give better presentations? The presentation in some houses is so important that the picture assumes the more modest subjection of an accompaniment. If this were not so, the producer would lose all hope.

* * *

Why lend an ear to the exhibitor who writes to a trade journal and complains that: "I had nineteen in my house last Saturday night, and if I don't get better pictures I'll lose those precious nineteen"; or the exhibitor who writes to a motion picture paper: "that what my town wants are only the big ones, Westerns or Comedy Dramas"?

Perhaps his playhouse suggests a "honky tonk" and one of the fundamentals of all entertainment is that you must make the guy who gives up his dough feel at home. Then this exhibitor grows introspective and finds the cause "in free band concerts, public dances, radio parties, revivals and love of a cozy warm fire", but this reaction only exists when he is running pictures that are not "Westerns and Comedy Dramas".

Doesn't that prove that presentation has a great deal to do with it? I have a feeling that that exhibitor has properly synchronized music, that his ushers walk with heavy heel, that the song of the acidifying shirt and bodily smells are right for scenes laid in stable and dung heap.

And another from Ivesdale, Ill., tells us that his theatre has small town patronage and that there is something wrong with pictures because his house hasn't been doing well. He misquotes the apostle of repetition: "And every day in every way business gets worse and worse."

In a comfy room I perused these complaints, but smelling, seeing and hearing are believing. I went to "look in", and what I beheld would, if conscientiously reported, crowd a fatter tome than the tooled levant that crushes the Pilgrim's Progress.

* * *

If we crave our daily bread, let us stand erect like worthwhile vertebrae and extend a hand or foot as the case demands. Poor food has a fair chance on a clean platter. An inviting picture house brings its return. We all enjoy civility, pure air, fresh paint, clean floors, chairs that do not remind us of our natural deficiencies. Piano tuners are in every village.

There is a Chinese adage: "In darkness there is filth." There is a German pithy saying that: "At night every cow is black". There is a Tunisian proverb: "The nose was born to help the eye to see", and in the Arctic the Laplander knows that where there is perpetual night the temperature is very low, for where it is difficult to see nature precautions decomposition.

No house should debase a picture that has been seriously and conscientiously produced. The producer, as well as an audience, enjoys proper presentation. As a producer, I beg the exhibitors to project both good and bad, expensive and inexpensive pictures properly and in a building that deserves the name of theatre.

* * *

A splendid bit of cinema art produced by an excellent company was shown recently in ——— and the musical obligato almost ruined the picture. It was a period story, one that called for beautiful costumes and well designed sets. In an important episode, a brass band comes down the main street of Salem. The entire scene has the quality and spirit of long ago. To this, "The Invincible Eagle" was played in perfect out-of-step syncopation, and when the scene changed, the black narcissus at the organ created more havoc floundering through three sub-titles, trying to become properly stabilized.

Behind me a woman dropped something.

To the right a child cried for nourishment.

To the left spectators moved in and out.

A curtain covering the main entrance, whenever opened bathed the screen in a soft cerulean glow.

The auditorium suggested a monkey emporium; the cracking of nuts, the forced shrieks of insincere juvenile appreciation, the screen ghost that put in its appearance at the very moment when no one was anxious to see an aparition, and when the big and well played moment came, that uncalled for spectre deprived the picture of its rights. A big soft piece of fluff, that resembled a black centipede, crept over the dying woman's body to the great delectation of the young and displeasure of those sincerely interested and moved, and not until the operator beheld this new form of double exposure, which jigged through one-half reel, did he stop the machine to remove the dancing demon. He had a girl friend in the booth. He then ran the picture with that hectic impulse that is born of abject disrespect. The most beautiful work of art, if treated with contempt, will be received contemptuously.

* * *

Now, I ask you: Who is to blame?

The man who makes pictures is often a bad producer, but the man who projects them has proven in many cases to be a fierce exhibitor. What could be more natural than the corner grocer when he condescends to become an exhibitor, to call the best picture "a piece of cheese"? Or, a chap who, in a snow covered town, stays in bed all day waiting for his theatre to open, looks with bleared eyes at the new picture, dismissing it with—"it's the bunk".

The sun travels his diurnal course; days sail away on easy wings. A soft wind kissed the boughs of full sapped branches that moved rhythmically and whispered reverentially that we should enter the dark and chilled nave where incense-stained monoliths supported proudly a gilded roof. A dusky shaft of light crawled across the polished pavement where for one thousand years men had knelt and prayed and in their prayers had hoped for better things. In silent adoration, let us lift our heads and whisper .. .. ..

Do Exhibitors Favor Roadshowing?

Watch for the March 15 Issue of the "Herald"

Street Cars and Big Theatres Cooperate

(Special to Exhibitors Herald)

TORONTO, ONT., Feb. 26.—Something of an extraordinary arrangement has been effected at Toronto, Ontario, in an agreement drawn up between a dozen of the large downtown theatres of Toronto and the Toronto Transportation commission to facilitate the handling of crowds during the rush hours of the late afternoon and evening. Managers of the theatres have entered into an arrangement whereby matinee performances are held at hours that will enable all patrons to board street cars for outlying districts before 5 p. m. Hours arranged by practically all of the important theatres for the regular afternoon shows enable the performances to close at 4:30, the openings for deluxe programmes being around two o'clock.

The theatres cooperated in making formal announcements regarding the schedule agreement by running, under a "For Your Convenience" heading an announcement telling of the agreement reached for their comfort and convenience and asking their cooperation. The theatres which have signed the agreement include the Hippodrome, Regent, Tivoli, Uptown, York, Pantages, Massey Music Hall, Shea's, Princess, Royal Alexandra, Loew's Yonge Street, Grand, Empire Theatre.

Ruth Roland to Make Her Own Productions

(Special to Exhibitors Herald)

NEW YORK, Feb. 26.—Ruth Roland, motion picture star, and Tod Browning, director, have launched a new organization for the production of feature length photoplays in which the actress will be starred.

The organization surrounding Miss Roland and Mr. Browning will be known as the Co-Artists Productions. Active preparations are already under way for the filming of the first picture, tentatively titled "Extravangance," which will be made under the direction of Browning at the F. B. O. Studios. While nothing of a definite nature is known about the cast, it is the stated purpose of the organization to secure only acknowledged artists for Miss Roland's initial venture into the feature field.

Goldwyn Makes Change In Resident Managers

(Special to Exhibitors Herald)

NEW YORK, Feb. 26.—Goldwyn Cosmopolitan Distributing Corporation has announced the following changes in the personnel of its resident managers:

H. W. Starrett, formerly of the Atlanta exchange, has been transferred to Detroit, succeeding Harry Lorch resigned.

W. J. Clark, manager in Charlotte, N. C., has succeeded Mr. Starrett in Atlanta.

Rudolph Berger has been sent from New York to take over Mr. Clark's post in Charlotte.

Cohen and Directors Select Boston for 1924 Conclave

Fund Raised for the Reorganization of Western Missouri Organization—Kansas Adopts Plan to Boost Attendance at Conclave

(Special to Exhibitors Herald)

NEW YORK, February 26.—Official announcement was made today by President Sydney S. Cohen, that the annual convention of the M. P. T. O. of America will be held this year in Boston during the latter part of May.

This was decided upon at a meeting last week of the committee on convention comprising M. E. Crawford of Scranton, Pa., Glenn Harper of Los Angeles, Fred Seegert of Milwaukee, Wis., John Schwalm of Hamilton, O., Joseph W. Walsh of Hartford, Conn., R. F. Woodhall of Dover, N. J., and Mr. Cohen.

Expects Canadian Representation at Sessions

At a recent meeting of the executive committee of the M. P. T. O. of Massachusetts a resolution was adopted inviting the national organization to hold the meeting in Boston. This was supplemented by similar action on the part of the M. P. T. O. of New Hampshire, Rhode Island and Connecticut. It is expected by Mr. Cohen and his committee that the Boston convention will be attended by many exhibitors from the Canadian division of the M. P. T. O. of America.

A meeting will be held later this week at which the committee will decide on the exact date of the convention, headquarters and other details.

President Cohen is in receipt of an urgent invitation for him to attend the convention of the M. P. T. O. of Ohio, which will be held at Columbus on March 6 and 7. He today announced that, according to his present plans, he will accept the invitation.

Kansas Out After Increased Attendance

(Special to Exhibitors Herald)

KANSAS CITY, MO., Feb. 26.—The M. P. T. O. Kansas has adopted a new plan to increase attendance at its semi-annual convention in Emporia, April 1 and 2. A committee of nine exhibitors, geographically selected, has been appointed to write personal letters to exhibitors in their territory, urging them to attend the convention.

This procedure will be in addition to the usual form letters sent out from M. P. T. O. K. headquarters and stickers posted on film boxes. The attendance goal for the convention this year is 200, according to C. E. Cook, business manager.

The committee is composed of A. R. Zimmer, Liberty theatre, Marysville; W. H. Webber, Echo theatre, Great Bend; W. J. Gabel, Grand theatre, Beloit; E. E. Frazier, Grand theatre, Pittsburg; Stanley M. Chambers, Miller theatre, Wichita; G. L. Hooper, Orpheum theatre, Topeka; E. E. Sprague, Lyric theatre, Goodland; Harry McClure, Strand theatre, Emporia; M. G. Kirkman, Strand theatre, Hays.

The road showing of feature pictures, which the trend of sentiment among Kansas exhibitors is against; the showing of film in schools and churches in opposition to theatres and legislative recommendations will be the principal issues at the convention, in addition to an annual election of officers.

New York May Hold Meeting in Buffalo

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 26.—It now looks as though the annual state convention of the M. P. T. O., of New York, would be held either during the last of April or the fore part of May. Although many of the exhibitors appear to favor Buffalo for the coming gathering, others are out for New York. Last year's convention was held in Syracuse, at a later late and with torrid weather prevailing.

Western Missouri Gets Running Start

(Special to Exhibitors Herald)

KANSAS CITY, MO., Feb. 26.—A fund for initial expenses and the preliminary organization of the M. P. T. O. Western Missouri was accomplished at a special meeting Thursday in the Hotel Baltimore, Kansas City, of representative exhibitors of Western Missouri. The fund was not in subscriptions—it was in cash or checks.

A committee composed of A. M. Eisner, Jay Means and A. F. Baker, all of Kansas City, was appointed to supervise arrangements for a convention to be held in Kansas City early in May. Mr. Baker was named as acting secretary-treasurer. Final incorporation and election of officers will be at the convention.

Eight exhibitors, representing fourteen theatres, volunteered as delegates to visit or communicate with all exhibitors in Western Missouri, in effort to obtain a record attendance at the initial convention.

Everybody's stepping out—March 29. T. N. T.

IT MAY BE that these people are perfectly harmless. At least Barbara LaMarr seems to think so. In this particular scene from "The Shooting of Dan McGrew," a Sawyer-Lubin for Metro, she seems perfectly at ease with them.

Theodore Hays Is Critically Ill

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Feb. 26.—Theodore L. Hays, general manager of Finkelstein and Ruben theatres, is critically ill with bronchial pneumonia.

Hays, one of the oldest and most active theatrical men in the Northwest, returned Sunday from a trip to New York and Cuba. He was taken ill while at his desk in the general offices of the company.

Introduces Film Bills Requiring New License

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 26.—Among the bills introduced in the New York State assembly last week were two by Assemblyman Murphy of Rochester, one seeking to repeal a certain section of the general city law, making it unlawful to use motion picture films of nitrocellulose or other similar hazardous base in operating motion picture apparatus in any city without a license.

The other bill provides for the regulation of booths and projection machines for hazardous film and for licenses for manufacturing and using such film.

McKown Sells Theatre But Remains Manager

(Special from J. G. M.)

EUREKA SPRINGS, ARK., Feb. 26.—The Empire theatre here has been sold by J. G. McKown to Jack Adams, president of R. D. Lewis Film Company, Inc., of Arkansas. The house will be known in the future as the "All American" instead of the Empire. Mr. Adams contemplates many improvements. Mr. McKown is retained as manager.

Marion Jr. with F. O. B.

NEW YORK—George Marion, Jr., son of George Marion, prominent character actor and stage director, has been engaged by General Manager B. P. Fineman to serve as head of the titling department of F. B. O. He is now titling H. C. Witwer's "Telephone Girl" series.

Shelby's Mayor Files Suit on Fight Picture

(Special to Exhibitors Herald)

SEATTLE, WASH., Feb. 26.—Mayor James A. Johnson, of Shelby, Montana, has filed suit against Greater Pictures, Inc., to stop that concern from exhibiting pictures of the Demsey-Gibbons fight, which took place in Shelby last Fourth of July. He asked for the destruction of the reels of film which have been shown in various cities in Washington.

He stated that the pictures had been made under his direction for showing in Montana only and asked for an accounting of profits in order to determine damages.

Mayer Has New Plans

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 19.—Louis Mayer has returned from New York with elaborate production plans. It is said he will take over B. P. Schulberg's lease on the old Selig Studio and soon have three directors working.

Independents Have Anti-Piracy Plan

(Special to Exhibitors Herald)

NEW YORK, Feb. 26.—A plan which includes the adoption of a secret code by each company has been approved by the Independent Motion Picture Producers & Distributors Association as a means of putting a halt to piracy of film and the frequent disputes and court actions over the ownership of positives.

This code would be inserted at varied intervals on the margin of all reels, with each company keeping a record of the code assigned to each release.

President I. E. Chadwick has urged the company members to inaugurate the new system as soon as possible.

State Official Lauds Screen in Address Before Film People

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 26.—Speaking at a luncheon tendered in his honor by leading film men of Milwaukee, Sol Levitan, Wisconsin state treasurer, declared the screen is of unlimited value in the education of the public.

Among the motion picture men who attended the luncheon were the following:

Arthur Desormaux, manager of the Strand theatre at Madison, Wis., who accompanied Mr. Levitan to Milwaukee; Harry Hart, president of the Milwaukee Film Board of Trade; Ben Koenig, secretary of the Film Board; Sam Schurman, manager of the Goldwyn office here; George Levine, head of Universal; William Aschmann, head of Pathe; Otto Meister, of the Whitehouse theatre; E. W. Van Norman, of the Parkway; Henry Staab, executive secretary of the Motion Picture Theatre Owners of Wisconsin; Frank De Lorenzo, O. J. Wooden, Harold Fitzgerald, Jack Graumann, Fred Martin, Ralph Wettstein and Charles Trampe.

Publishing Company Formed by Organist

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 26.—Stephen E. Boisclair, organist at the Leland theatre in Albany, N. Y., is one of the incorporators in a company formed last week and which will be known as The Leland Music Publishing Company, of Albany. The company is capitalized for $25,000. Associated with Mr. Boisclair is one of the owners of the theatre, Jacob E. Tarsches.

Inaugurates 5 Cent Shows for Children

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 26.—Over 300 children last Saturday attended the first 5 cent picture show ever given at the Strand theatre in the city of Watertown, N. Y. It is expected that these five cent Saturday morning shows for the children of that city will be continued indefinitely.

Saengers Lose Over $2,000 in Safe Theft

(Special to Exhibitors Herald)

NEW ORLEANS, LA., Feb. 26.—Two thousand two hundred dollars was taken from the safe of the Trianon theatre here early yesterday by bandits who entered the house and bound the two night watchmen. The Trianon is a Saenger theatre.

Will Fight Music Tax

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 19.—Fred Seegert, president of the Motion Picture theatre Owners of Wisconsin, has announced funds are being raised to fight the music tax to a finish. He said that many complaints are being received from Wisconsin exhibitors at being forced to pay the tax, and that the organization of which he is president thinks the time for action has come.

Hodkinson Managers Changed

NEW YORK—Lester Tobias, formerly associated with the Goldwyn sales staff located in the New England territory, has been appointed manager of Hodkinson's New Haven, Conn., subbranch, to fill the vacancy caused by the transfer of Sam Friedman to the post of manager of the Hodkinson office at Albany, N. Y.

Attention film advertisers:

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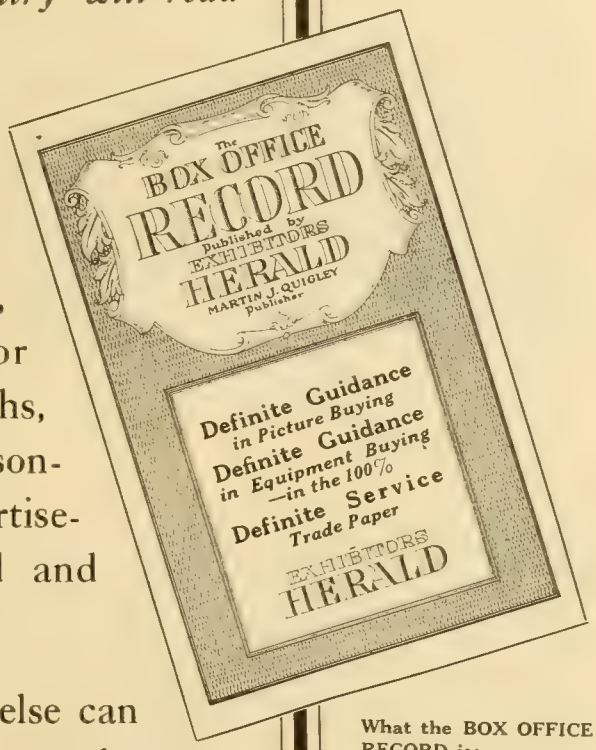


Certainly no where else can you find a closer tie-up between *your* advertising and the reading matter the publication contains.

What the BOX OFFICE RECORD is:

It is a six months' summary of motion picture theatre owners' actual, signed reports, voluntarily sent in every week to Exhibitors Herald on the pictures they show. These reports give all the necessary details and the contributing causes of either the success or the failure of each picture, from the Box Office angle

Of course You will be among those present!

Start that layout and copy now. Page size is eight by five inches (type size). Rates on application, though the price doesn't matter—it's worth ten times what we ask for it.

Published March and September
by

EXHIBITORS
HERALD

407 South Dearborn Street **Chicago, Illinois**

Film Folk Celebrate the Return of Goldwyn to Coast

Thousands Gather at Station to Greet Norma Talmadge, Joseph Schenck and Sam Goldwyn—Oakland Film Co. Fails

By HARRY HAMMOND BEALL

HOLLYWOOD, CALIF., February 26.—It looked like "old home week" at the Santa Fe Station last Thursday afternoon when hundreds—yea, thousands—of good townspeople and film colonists gathered at the depot to welcome home a trio of celluloid celebrities. They are Norma Talmadge, Joseph Schenck and Sam Goldwyn, all of whom will join in production activity at the film capital ere this is printed. The reception accorded the three distinguished film folk was one of the largest and most enthusiastic assembled by a press agent in many a day.

THE Oakland Film Company is no more! Last week the parched bones of the defunct producing organization which started out on its film career with a flourish, at the Hollywood Studios a few weeks ago, were picked clean by disgruntled members of the erstwhile cast and technicans, all of whom had filed salary claims with the local labor commissioner. Arthur W. Copps, vice president and general manager of the deceased concern, essayed the role of defendant in the little tragedy that was enacted in the official's office. Stuart Paton was engaged as director of the "independent" company while Betty Compson was to have been the star. Jack Boyle wrote stories for filmization which never saw the light of the projector.

* * *

"BILL" FARNUM is coming home. He has been engaged by Famous Players-Lasky to do a series of productions to be directed by Wallace Worsley, famous producer of Universal's "The Hunchback of Notre Dame." The ex-Fox favorite will be accompanied West by Edward People, who will adapt the stories in which "Big Bill" will appear.

* * *

AL LICHTMAN, the new G. M. of Universal Film Exchanges, is in town. The object of his visit, it is said, is to form a closer personal contact with the studios and players and to confer with Carl Laemmle and C. L. Thererkauf. At the end of the week he will return to New York City.

* * *

DOROTHY PHILLIPS, wife of the late Allen Holubar, will return to the screen shortly. She is now considering several offers of starring contracts but as yet has reached no definite decision as to her future plans.

* * *

Harold Lloyd's next production will concern "first year" domestic life, it is said. Doubtless the stellar comedian feels that he is now qualified to do such a picture having just completed a year of married blessedness with his former pretty leading woman, Mildred Davis. However, Jobyna Ralston will play "friend wife" in the film production.

* * *

Either it's a good press agent story or it's a brand new disease peculiar to motion picture people who remain away from the glare of the studio lights for a long period after having worked in front of them steadily for months. It's known as "vac-eyes" and is said to be the antithesis of kleig-eyes. Anyway, James Morrison, was afflicted with the most modern movie ailment. Morrison, who but recently returned to the coast after several months on the speaking stage in the East, woke up one morning to find his eyes seriously troubling him. His optician told him it was "vac-eyes" and resulted from optic nerve reaction. Now "Jimmie" is being pointed out as a distinguished citizen of Hollywood, having been the first member of the local picture colony to be afflicted with the strange malady.

* * *

BIRTH NOTICE

Born to Mr. and Mrs. Strongheart; two boys and two girls; mother and children doing nicely while father is passing bones around to all of his friends and associates. The youngsters were on display in the lobby of Grauman's Metropolitan Theatre last week, during the engagement of "The Love Master" and attracted much attention.

* * *

Hollywood friends and former associates of FLORENCE TURNER, popular movie star of yesteryear who is now destitute in London, England, are starting a trust fund for her aid. Contributions are pouring in and a substantial income for the erstwhile screen favorite appears to be assured.

* * *

Local producers were so impressed by the work of Memo Benassi, young leading man of Mme. Duse, who has been playing a series of matinees here to enthusiastic audiences, that they have been bidding for his services as a screen actor. Famous Players-Lasky and Pola Negri are especially desirous of securing Benassi to play opposite the Polish star in her forthcoming production. It is said that the young Italian is seriously considering the various screen offers made him.

* * *

The motion picture industry will be represented for the first time in the judge's stand at Atlantic City when the annual beauty pageant is staged at that resort this year. Mack Sennett, noted picker of screen beauties, has been invited to serve with Flo Ziegfeld, and other celebrated judges of pulchritude, on a committee that will pass on the charms of this year's contestants. Mack has accepted the invite.

* * *

That First National will continue to produce in this city despite many rumors to the contrary afloat during the past few weeks, is indicated by the formation of First National Productions, Inc., a subsidiary to First National Pictures, Inc.

* * *

The Wampas, with its new found prosperity (?), is to have offices and everythin' in the near future. At least this is a part of the program outlined by President Harry Wilson, of the press agent's organization. The new executive is planning to make the Western Motion Picture Advertisers the outstanding film organization of the entire country not that it has attained that enviable distinction in the West.

The Funny Side of Exhibition

This interesting feature of the "Herald's" columns is being revived at the urgent request of many exhibitors. Last year the slogan for this "Written by Exhibitors" department was, "Let's have a laugh in 1923." Now it reads, "Let's have a laugh every year."

By K. C. KEHRBERG

(Lyric theatre, Sheldon, Ia.)

To me one of the most entertaining features of the "Herald" has been the column entitled, "The Funny Side of Exhibition." I miss this little column now that it has been discontinued and am wondering what the reason might be for its discontinuance. Really, when a fellow is running a small show in a small town and the town in question is composed of 65 per cent Hollanders of the third variety he needs something to cause a laugh occasionally. In hope that you may see fit to revive this column in the future I am relating in this letter the only funny thing that ever happened to me. Perhaps you may not think it funny. In that event, throw it out.

We ran a stock company in our house about the same time the big Live Stock Exposition was in Chicago. Of course the admission was raised. I had two of these young Hollanders come to the window and lay down 50 cents, asking for two tickets. I informed them that the admission was 55 cents each. They wanted to know what the show was and I told them we were playing a stock company.

One turned to the other and said: "Ain't this a heluva place to have a stock show."

They walked out. I laughed at the time, thinking it to be a good joke, but on checking up for the night I decided the joke was on me. We hadn't even broken even.

(Please, kind gentlemen, crank up the little column. My digestion has been poor ever since the little aid died.)

"First Choice of the Best Producers" Wins Rothacker Print Test

Neil G. Caward, Chicago film advertising man, has been adjudged winner of the first prize of $100 in the contest conducted by Rothacker Film Manufacturing Company for a slogan for Rothacker prints. Mr. Caward's suggestion was:

"First Choice of the Best Producers."

Samuel Schwartzberg, New York film attorney, won the second prize of $50 with the following slogan:

"Makes Better Pictures Better."

William J. McGrath, of Fox Film Corporation, won the third prize of $25 with this slogan:

"Prints with Personality."

Martin J. Quigley, James R. Quirk and William A. Johnston were the judges.

Goldwyn Leases First Run House in Boston

(Special to Exhibitors Herald)

BOSTON, MASS., Feb. 26.—Announcement has been made that Goldwyn-Cosmopolitan has leased the Park theatre in Boston until September 1 in order to assure itself of a big first run theatre in the New England territory.

Cosmopolitan's Marion Davies picture, "Little Old New York," is now in its fourth week at the Park.

Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

Issue of March 8

Stories Told by the Camera

Business of finding breach between church and theatre. Thisgathering is unique to say the least. They are members of the Ministerial Association of Los Angeles, 300 members of which witnessed the shooting of the first scene of "Never Say Die," Douglas MacLean's next offering through Associated Exhibitors. The star's father, a well known clergyman, stands second to the left of his son. This is, if not the first, one of the first photoplays to be launched with the official God-speed of an organized body of ministers.

Doris Stone is the winsome English ingenue who is appearing in Century comedies, the Stern Brothers product which is distributed through exchanges of Universal Pictures Corporation.

When you see a picture you base your judgment of it upon cast and story, whereas that picture probably never would have been filmed without "a great cast of unseen stars." Assembled above are principal players and heads of technical departments required to produce Cecil B. DeMille's Paramount attraction, "Triumph." Professions and vocations represented are directing, scenario writing, acting, business management, architecture, research, costume designing, photography, dancing, electricity, cabinet work, carpentry and music.

All aboard, nobody bored. T. N. T. Astor, March 29

On these pages——

LOTTIE FORREST, Jennie Faxton

Mary Pickford has brought to the screen "Dorothy Vernon of Haddon Hall," a story which she long has desired to produce. This big offering will have its premiere in the East in March, and both Mary and Doug. will attend. Bordering this page are pictures of prominent members of the cast. Above is a treatment of stills which can be used by exhibitors for window displays.

MARY PICKFORD, Dorothy Vernon

ANDERS RANDOLF, Sir George Vernon

MARC MacDERMOTT, Sir Malcolm Vernon

Carmel Myers, Goldywn player, has a guessing game all her own. Who's the grotesque image? It can't be Tut-ankh-Amen, for he's just been located over in Egypt. Therefore, our guess is John T. King, mysterious benefactor of New York's erstwhile Anti-Saloon League superintendent.

ESTELLE TAYLOR, Queen of Scots

MALCOLM WAITE, Perkin the Servant

each week——

DOROTHY DEVORE

BABE LONDON

VERA STEADMAN

DUANE THOMPSON

As Pat Dowling says, the old family album would be worn to a frazzle if it contained this bevy of beautiful subjects chosen by Al Christie as typical comedy queens for 1924. They will not go in bathing but will display their talents in a wider scope of roles. They are Dorothy Devore, Vera Steadman, Duane Thompson, Charlotte Stevens, Natalie Joyce, Andree Bayley and big Babe London.

NATALIE JOYCE

Naughty, naughty, Pete. Good boys don't scratch matches on new Packards. The worried looking man in the car is Maurice Tourneur, now producing "The White Moth" at United Studios for First National. The incorrigible youth is Pete Smith, himself, press agent par excellence.

CHARLOTTE STEVENS

ANDREE BAYLEY

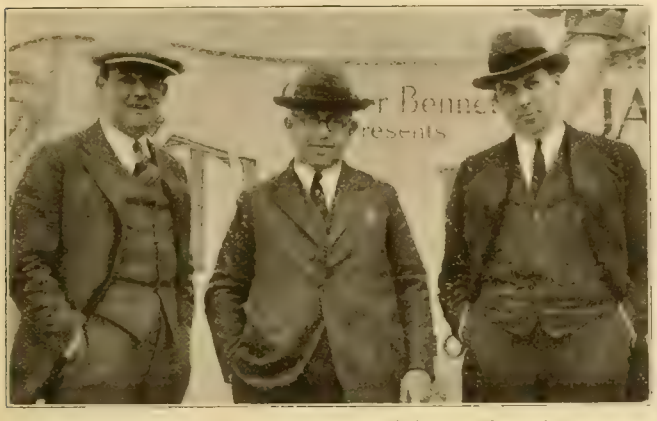
the "Herald" offers——

First National tenders luncheon to Samuel Goldwyn, who is now producing "Cytherea" for the company. Among those attending were: Richard A. Rowland, Sam Katz, John McCormick, Earl Hudson, Thomas H. Ince, Montague Glass, Watterson R. Rothacker, Sol Lesser, Maurice Tourneur, M. C. Levee, Clarence Badger, Richard Walton Tully, John Francis Dillon, John Griffith Wray, Jerome Storm, J. K. McDonald, James Young, Laurence Trimble, Sam Rork, Edward Small, Arthur Sawyer, Michael Gore, Adolph Ramish, A. L. Gore, Mike Rosenberg, Fred Beetson, Colvin Brown, Pete Smith, Malcom Stuart Boylan.

A tribute to Mrs. D. J. Grauman. When her son, Sid Grauman, great theatrical impresario of the Coast, disposed of his interests in several theatres to Paramount, Mrs. Grauman was presented with a life-long pass to the houses by Al Kaufman, now in charge of the theatres for Paramount.

Al Allard, artist on staff of Finkelstein & Ruben circuit in Minneapolis, who builds miniatures of large motion picture sets for exploiting pictures during run at F. & R. houses. He is here fashioning duplicate of scene from Universal's "The Hunchback of Notre Dame." Tiny pieces of cardboard are used by Allard.

the news in pictures!



It's been a long time since we met you, Sidney. We wish it were more often. Left to right: Chester Bennett, producer; Sidney Goldman, popular film man and now manager of F. B. O.'s San Francisco exchange, and Harold Moore, city salesman. Chicago once was Sid's stand.

Will Rogers, appearing in Roach-Pathe comedies, one of his latest being "Two Wagons, Both Covered," boasts possession of one of those popular brands of four wheelers, a Rolls Ruff. "Come on, Monte, I dare you to ride in it," says the comedian to Monte Blue.

Thomas H. Ince and his new production staff pose for the "Herald's" camera man. Top: Mr. Ince (left) and John Griffith Wray, manager of production. Below: Reeve E. Houck, studio superintendent, and Edward deB. Newman, business manager.

All pictures on this page are from "Herald" photos by H. E. N.

Leslie Mason smiles happily in his new surroundings. California sunshine must agree with you, Leslie. Left to right: Jimmy Beale, manager of the Los Angeles exchange of W. W. Hodkinson Corporation; Leslie Mason, recently appointed West Coast representative of the company; S. W. Whitehead, salesman for the company, and L. E. Hobson, the booker.

The smile that a new contract brings. Frank Borzage has just signed with Metro, the contract to become effective after the completion of two more attractions under the Joseph M. Schenck banner. Director Borzage has produced some excellent attractions during the past year.

All the big stars will be there. T. N. T. March 29

"Naked Truth" Dinner Loaded T. N. T. Says Press Agent

Doings of A. M. P. A. Function to Be Broadcast by Radio Station—The Fairbanks Busy With Openings

By JOHN S. SPARGO

NEW YORK, February 26.—There isn't a press agent in the film industry who is in on the know of what is being planned for "The Naked Truth" dinner of the A. M. P. A., but what will admit in a whisper, if pressed, that that particular function which takes place at the Hotel Astor on the night of March 29, is loaded with "T. N. T."

And by that they don't attribute it to the fact that for the first time in the history of Naked Truth dinners, members and guests are permitted to bring their wives, sweethearts and sisters—or other men's sweethearts or sisters. There be those who are willing to assert that a following of precedent with the eagle eye of the domestic sparring partner on the job, will provide "T. N. T." in large and gory gobs.

JUST what in particular The Naked Truth T.N.T. consists of is not being divulged, but the committee in charge is hard at work tending to make the coming event the greatest ever planned in the film industry. Arrangements have been made with radio broadcasting station to broadcast everything in connection with the dinner but the soup, and Vic Shapiro guarantees that to be noiseless even to audio-frequency. Word has been received from Harry Brand, Pete Smith and Harry Wilson that every member of the Wampas who has a job or can borrow the money has arranged to purchase a one-tube radio set. They are laboring under the belief that the dinner will be loud enough to be heard on a detector bulb without a loud speaker.

* * *

When DICK ROWLAND, high gun of First National, opens his mouth to speak—which is not very often—he usually says something. In discussing the likes and dislikes of the public in the matter of motion pictures, one day last week he unloaded this which should be tabbed up among the classics:

"The producer who thinks the public is still in its infancy will be the best dressed man in the poorhouse."

* * *

DOUG. FAIRBANKS believes he has a sure remedy for the prevention of the wild and woolly scandal stories coming out of Hollywood and which have been seized on with avidity by sensational newspapers seeking to prove that motion picture folks are terrible people. Said Doug. to a few newspaper men one day last week:

"Most of these stories are a lot of bunk. They almost all have their basis in parties given by the picture people. Without the parties the basis would be gone and without the basis there would be no stories.

"Mary and I don't go to parties. We are hard workers. We sleep nights and get out to work early in the morning. From experience I can say that getting out early in the morning is not conducive to parties the night before.

"Now a sure cure for all these stories of wild revels would be to fire a sunrise gun at six o'clock every morning and make every one in the picture colony get up and get to work. I don't know that it will ever be tried, but it would be effective.

* * *

While the titles in D. W. Griffith's "America" are more than good for their clarity, conciseness and Queen's English, some one's foot or typewriter slipped on one of them which reads:

"Following his usual custom, etc., etc."

As old Kid Diagnosis hunted with a lantern for an honest man some one will hunt for a custom that is not a usual one and with about as much chance of success.

* * *

OSCAR HANSON, who has been in charge of the Pathe branch office at Omaha for the past two years, has been appointed manager of the Pathe exchange at Detroit. T. G. Meyers, who has been serving as salesman from the Pathe office at Chicago for over seven years, has been promoted to the managership of the Omaha exchange, succeeding Mr. Hanson at that post. These changes became effective last week.

* * *

An International aspect was given the premiere of "Yolanda" at the Cosmopolitan theatre last week by the presence in the audience of practically every consul general representing foreign governments stationed in New York. According to the reliable press department of Cosmopolitan a tabup during the performance showed that more than thirty representatives of foreign governments, almost all of them accompanied by ladies, were there.

* * *

LEWIS ALLAN BROWN, adaptor of more than 600 successful stories for picture productions, has been engaged by Producer John Gorman to write the continuity for his first special, "The Painted Flapper," which Chadwick Pictures Corporation will distribute through independent exchanges. Mr. Gorman will make four specials for Chadwick release during 1924-25. Chadwick Pictures Corporation will release 12 productions during that period, maintaining four producing units, two in the East and two on the Coast. The other producers are Hunt Stromberg, whose initial Chadwick production, "The Fire Patrol," was received in New York this week; Ivan Abramson and Edmund Lawrence, the last two now about to jointly produce "Meddling Women," starring Lionel Barrymore with a cast including Sigrid Holmquist and Dagmar Godowsky.

* * *

MORRIE RYSKIND who deals publicity from the top, bottom and middle of the deck for Dr. Hugo Riensenfeld is studying up his Joe Miller preparatory to invading another field of endeavor in conjunction with several other brilliant lights of the music and stage world. Morrie is about to become some per cent of the stage producing company. The first effort will be "the crazy quilt review," which will be staged some time this week and those who know Morrie best are willing to make a gamble on "the crazy quilt," win, lose or draw.

* * *

CHARLES B. COCHRAN, the London producer-manager, gave a private showing of the Raquel Meller photo-play Sunday night at the Playhouse. This picture is the first one to reach America showing the famous Spanish artist. It is called "Violettes Impenales," and will be known in America as "Violets of Destiny." It is based on a story by Henry Roussell, and deals with a romance of the eighteenth century. The life of the Empress Eugenie plays a prominent part in the tale. The production was made in France last Summer and was financed by Miss Meller, John Emerson and Anita Loos have edited and titled it for American presentation. The picture will have a regular Broadway showing some time in May.

* * *

Announcement was made this week by I. E. CHADWICK, President of Chadwick Pictures Corporation, of the leasing by that producing and distributing firm of the former Talmadge studios, East 48th Street, New York City. Here the eastern units of the Chadwick producing organization will turn out four productions slated for release in the independent market during 1924-25. The first production to be made at the 48th Street studios will be "Meddling Women," starring Lionel Barrymore, with an all-star cast of distinguished players including Sigred Holmquist and Dagmar Godowsky and directed by Ivan Abramson.

* * *

When HARRY WILSON, the ubiquitous and versatile publicity hound of Principal Pictures, next blows into New York be prepared for almost anything. A recent letter from Harry deals us this:

"I will have to request that hereafter, when speaking of me to any of the producers or magnates on Broadway, please refer to me as MR. Wilson not—Harry. Reason. I'M slated for the President's chair of the Wampas beginning next week. Also, when writing me, please address all mail to my personal representative—Miss Maggie Glutz. Otherwise, it will be miscarried maybe—or what have you?"

* * *

MARY PICKFORD and DOUGLAS FAIRBANKS are the two busiest people in New York these days. With Mary about to announce the details of the first showing of "Dorothy Vernon of Haddon Hall,"—Doug. in the midst of arrangements for the opening of "The Thief of Bagdad" at the Liberty theatre on March 17, and both of them trying to shop for their European journey, there is naturally much activity around the Fairbanks establishment.

Harry D. Buckley, acting general manager for the Douglas Fairbanks Picture Corporation, has established offices in the Liberty theatre building, from which he is busily directing preparations for the world premiere of "The Thief of Bagdad."

* * *

LESTER TOBIAS formerly associated with the Goldwyn sales staff located in the New England territory, has been appointed manager of Hodkinson's New Haven, Conn. subbranch, to fill the vacancy caused by the transfer of Sam Friedman, to the post of manager of the Hodkinson office at Albany, N. Y.

* * *

JOE BRANDT, President of the C. B. C. Film Sales Corporation, is back in New York after a short visit to some of the nearby exchanges. He plans to leave again in a few days for an extended trip throughout the country and will probably be gone for several weeks.

* * *

PAULINE GARON's visit to New York was brought to an abrupt end last week when she received a wire from the coast stating that her mother was very sick. A few hours after the receipt of this message she was aboard the 20th Century Limited on her way home.

Illegal to Pad C. O. D. Film Shipment Charges

Postal Official Rules Plan of Collecting Bills Not Permitted

It is illegal for a film company, making C. O. D. shipment of film or any other commodity to an exhibitor, to include in the C. O. D. charges, any unpaid balance due the film company for service or film, which the film company may feel the exhibitor owes, nor is it legal to add to the C. O. D. charges for any other reason.

This interesting point came up when a southern exhibitor wrote the HERALD condemning certain film companies operating in a number of territories for indulging in this practice. His letter in part follows:

"From time to time I have heard that film companies shipping films C. O. D. will add some real or fancied charge to the value of the contents of the package, and make collection.

"It will interest exhibitors, and film exchanges as well, to know that the government does not permit any one of its branches to be used as a collection agency, and where this added charge is not part of the present shipment, or done with the consent of the consignee, it is an attempt to defraud, and if reported to the 3rd assistant Post Master General, will be prosecuted."

A representative of the HERALD interviewed Assistant Postmaster Scheel of Chicago, and obtained his opinion on the subject. Mr. Scheel said:

"The theatre owner who wrote you on that subject was entirely correct in all his statements as far as the illegality of the practice is concerned. However, with all the millions of pieces of mail handled by the United States postal system daily it is extremely difficult to apprehend the occasional violator. In fact, unless the violation is immediately reported to the postal authorities, it is nearly impossible. The best possible solution of such a situation would be for the exhibitor who receives such treatment to immediately break his contract with the film company, report the violation to the authorities and see that it is investigated. An exhibitor would be entirely within the law in breaking his contract under such circumstances."

Small Hope for Repeal Of State Censor Law

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 26.—There is little likelihood that the censorship law in this state will be repealed this year. Even exhibitors at the state capitol during the past week, working for the passage of the bill, admitted the fact. A careful count of the assembly, which is Republican, and in which the big fight will be staged, fails to show the necessary votes to insure passage.

Up to the present time no individual or organization has requested a hearing on the bill, which is still in committee in both houses. Undoubtedly the bill as introduced in the senate by Majority Leader Walker will be reported out first and go to a vote as its passage in the upper house is assured.

Musicians' Walkout Adjusted

INDIANAPOLIS, IND.—F. J. Rembusch announces that the walkout of musicians, operators and stage hands at the Lincoln Square theatre, which involved the Manhattan, Gem, Irving, Lenwood and Gayety theatres, all under the management of Rembusch, has been adjusted.

More Effective Censorship Sought by National League

Inevitable Legal Regulation Measure Is Introduced in Kentucky Legislature—Governor Opposes Bills Increasing State Expenses

The germ of dissatisfaction, so prevalent in the air at this period of the year, has invaded the reform element, which now threatens to do everything in motion pictures but put up the money for production, distribution and exhibition.

In Chicago a National Censorship League has been organized for the expressed purpose of making "censorship of motion pictures more effective by its application to film productions before they have been nationally advertised and booked."

Chicago Paster Says Some Control Necessary

The Rev. Frederick C. Grant, Trinity Episcopal church, Chicago, says, in commenting on the movement: "There is no doubt in my mind that a considerable amount of crime and social anarchy at the present time can be traced directly to the motion pictures. It is not to be expected that an industry whose sole motive is commercial gain is going to maintain very high standards for the protection of the community and especially for our young people. Something must be done to exercise control of their subjects, presentation and publicity."

According to plans, the National Board of Review, which the League says is largely dominated by film producers and distributors, will be asked to permit League members to "sit in" on all previews of pictures.

Further, the League, which claims that prominent men and women and civic, social and religious organizations of the country will be enlisted in the movement, has as one of its objects the prosecution of exhibitors, under local laws, who present pictures or display advertising in violation of such statutes.

Hill Has Official Post

Wycliffe A. Hill, former scenario writer and until recently connected with Popular Motion Picture Productions, a Chicago company, two members of which have just been indicted on a charge of irregular practices, is campaign manager for the League. Hill's idea of motion pictures is set forth in the following statement by him:

"We believe that the indiscriminate use of fire arms, holdups, the kidnaping and seduction of young girls, the violation of homes, domestic discord, race and class hatred, and a general breaking down of the morals of the coming generation, are a direct result of the epidemic of 'two gun men,' 'crook,' 'flapper,' 'jazz,' 'divorce,' 'dope,' 'sheik,' 'vamp,' and other films of the kind that have been shown."

Form American League Of Freelance Authors

Charging that closed monopoly exists in the scenario field, which operates in favor of a few authors who are supplying ninety per cent of the screen stories that are produced, one hundred freelance authors have joined in the incorporation of the "American League of Freelance Authors," which will have its national headquarters in Chicago in the Capitol building.

Short story and scenario writers all over the country will be asked to co-operate in a national campaign to break the alleged monopoly which is declared to be keeping the names of the new writers off the screen, and which is also accused of being responsible for "an epidemic of immoral, censorable, and mediocre films which have aroused the antagonism of Civic, Social and Religious organizations everywhere."

The support of the National Censorship League, whose executive offices are also located in Chicago, will be sought by the writer's organization, in its campaign, it is stated.

Perennial Censorship Bill Up in Kentucky

(Special to Exhibitors Herald)

LEXINGTON, KY., Feb. 26.—It wouldn't and couldn't be a legislative session in the state without one or more bills to flimflam the public in the matter of motion picture censorship, and as usual the inevitable censorship bill has been introduced before the 1924 session of the Kentucky general assembly. However, Gov. Fields is refusing to sign any bills that will increase state expense through appropriation, while there are a great many legislators who don't believe that there is any need of censoring pictures, feeling that that is either done by the exhibitors, or by the directors, while most of the pictures shown in Kentucky have been previously passed by censor boards in other sections.

The present bill was offered by Hiram Brock, of Harlan, whose similar bill was killed in the senate in 1922. His bill would create a board of three censors, under the State Department of Education, this board's business being to see that no films of a harmful nature are shown, and to permit only those of "a moral, educational, amusing or harmless character."

The censors would receive $3,000 a year each, and would be appointed by the governor, one to be suggested by the State Federation of Women's Clubs, and one by the Kentucky Educational Association. The fee would be $2.50 for the first 1,000 feet and $2 for each additional 1,000 feet censored.

Fines of $100 to $1,000 would be provided for failure to exhibit non-censored pictures. Each censored film would bear an Official Stamp of Approval. Brock even suggests how the stamp shall be made up, offering cuts of boys or girls with school books in hand.

Ladies, too. T. N. T. March 29, Astor

Eschmann Drive in Full Swing On First National Twenty

Company Believes New Product Will Duplicate the Success of Last Year's Attractions

(Special to Exhibitors Herald)

NEW YORK, February 26.—"The widest distribution of any group of pictures in the history of the industry," is the achievement which First National hopes to attain on its "1924 twenty." The sales drive on this group is now in full swing under the leadership of E. A. Eschmann, general manager of distribution.

THESE pictures, the first having been published early this month, will be released in the order named:

"WHEN A MAN'S A MAN," a screen version of Harold Bell Wright's novel, produced by Principal Pictures, under the direction of Edward F. Cline and interpreted by an all star cast headed by John Bowers and Marguerite de La Motte.

"THE LOVE MASTER," starring Strongheart, and presented by James Murfin and Laurence Trimble. The story is laid in the North and has magnificent photographic shots. Trimble is the author and director.

Richard Walton Tully's "FLOWING GOLD," a Rex Beach novel, presenting a fascinating story of the oil fields. Milton Sills and Anna Q. Nilsson head the all-star cast. Joseph de Grasse directed.

* * *

Thomas H. Ince's "GALLOPING FISH," a comedy which is expected to equal the success of "The Hottentot." Louise Fazenda. Sydney Chaplin, Ford Sterling and Chester Conklin head the cast.

Norma Talmadge in "SECRETS," an adaptation of the New York stage play directed by Frank Borzage. Eugene O'Brien supports the star. An emotional, stirring romantic play which reflects on the screen four phases of the life of a woman.

Maurice Tourneur's "TORMENT," an exciting melodramatic story, the scenes of which are laid in Russia, Japan and the United States. Owen Moore and Bessie Love head the cast. The story is by William Dudley Pelley.

Richard Barthelmess in "THE ENCHANTED COTTAGE," a John S. Robertson production with May McAvoy in the leading feminine role. A tender romance declared by the star to be his best picture.

"LILIES OF THE FIELD," featuring Corinne Griffith and Conway Tearle and directed by John Francis Dillon. A modern society story. The national release date of this picture is March 16.

"A SON OF THE SAHARA," produced by Edwin Carewe in Algeria and Paris with a cast including Bert Lytell, Claire Windsor, Rosemary Theby, Montague Love, Walter McGrail and Paul Panzer.

"THE WOMAN ON THE JURY," a dramatic story of modern life starring Sylvia Breamer. Cast includes Lew Cody, Frank Mayo, Hobart Bosworth, Mary Carr and Bessie Love. Directed by Harry Hoyt.

"CYTHEREA" presented by Samuel Goldwyn and directed by George Fitzmaurice. Adapted from the novel by Joseph Hergesheimer. Cast includes Lew Stone, Alma Rubens, Irene Rich and Constance Bennett.

"THE GOLDFISH," starring Constance Talmadge. A vivacious story of Coney Island life. Jack Mulhall is in the leading masculine role and Jerome Storm directed.

* * *

Thomas H. Ince's "THE MARRIAGE CHEAT," adapted from the story of the South Seas by Frank R. Adams. Leatrice Joy, Percy Marmont and Adolph Menjou have the leading roles. John Griffith Wray directed.

"SUNDOWN," a dramatic, heart interest story, laid in the West, and based upon the passing of the cattlemen from American history. Roy Stewart, Hobart Bosworth, Mary Alden, Tully Marshall, Charles Murray and Bessie Love are the principals.

"THOSE WHO DANCE," a dramatic story based upon one of the many reactions of the Volstead law. John Griffith Wray is directing Blanche Sweet, Bessie Love, Warner Baxter, Robert Agnew. A Thomas H. Ince production.

"THE RAGGED MESSENGER," a forthcoming Edwin Carewe production, to be adapted from the novel by W. B. Maxwell, famous English author.

"THE WHITE MOTH," a forthcoming Maurice Tourneur production featuring Barbara La Marr and Conway Tearle. A story of theatrical life in Paris.

"THE PERFECT FLAPPER," with Colleen Moore, the story of a little daredevil of the younger set.

Constance Talmadge in "HEART TROUBLE" adapted from the Somerset Maugham play, "Penelope." Alfred E. Green will direct.

Corinne Griffith in "FOR SALE," an unusual story of society circles in New York, written by Earl Hudson especially for Corinne Griffith.

Rebecca Belsky, Eddie Silton Form Producers Service Organization

(Special to Exhibitors Herald)

NEW YORK, Feb. 26.—The announcement that Rebecca Belsky, known to members of the industry as "Rebecca," who for the past seven years has held the chief executive position in the Edward Small Company, has decided to enter business for herself, has been received with interest. Joining forces with Eddie Silton, also of the Small organization, the new company, which will be known as Rebecca & Silton, Inc., has taken well equipped offices on the fifth floor of the Powers building, at 723 Seventh avenue.

Specialization will be made in the direct needs of the producer, for this is the major angle of the business that Rebecca has made a detailed study of during the entire time she has been engaged in this important field of endeavor. When a producer or a director comes to her and wants a picture cast, she knows immediately the kind of people that he wants and they are called together for the director to make his selection from. Realizing that time is the most expensive item in picture production after the word to "Go ahead" has once been given, Rebecca feels that every minute that she saves means money saved in the final production cost.

Eddie Silton will act as the outside contact man of the new organization. Previous to his association with Small he was in the exchange end of the business, where he acquired a composite knowledge of the box office value of pictures.

FOREIGN MARKET

Every four weeks this department will be expanded to several pages so that a thorough discussion of the foreign market may be conducted.

Truart in Europe

Alexander Aronson, general manager of sales for Truart Film Corporation, announces, following his extended tour of Great Britain and the Continent, the closing of a number contract whereby the entire Truart output is assured distribution throughout the United Kingdom, the greater part of continental Europe and several outlying territories.

The W. & F. Service has acquired for the United Kingdom, "Broadway Gold," "Drums of Jeopardy," "Driftwood" and a fourth production which has not as yet been announced. In addition to these Elaine Hammerstein productions, W. & F. has acquired "The Unknown Purple."

Unity Films, of London, has purchased for the United Kingdom the Richard Talmadge productions, "Let's Go," "On Time," and "In Fast Company." Orion Films of Budapest, has acquired for all of Central Europe all the productions listed above and in addition "Women Men Marry" and "The Empty Cradle."

Kominik Resigns

Otto Kominik, head of the Foreign publicity department of Universal, has resigned to go with the Excelsior Publishing Company, publishers of the "Excelsior Cinema," as business manager.

"Excelsior Cinema" is a new Spanish motion picture trade paper to be published in the United States, and is expected to be an important link between the American producers and the Latin-American exhibitors.

Cuba Gets Feature

According to report, Cuba is to be the fourth country outside of the United States to see "The Covered Wagon." The Foreign department of Famous Players-Lasky received word that the Caribbean Film Company, Paramount distributors in Cuba, Porto Rico, Hayti and Santo Domingo, has arranged for a special prerelease at the Fausto theatre, Havana, Cuba, the latter part of March.

Up to the present time "The Covered Wagon" has been presented in the United States, Australia, Great Britain and France.

Sees Little Opposition

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 26.—The bill introduced in the state legislature, relative to theatres desiring to admit unaccompanied children, providing a matron is in charge, is to be made a local option measure. According to Sam Berman, secretary of the M. P. T. O. of New York, who is at the state capitol each week watching motion picture legislation, there will be little or no opposition to the bill.

F. B. O. Officials Here

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 26.—J. L. Schnitzer, vice-president of F. B. O., and H. C. S. Thomson, managing director, are here for a conference with studio manager, B. P. Fineman.

THE THEATRE
A Department of Practical Showmanship

The News of The Week in The Theatre

"How the Movie News Man Gets Pictures of World Events" is the title of an illustrated four-page story by Stuart Mackenzie in the January issue of "The American Magazine," presented in the form of an interview with Emanuel Cohen, editor of Pathe News.

Although Pathe News is preponderantly prominent in the story, the other newspictures are mentioned and named, Mr. Cohen's seniority of service being offered as explanation. Altogether, the story is a splendid "ad" for the newspicture institution.

RADIO STUNT DRAWS

As promised, be it chronicled that Ed Olmsted's radio exploitation for "Pied Piper Malone," described in this column last week, did, as anticipated, attract to McVickers portals an abundantly numerous clientele. The eyes of this column report the stunt an eagle.

Another stunt was liberated on Wednesday night, when, after the fourth number of the semi-weekly McVickers-KYW organ recital, "Mac" announced that the theme song played for "Pied Piper Malone" would be given in response to a telephone request.

Radio exploitation is getting on, especially Mr. Olmsted's. More about it, at intervals, here.

NEW ONES REPORTED

Undoubtedly you're planning campaigns for some of the new pictures reported this week in "What the Picture Did For Me" and what others who have played say about them will be of interest to you. Among the new ones reported are:

"Daddies," "Foolish Parents," "The Hoosier Schoolmaster," "Hoodman Blind," "Jack O' Clubs," "Ladies to Board," "The Love Bandit," "The Man from Wyoming," "Name the Man, "Not a Drum Was Heard," "The Old Fool," "Puritan Passions," "You Can't Get Away With It" and others.

CRITICIZES THEATRES

Although written specifically to exhibitors who report to "What the Picture Did For Me," Mr. Hugo Ballin's contribution to this issue, "What the Exhibitors Did to Me," a voluntary composition, will interest likewise those of you who devote time and money to the business of making the theatre a fit housing for the silent drama.

Report Department Provides Showman's Key to Box Office

THIS department, through the cooperation of its growing circle of contributors, provides a practical and useful key to the business of exploitation and advertising. It is most useful when used in connection with "What the Picture Did For Me," the report department providing the showman's key to the box office in up-to-the-minute reports on pictures.

This week, for instance, that department presents reports on:

DADDIES
FOOLISH PARENTS
HOOSIER SCHOOLMASTER, THE
HOODMAN BLIND
JACK O' CLUBS
LADIES TO BOARD
LOVE BANDIT
MAN FROM WYOMING, THE
NAME THE MAN
NOT A DRUM WAS HEARD
OLD FOOL, THE
PURITAN PASSIONS
YOU CAN'T GET AWAY WITH IT

All this is possible only as a result of the cooperative spirit which exists throughout the present day exhibitor body, a spirit which indubitably ranks with its most essential possessions.

RYAN TRIES RADIO

Charles H. Ryan, whose matinee plan was a feature of last week's issue, announces a "Radio Night With Radio Stars" for the Milford, Chicago, on the evening of February 28th. Harry Davis will sing "Nine o'Clock Sal," Radio Ray Noble will follow with "I Called You Sunshine." Tommy Green is billed next, to sing "A Picture I painted of You" and Walter Wilson, bedtime story teller, will add "Dream Daddy." There will be two other numbers and the radio stars will perform twice during the evening.

This theatre presentation of radio talent is one of the things to be expected. The motion picture theatres might as well get the advantage of it as the vaudeville houses. If radio has cut into the receipts, this seems the best available means of getting back some of that money. Somebody's going to get it.

Forwarding The Letters Of the Week

(If you read the letters in this column you do so because they help you. It is possible to forward them in this manner only because those who write them possess the will to help. Because they do possess that will, and because their letters do help you—but the point is obvious.)

Weld Talks to His Public

(Mr. Weld's excellent advertisement is reproduced on the fifth page of this department.)

THE THEATRE, EXHIBITORS HERALD.—I am enclosing an ad in which I challenge the advocates of "cleaner pictures" to indicate their desires at the box office. I believe those who squawk the loudest do not attend picture shows.—ARTHUR E. WELD, Strand theatre, Waterloo, Ia.

Meyer Trademarks Anniversary Copy

(Mr. Meyer's trademarked anniversary ad copy is reproduced on the fourth page of this department, his style show window display upon the sixth.)

THE THEATRE, EXHIBITORS HERALD.—Under separate cover we are forwarding you some newspaper clippings of ads and exploitation used during our Fourth Anniversary celebration.

I am also forwarding you photograph of display used as an exploitation stunt with "Potash and Perlmutter." As the style show appeared in the film, we cut into the picture and put on a miniature style show with four models and singer on our stage. The whole stunt lasted about six minutes and not only materially helped "Potash and Perlmutter" but brought us a great many favorable comments.—F. S. MEYER, Palace theatre, Hamilton, O.

George Rea Freezes Us

(Mr. Rea's subzero photograph is reproduced on the sixth page of this department. Br-r-r-rrr!)

THE THEATRE, EXHIBITORS HERALD.—Here are a few samples of ads used for Glorious Gloria's "The Humming Bird." Am enclosing a "bird" of a window, a regular "hummer," and if it doesn't knock you

Arthur E. Weld—R. B. Jones—George Rea—Arthur Swanke—Fred S. Meyer
M. J. Clelland—J. W. Creamer—L. E. Gray—C. R. Miller—I. Stevens

LETTERS TO "THE THEATRE"

cold it can't be did.—GEORGE REA, Colonial theatre, Washington C. H., O.

Swanke Display Worth Saving

(Mr. Swanke's display is reproduced upon the sixth page of this department.)

THE THEATRE, EXHIBITORS HERALD. —Enclosed find photo of my lobby display for "Enemies of Women," constructed so as to be used on any picture where a castle will suggest something in keeping with what's going on on the inside.

This, as we all know, is a mighty fine picture and held up to fairly good business four days. Center piece seen in the entrance is an advance piece on Paramount's coming attractions.—ARTHUR SWANKE, Mission theatre, El Dorado, Ark.

Jones Ads Reflect Theatre Prestige

(Mr. Jones' ads, reflecting the prestige widely accorded the Howard theatre, are reproduced on the fourth page of this department.)

THE THEATRE, EXHIBITORS HERALD. —Am enclosing several copies and proofs of ads used by the Howard theatre covering a period of several weeks. Hope you can find something in them worth while.—RAYMOND B. JONES, Howard theatre, Atlanta, Ga.

Creamer Betters Best Posters

(Mr. Creamer's photographs are reproduced upon the sixth page of this department.)

THE THEATRE, EXHIBITORS HERALD. —Just finished my latest lobby piece, it being for Paramount's "Bluebeard's Eighth Wife." For this I used the idea of showing Bluebeard on the outside of a French window.

The piece was composed of a window 27 in. x 67 in. built of three-quarter inch stuff. The side wings are supposed to be shutters and I made these in order to carry selling talk.

The six window panes are made by using white tissue paper pasted on from the back, the two center panes carrying the title and playing dates. At the foot of the window I arranged a one-sheet cutout.

To get the Bluebeard effect I drew on newsprint stock, a large outline of a bearded man with a knife in his hand. This I cut out and pasted onto the back of the tissue paper windows.

The complete piece I placed close to the wall in our lobby, concealing a green globe, on a flasher, at the top of the window in the back. When the lamp lights you can see the silhouette of the man at the window, then, when the lamp is off, the figure is completely hidden.

The figure cannot be made of beaverboard and set back from the panes, but should be pasted directly onto the tissue paper, or else the figure will not have sharp outlines.

The second photo shows a one-sheet display I used. Every once in a whole Paramount puts out a real one-sheet, and this one of Gloria was a beauty.—JOHN W. CREAMER, Strand-Empire, theatres, Chillicothe, Mo.

Trademarked Copy Shown Valuable in Page of Reprints

ON ANOTHER page various illustrations of letters published this week combine with a reproduction of the veteran of all individual picture trade marks to produce an unanswerable optical argument for the development of the trade mark in motion picture advertising copy. On that page are presented the Fourth Anniversary trademarks used by Fred S. Meyer, the Howard theatre trademark used by Raymond B. Jones, and the venerable circle that has heralded "The Birth of a Nation" in all its countless exhibitions.

An advertiser need no more than scan this page to obtain a fresh and accurate appraisal of the trademark as a fixture of motion picture advertising.

Stevens' Programs Create Demand

(Pages 2 and 3 of Mr. Stevens' program are reproduced on the fifth page of this department.)

THE THEATRE, EXHIBITORS HERALD. —The enclosed program has been a great success. We get out one every month and the people come and ask for them.

Give your patrons a little extra once in a while and don't raise your admission. I put on The Four Princes Royal Hawaiins for three days, did not advance price, and doubled the business every night.

Get out extra bills and extra advertising. It will help you. The trouble is that when most every theatre puts on something extra they want to raise admissions. That is all wrong and will not create good feeling among patrons.—IRA STEVENS, Whynot theatre, Greenfield, Ind.

Miller Details "Fox Week"

(Mr. Miller's letter is the promised follow-up on his initial Fox Week letter printed three weeks ago.)

THE THEATRE, EXHIBITORS HERALD. —Now that the Fox Anniversary week is over, I will tell you just what my novelty ad on "The Village Blacksmith Preferred Honor First to a Snowdrift" that I mailed to you advertising these attractions did for me. It worked like a good tonic, because I had four good drawing cards and the people appreciated them, and my weekly attendance was almost as good as that of Christmas Week.

Show business is fine in this country since the holidays and we are able to secure a little cash over our expenses, and it makes us feel good to know that we are in a better position to get what our audiences appreciate now than ever before in the history of motion pictures, at prices that are within reach of every exhibitor, in other words, at live and let live prices.

"The Village Blacksmith" was a wonderful drawing card which possessed some of the greatest appealing situations that I have ever seen. Have been told by fans that it was the greatest picture ever shown in this theatre and far superior to "The Old Nest" and "The Old Homestead," and that is saying a lot, for we have all seen both.

"Boston Blackie" is the type of picture that suits all classes and William Russell and Eva Novak do exceptionally good work in it, while the supporting cast is fine.

"Honor First," with John Gilbert, is great. The dual role which he plays makes this French story one of those mystifying pictures that keeps all guessing as to the outcome.

"Snowdrift," with Buck Jones, Irene Rich and Miss Manners, who do justice to the parts they portray, is one of those Northland pictures that has wonderful advertising paper and draws like a mustard

DRAMA. Three scenes from Warner Brothers feature, "Beau Brummel." John Barrymore, Carmel Myers and Mary Astor are the principal players in this classic.

LETTERS TO "THE THEATRE"

plaster, or at least did for me, and I wished that I had put up a lot of nails before the show opened. Anyway, S. R. O. was sold for the first show.

I hope this little report will enable some exhibitor to pick some winners, and also encourage them to talk about their good ones more and show the producers that we want better program pictures, and then maybe it will be easy sailing for us exhibitors to buy what we want instead of having to buy 18 or 20 pictures in order to get one or two good ones, as some of us know we have to do with some distributors.—C. R. MILLER, Gem theatre, Spur, Tex.

Gray Prints Own House Organ

(Mr. Gray's program is in four pages, the central portion of the inside spread being done in mimeograph. Unhappily, the color scheme does not permit of reproduction.)

THE THEATRE, EXHIBITORS HERALD. —Enclosed you will find a copy of my method of getting business, and I have found it very successful in getting them in. In the first place, this does not cost me anything, as I sell the small spaces on the inside and the large ones on the outside to the merchants. The inside spaces I sell for 50 cents each and the large spaces on the front for $2 and the two on the back for $1 each, for each mailing, and I mail one each week, so you see that after paying for the printing and postage I still have some left. I mail 500 each time. The inside program I mimeograph myself and can change it each week.

This idea is very easy to sell to the merchants, as it is cheap. One could get more for the spaces if he wanted to. I find that it certainly gets results. I was about to close up when I got hold of this mimeograph and I can safely say that it saved the day for me, as it was the means of getting my message to any number of people and doing it very cheaply. It costs me about $1.25 to reach 500 people and I can run off a program in about two hours.

Hoping that this may be of benefit to some other exhibitor.—L. E. GRAY, Drayton's Movies, Drayton, N. D.

Mildred Clelland Outlines Drive

(If letters detailing its exploitation may be interpreted as index to box office fitness, "Human Wreckage" must be listed well up among the season's successful product.)

THE THEATRE, EXHIBITORS HERALD. —Having just recently run "Human Wreckage," I feel it a duty to you and all brother and sister exhibitors to let you know what success we had putting over this picture.

First of all, must say we paid more for this picture than anything we have used for a long while, so knew we had to work to get returns.

After receiving the press book on the picture, I studied it from beginning to end, so I was ready for any question which might come up when I started out on my advertising campaign. To be sure, there were a great many questions asked by people (those who belong to the reform element) who are always looking for the weak spots in pictures, stars, etc. However, I sold my ideas to the various lodges, schools and churches and had all the cooperation they could give. The Women's Club backed it just fine. One member had made personal calls on the Protestant ministers before I got around to them, urging their full cooperation when I called upon them.

This I surely received, for the picture was announced at both morning and evening service the Sunday before it opened.

All those who helped put on the picture were given complimentary tickets. This was very little, considering all they had done for us, but was appreciated on both sides.

I am enclosing a letter of commendation written by our Dr. Daniel Woodward, pastor of the Congregational church, ex-warden of the Wisconsin Penitentiary at Waupun, after he viewed the picture.

I trust all the small town exhibitors who run "Human Wreckage" will receive the wholehearted support I did before and during the showing of this picture.—MILDRED I. CLELLAND, Bijou theatre, Kaukauna, Wis.

Brown, Middleton Write of Views on Public Relations

LEN S. BROWN and A. L. Middleton, able showmen both and frequent contributors to this forum, add vitally to the available data on theatre-public relationships in the "Public Relations" department this week. None should fail to digest thoroughly the good red meat of their communications.

Mr. Middleton details, with illustration, the method of procedure followed in conducting a local survey of patrons' picture likes and dislikes.

Mr. Brown writes the first of a series of articles on theatre-public cooperation.

Both writers provide substantial food for thought and foundation upon which to base active operation.

TWO TYPICAL scenes from the Will Nigh miniature drama, "Among the Missing," showing Will Nigh and Lucile LaVerne.

The News of the Week in the Theatre

(ADVERTISEMENT)

Through the cooperation of the several writers whose communications are presented this week it has been made possible to provide in this single issue enough good exploitation and advertising ideas to maintain an individual theatre for a week or a month, according to program schedules. More letters, of course, mean more ideas, and more ideas mean better business. If you who are reading this have used one of these letters profitably and have not written a letter in return, why not do it now?

TRADEMARKS

On another page, reproduction is made of several noteworthy trademarks used in theatre copy. Considerable advance has been made in trademark advertising by theatres. Not so many years ago the theatre using a trademarked title slug was an exception, and even the press books did not trademark individual pictures.

In view of the progress that has been made, and notably in view of the "Birth of a Nation" record, it seems a logical thing to expect that more attention to this type of theatre advertising will be an easy and natural result.

ASKS SHOWDOWN

Arthur E. Weld, whose newspaper advertisement challenging those who want "cleaner pictures" to demonstrate their sincerity in terms of attendance is reproduced upon another page, takes the lead in an important movement that probably will not get very far. In his letter, also published this week, Mr. Weld states his belief that those who "squawk" the loudest are not those who go to the theatre.

Undoubtedly Mr. Weld is right in this assumption. Undoubtedly he will find, also, that no amount of challenging will greatly change the situation, which fact should in no way detract from the merit of his undertaking. Squawkers just are that way and "that's all there are of it."

Yet Mr. Weld's movement will make him friends, additional friends among the tolerant, and will cement his old friendships with the fairminded, this latter through a naturally reverse mental action arising from an honest disgust with the narrow-mindedness prevalent.

Mr. Weld, an able showman by common consent, knows his public and how to write copy for it.

REA RUNS TO FORM

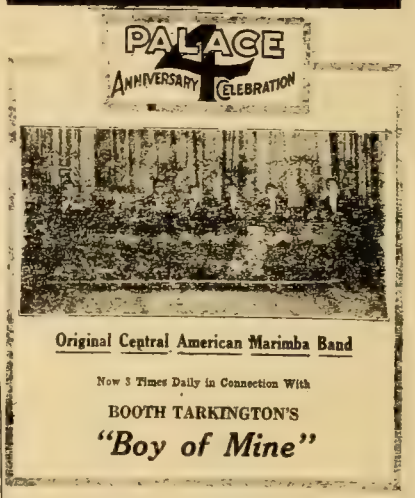
When anything new comes to hand you can depend upon George Rea to be among the first to put it to work selling pictures for him. Radio is no exception. Although he hasn't a local broadcasting station to tie up with, probably, he gets the idea across in his ad copy by inventing Station AGTSY. Translating, as he does well down in the ad, AGTSY is revealed as radioese for "Always Glad to See You," which is known through the length and breadth of his operating territory as George Rea's own, exclusive and honest trademark.

The ad is reproduced on another page of this issue.

MEYER TRADEMARKS AD COPY

FRED S. MEYER'S Fourth Anniversary celebration at the Palace theatre, Hamilton, O., is discussed briefly in his letter this week. His copy for "Boy of Mine," First National, is reproduced above.

MORE PEOPLE have seen and come to know this trade mark, perhaps, than any other ever used for a motion picture. It appeared with the first ads for the production and is still giving sterling account of itself. This is reproduced from an ad used in United Artists' current run of the picture at the Illinois theatre, Chicago.



FRED S. MEYER'S trademark anniversary ads for "Boy of Mine," one of the attractions.

RAYMOND B. JONES, Howard theatre, Atlanta, has a letter in this issue. His ads for "Rosita," United Artists, and "The Acquittal," Universal, the latter as run in different papers, are reproduced herewith.

WELD TALKS TO HIS PUBLIC

STATION
AGTSY
Listen in Monday, Tuesday, Wednesday at the
COLONIAL
playing
Mae's Supreme Triumph.
She will dance her way into your heart. Fine music.
Also Aesops, 10c, 30c
STATION
AGTSY
(Always Glad to See You)
Signing off Monday, Tuesday, Wednesday at 11 p. m. Central Standard time.

MAE MURRAY in a Scene from "THE FRENCH DOLL."

"Pioneer Trails" the "Covered Wagon" story of the gold rush days of '49, starts Thursday.

GEORGE REA hasn't a broadcasting outfit but gets the attention of radioists for his ad on "The French Doll," Metro, notwithstanding. He writes a letter in this issue.

ARTHUR E. WELD writes this week of his ad for a specially selected program in which he appeals directly to the element that professes to want "cleaner pictures." The ad is so exceptional as to warrant the page-deep reproduction at right, and you shouldn't miss his letter.

IRA STEVENS gives detailed information pertaining to the program reproduced below in his letter this week. The reproduction shows the inside spread of the four page pamplet.

The Bell Press

AMUSEMENTS
Coming Attractions for February at the
WHYNOT THEATER

The Bell Press

"Granite Rock" Waterproof Work Shoes, $4.00
"SAVE YOURSELF A DOLLAR" AT
Lee C. Thayer Co.

STRAND

10c Children — 35c Adults

LOWER PRICES

In appreciation of the excellent patronage accorded the Strand programs, the management is conducting a

Treat Week

A high class program of universal appeal has been selected which is bound to pack "THE OLD RELIABLE" from pit to dome, and we will show our appreciation of your good will in a material way by lowering admission prices and elevating the standard of attractions. Continuous show, 1 to 11 p. m. Something doing every minute. Come any time; stay as long as you like.

Adults 35c | THUR. FRI. SAT | Children 10c

TODAY

Douglas Fairbanks, Jr.

Theodore Roberts, Harry Myers, Noah Beery
in Young Doug's First Paramount

"Stephen Steps Out"

from "The Grand Cross of the Crescent" by
RICHARD HARDING DAVIS

—Added Four-Reel Attraction—

"JAMESTOWN"

Another authentic description of early America made by Yale University for the
"Chronicles of America"

10c

Show Me And I'll Show You

35c A cordial invitation is extended all those who want "cleaner pictures" to see this program. Let me know your desires by your patronage. The box office tells the tale! 10c

ARTHUR E. WELD,
Manager.

35c

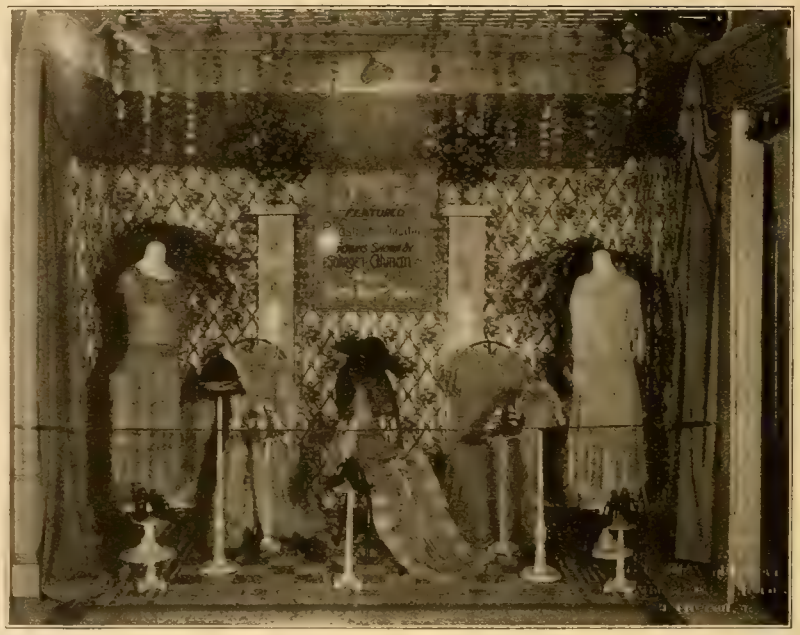
Pathe News

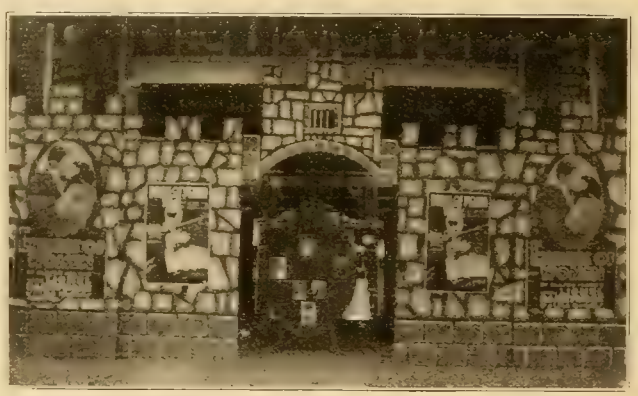
Lulu Marie Engelmann, Concert Organist || Miss Esther Bley Smith Unit Artiste

COMING SUNDAY
GLORIA SWANSON
"The Humming Bird"
A Picture of Paris

STRAND

ILLUSTRATING THE LETTERS





ABOVE: Fred S. Meyer's style show window on "Potash and Perlmutter," First National, and John W. Creamer's lighted window display, both discussed in letters this week.

LEFT: Arthur Swanke's display for "Enemies of Women." (See letter.)

BELOW: George Rea's "knock-'em-cold" window, mentioned in his letter, and another of Mr. Creamer's products.

SHORT SUBJECTS

Laments Lack Of Comedies On Broadway

Grace Kingsley, motion picture editor of the "Los Angeles Daily Times," writes in a recent issue:

"Amid the sonorous and solemn clamor about superfeatures, what has become of the humble two-reel comedy, the vulgar rib-ticklers of yore? I see them advertised as in the making, but unless it be Charlie Chaplin or Harold Lloyd or Buster Keaton or some other trade-mark comedian appearing, you never view comedies on Broadway. And the famous ones have all gone in for five-reelers, because, otherwise, even they get no attention.

"Yet I've seen some gags in Jack White's Mermaid Comedies as funny as in any of the great ones' opera. You have to wander into some theatre on Main street to chance a glimpse of the old-time fooleries."

If the comment be based upon unfaulty observation, Los Angeles' justly famous first line exhibitors run untrue to form. From their playhouses has emanated much that has become standard showmanship. Reactionary treatment of the short subject, at a time when exhibitor thought generally is concerned with the development and promotion of minor length interests, is especially regrettable, not to say surprising, from this source.

Radio Tie-Up Used Again

Kinograms, recently beneficiary of a tie-up with Radio Broadcasting Station WJAZ described in this column, announces further co-operation along similar lines.

Kinograms has photographed, through co-operation of the Westinghouse Electrical and Manufacturing Company, the process of making the vacuum tube. Westinghouse Stations KDKA, KYW and WBZ, at Pittsburgh, Chicago and Cambridge, Mass., respectively, will broadcast this information to their listeners, together with the names of theatres in their respective territories where the newsreel may be seen.

Athletes and Actors

Athletics level participants. What a man says he can do or thinks he can do matters very little in the field of sports. What he actually does, against the keenest of competition, determines his status, with the result that athletes find their places and maintain them. Thus we have distance men, sprint men, hurdlers, pole vaulters, and each "does his stuff" without trying to do the other's.

Actors are not essentially different, but seem to believe they are. While a runner who can do 100 yards in 10 seconds busies himself in trying to better that mark, an actor who can "burn up the league" in one or two reels immediately surveys with envious eye the major distances and, unless prevented, devotes his efforts at the earliest possible moment to that field.

All of which is not unnatural, even as it is not unnatural for the runner to try himself over the various distances in order that he may learn his especial capabilities, but the runner sacrifices nothing in the test, whereas the actor usually cuts himself free of the short subject field before trying the feature footage and seldom comes back.

If there is any reason why an actor furnishing a steady supply of good short subjects cannot make his five reel experiments without interrupting that supply, it has not been disclosed. Incidentally, such a course certainly would enhance the chances of success attendant upon the publication of the experimental feature in a degree obtainable in no other way. When judgment, fair play and exploitation go thus hand in hand it is difficult to fathom the customary performance.

Newspictures Neglected

In the newspicture synopses given on this page this week at least half a dozen headlines merit mention in theatre advertising. If one of these is mentioned the week will be an exceptional one. No theatre copy is so rare as that advancing the interests of the newspicture.

And no product is so rich in advertising capital.

NEWSPICTURES

FOX NEWS No. 41: With U. S. Army Fliers to Central America — Denby Resigns — Indoor Tank Crew Trains—Visit Phoenix Indian School —American Lumber Fleet Arrives in Tokio—Reviews Ft. Bliss Troops—Winter and Summer Sports Hand in Hand in Colorado—Oldest Auto Still Running—180 Foot Leap Wins Ski Tournament.

Fox News No. 42: Carp Overcrowd Lake Minnetonka — Sinclair Home From Europe Vast Herds Graze in West—With Circus in Winter Quarters—Escape Rent in Florida Houseboats—With Fleet in Winter Practice—U. S. Cavalry Drills—Alpine Resort Fairyland—Dynamite Opens Channel From Cotee River to Gulf of Mexico.

INTERNATIONAL NEWS No. 17: Mexican Revolt Crushed—Denby Resigns—Airmen Start Globe-Circling Flight—Bury Siamese Prince Mid Splendor—All Holland on Skates— Marines Capture Island in Mimic Warfare—Territorial Specials.

INTERNATIONAL NEWS No. 18: Winter Severe Over Nation — Self-Hoisting Steeplejack Device Tested on Eiffel Tower— Society Notables at Palm Beach — Sinclair Home to Testify — Coolidge Appoints Oil Investigators—Italy Moves Unknown Hero—Japanese Crown Prince Wed—Carp Swarm Lake Minnetonka—Egyptian Independents Celebrate Political Victory—Ice Boats Set New Records—Army in Mimic Warfare.

KINOGRAMS No. 2330: Denby Resigns—Name Oil Investigators — Fliers Start Around World—War Trophies Perplex U. S.—Fight Drifts on Alaskan Trails—Dawes in Germany—Train Sailors for Merchant Marine Mary and Doug in New York—Set New Ski Record—Ed Wynn in Antics.

KINOGRAMS No. 2331: Reveal Method of Making Radio Vacuum Tubes—New York Buried in Slush—Sinclair Home to Testify—Greeks Celebrate Olden Rite—Interview Anti-Saloon League Head—Demonstrate New Gas Masks—Gold Star Mothers Ask France Trip—Motorcycles Tow Ski Riders—Tom Taggert to West Indies—Visit McKinley's Tomb—Visit Boys' Winter Camp at Montreal.

PATHE NEWS No. 14: Sanitarium Publishes Health Rules— Griffis Home at Hamilton, O.—Dempsey At New Orleans Races—Cross Sahara in Record Time—Denby Resigns—Fliers Off on World Flight—New Captain Inspects Shanandoah —New Auto Trophy 7 Feet High—Honor Heroes at Riga—U. S. S. Colorado Completes First Cruize—Territorial Specials.

PATHE NEWS No. 15: Gold Star Mothers Ask Trip to France—Fight Battle of Flowers at Cannes—Train Sailors for Merchant Marine—House Passes Garner Tax Bill—America Aids German Kiddies—"Stay at Home," Says Hobo King—San Antonio Has "Siamese Twins"—Sells Papers Week Days; Preaches Sundays—Hawaiian Craters Active—Territorial Specials.

DIGEST of PICTURES of the WEEK

IN "AMERICA" D. W. Griffith has given the world another picture that makes new film history. As a historical document it will live long after many others have been forgotten, is the belief of those who witnessed it on the opening night in New York, last week. No time or expense was spared in making the production and the cast numbers well known names of the stage and screen. It is replete with stirring incidents such as the battle of Bunker Hill, the midnight ride of Paul Revere, the hardships endured at Valley Forge, together with the romantic love story of Nancy Montague and Nathan Holden. The picture is now fifteen reels in length, but will be cut to shorter footage it is said. However, in its present form it is tensely holding and a beautifully produced story.

"YOLANDA" (Cosmopolitan) an adapted Charles Major story, gives Marion Davies another splendid costume play. In the matter of accuracy of sets and costumes and in magnificence of settings it is the last word in picture production. An unusually well chosen cast surrounds the star numbering Holbrook Blinn, Maclyn Arbuckle, Lyn Harding, Ralph Graves and others.

"TORMENT" (First National). First rate crook story built around the earthquake in Japan and the Russian revolution. Owen Moore, Bessie Love, Maude George, James Kilgour and others in the efficient cast. Maurice Tourneur made it and it serves admirably to pass an hour's time.

"THE NIGHT MESSAGE" (Universal) written and directed by Perley Poore Sheehan, is a well done melodrama, entertaining and logical, with plenty of thrills. The cast includes Gladys Hulette, Charles Cruze, Edgar Kennedy, Howard Truesdale and others more or less well known.

"SHADOWS OF PARIS" (Paramount) contains plenty of action and gives Pola Negri an opportunity to demonstrate her talent as an emotional actress. It is a story of France in the days of the world war and is cleverly staged and directed Charles DeRoche appears opposite Negri as an underworld character.

"LOVE LETTERS" (Fox) starring Shirley Mason is a machine-made unconvincing story concerning a box of love letters which certain ladies desire and which a cad who holds them is loath to give up. A small but adequate cast appears in support. It was directed by David Solomon.

"THE WHITE SIN" (F. B. O.) a story furnished by the Palmer Photoplay Corporation, serves but fairly as a vehicle for Madge Bellamy. It is not very novel in theme and depends upon a spectacular fire finish for its punch. It was directed by William Seiter.

"DADDIES" (Warner Bros.) is one of those delightful little comedies that appear every now and then and renews one's faith and interest in pictures. With a splendid cast and a good clean story, director William A. Seiter has delivered one of the most entertaining films of the season.

"THE YANKEE CONSUL" (Associated Exhibitors) adapted from the succesful stage play, gives Douglas MacLean another sure-fire hit and one in which he scores at every turn. It is a snappy, happy, fast-moving story well made in every respect, with a well chosen cast. Patsy Ruth Miller appears opposite MacLean to advantage.

"THE WOLF MAN" (Fox) presents John Gilbert in a six-reel production, which while well directed and well acted for the most part ends in conventional and unconvincing manner. It isn't a role exactly suited to Gilbert's talents.

"LOVE'S WHIRLPOOL" (Hodkinson) is an excellent crook tale, well staged and very well acted by James Kirkwood and Lila Lee. The story contains many dramatic situations and it will undoubtedly please those who have a penchant for tales of underworld characters.

"DEFIANCE" (Wm. B. Brush) is a melodrama directed by Bertram Bracken and written by John T. Prince. It concerns an immigrant girl who falls into the hands of several Italians and a Chinese doctor, and makes a fairly entertaining program picture.

"THE NEXT CORNER" (Paramount) is an ordinary program feature with a well worn plot and rather long drawn out. There is, however, an all-star cast, headed by Conway Tearle, Dorothy Mackaill, Lon Chaney and others and they make the most of their opportunities. J. R. M.

REVIEWS

This Little Comedy Will Be Relished

"DADDIES," a Warner Bros. production, with an all-star cast. Written for the screen by Julien Josephson from John L. Hobble's story. Photographed by John Stumar. Directed by William A. Seiter. Seven reels.

This is a David Belasco production and is worthy of the name "classic." It is a joy feast for those who love good clean comedy and a credit to Director Seiter who handled the juveniles in a manner to get the most out of them. Here's a picture that will bear extra advertising and will be easy to exploit.

The story is delightfully refreshing. It concerns a bachelor's club with five members holding out against matrimony. They get an awful jolt, however, when one of their number pays his forfeit of $5,000 and announces his engagement to Bobette Audrey. Bobette's brother, a confirmed bachelor, is persuaded by his mother to adopt a war orphan and the other members fall in with the scheme and each agrees to become a "daddy." Complications follow when Bob's orphan arrives, a girl of eighteen, and another bachelor receives triplets. James Crockett, the grouchiest of the bunch, gets a mischievous little girl, when he wanted a boy. In the end each gets married to provide mothers for their charges, and Bob marries his war orphan.

Claude Gillingwater plays Crockett to the queen's taste. Harry Myers was great as Bob and Mae Marsh played demurely the role of Ruth Atkins, the war baby. Craufurd Kent as Rivers, was the first "slacker" and Boyce Combe contributed an excellent comedy bit as Nick Walters. Of the children little Priscilla Dean Moran ran away with acting honors. The deBriac twins and King Evers were typical mischievous triplets and Milly Davenport a quiet little miss.

The Cast: Mae Marsh, Harry Myers, Claude Gillingwater, Craufurd Kent, Claire Adams, Willard Louis, Boyce Combe, Georgia Woodthorpe, Otto Hoffman, Priscilla Dean Moran, DeBriac Twins and King Evers, Milly Davenport.

Excellent Crook Tale Which Holds Interest

"LOVE'S WHIRLPOOL," a W. W. Hodkinson Corp. production, starring James Kirkwood and Lila Lee. Written by Elliott Clawson and Bruce Mitchell. Directed by Bruce Mitchell. Length, seven reels.

This is the first of the new James Kirkwood-Lila Lee series presented by Regal Pictures, Inc., through Hodkinson. It has many things to recommend it. A consistent story, excellent acting and pleasing finish mark the production and its many dramatic situations will grip an audience, especially those who thoroughly enjoy crook plays.

James Kirkwood in the role of Jim Reagan, a hardened criminal who swears vengeance upon Banker Milton, for the death of Larry Reagan, Jim's young brother, is at all times in character and his regeneration is arrived at logically and convincingly. Lila Lee plays the role of Reagan's wife, and in the exacting part was very good, especially in the latter half of the picture. Madge Bellamy as the daughter of Milton, was charming and gave a good performance. Edward Martindel plays Richard Milton, the banker, and was very good in the role. An excellent supporting cast surrounds the principals.

The story revolves around a crook, Reagan, whose brother is killed when he tries to escape from jail guards, after his conviction as a thief. Reagan rescues Nadine Milton, daughter of the banker who sent the boy to jail, and keeps her to torture old man Milton. In an ingenious manner he discloses the presence of the daughter to Milton, then plans to kill her, but she is saved by Pansy, Reagan's wife, and Reagan's regeneration follows.

The Cast: James Kirkwood, Lila Lee, Robert Agnew, Mathew Betz, Edward Martindel, Margaret Livingston, Madge Bellamy, Clarence Geldert and Joe Mills.

Well Done Melodrama

"THE NIGHT MESSAGE," Universal production written by Perley Poore Sheehan, directed by Perley Poore Sheehan. Five reels.

Here is a picture at once entertaining, logical and replete with thrills. Care has been taken to see that each climax is built up before it is reached and not just filmed and stuck into the picture. It is well cast and the players work well together and it is not too harrowing to afford an enjoyable hour.

The story concerns two families in the South who have just ended a feud lasting many years. The daughter of one family is in love with the son of the other. The boy is whipped off the place by the girl's father. Shortly after, the girl's brother is killed accidently by a third party while hunting. The death is blamed on the girl's lover and after an attempt on the part of the dead man's father to kill him he is brought into court and convicted of murder. The local telegraph operator, who was guilty, becomes a victim of remorse, and after many thrills, manages to get word to the states prison in time to save the boy and is killed himself in doing so.

The Cast: Charles Cruze, Gladys Hulette, Edgar Kennedy, Robert Gordon, Howard Truesdale, Margaret Seddon, Norman Rankow.

All-Star Cast In Thread-Bare Story

"THE NEXT CORNER," a Paramount production with an all-star cast. Written by Monte Katterjohn. Directed by Sam Wood. Length, seven reels.

This Paramount feature is nothing to go wild about. It is just an ordinary program picture, rather long drawn out, with a thread-bare plot of a Spanish villain stealing away an American's wife and the letter of renunciation that was never delivered. It would take the seventh son of a seventh son to discover why it is called, "The Next Corner".

One distinctive feature is the appearance of Lon Chaney without a make-up, although the role offers so little opportunity that one is inclined to wonder why such an expensive actor was picked for the part. Possibly an exhibitor can get by with the picture by talking about the Paris atmosphere in his advertising, the ardent love making of Ricardo Cortez, a la Valentino, the gowns worn by Dorothy Mackaill, and the really all-star cast. "Paris-paint-passion" were the magic words used by Grauman's Metropolitan in Los Angeles, to put across the picture at its premier there.

The Cast: Dorothy Mackaill, Conway Tearle, Ricardo Cortez, Lon Chaney, Louise Dresser, Medea Radzina, Dorothy Cummings, Bertha Feducha.

Pathe's Serial Has Plenty of Action

"THE LEATHER STOCKING TALES" from James Fenimore Cooper's romance of pioneer days. A Pathe production directed by George Seitz. Two reels to each episode.

Harold Miller and Edna Murphy put quite a bit of punch into this production. We overheard a couple of exhibitors talking about the picture and they seemed quite anxious to see the picturization of the famous stories they had "laid awake nights to read," as boys. They didn't seem to be disappointed after the screening. The only drawback was the Indians appeared entirely too chivalrous as far as Miss Murphy was concerned. On several occasions they had very tempting opportunities to scalp or otherwise maltreat the lady in question and it never seemed to occur to them that they should touch her. In other respects the subject is logically handled and well directed. If the balance of the serial keeps to the standard set by the first three episodes it should prove a good drawing card.

There is some fine photography and interesting views of the costumes and living conditions of those days in addition to some well done pictures of the French and English armies of the period

Cosmopolitan's Newest Is Sumptuous Costume Play

"YOLANDA," a Cosmopolitan production, starring Marion Davies in Charles Major's story adapted to the screen by Luther Reed and directed by Robert G. Vignola, with settings by Joseph Urban, Camermen, Ira H. Morgan and George Barnes. Ten reels.

Reviewed by JOHN S. SPARGO

FROM almost every viewpoint "Yolanda," the latest starring vehicle for Marion Davies, bears out the slogan "the picture of the century" adopted for it by is producers, Cosmopolitan Productions. In the matter of historical accuracy, gorgeous costumes and magnificent settings there will be no two opinions on "Yolanda" being the last word in motion picture making.

"Yolanda" was given its premiere showing last week to a critical audience at the Cosmopolitan theatre, New York and accustomed as they are to expecting magnificent things in Hearst pictures, the concensus of opinion was that nothing so pretentious had ever before been attempted or carried out with such startling success.

The genius of Joseph Urban and an absolute disregard for monetary considerations are plainly discernible in all of the wonderful settings which is really the outstanding feature of the entire production.

Many times massive castles have been shown but never before has such a degree of realism been reached as in the sets shown in the castles of Charles the Bold, Duke of Burgundy; Louis XI, the king of France about which two sets much of the action of the story revolves. The castle of the French kind is especially realistic. The moat surrounding it and the drawbridge leading to the stronghold is used for the big scene. This coupled with majestic interiors, huge halls and winding stairways are as fine, if not finer than anything that has ever yet been photographed for the screen. The costuming which is being credited to Gretl Urban Thurlow is on a par with the magnificence of the settings.

In the matter of cast "Yolanda" is also exceptional. Many names favorably known to both screen and stage appear on this list. Marion Davies in the dual role of Princess Mary of Burgundy and Yolanda, the Burgher maid, does probably the best work of her screen career. Second only to her work is Holbrook Blinn's portrayal of King Louis XI and Lyn Harding's work as the Duke of Burgundy, father of Princess Mary. Leon Errol, the innkeeper, gives to the screen for the first time, many of the funny antics which has made him one of the most popular of stage comedians. In the matter of comedy he is ably seconded by Johnny Dooley, as the half-wit son of the French king. The part of Maximilian of Styria, the heroic role, is given to Ralph Graves and as the bold dashing fighter and ardent lover of the Princess he acquits himself with no small amount of credit.

Others in the cast are Gustav von Seyffertitz, Theresa Maxwell Conover, Paul McAllister and Mary Kennedy.

The story of "Yolanda" revolves around the adventures of the beautiful daughter of the Duke of Burgundy who is bethrothed to the weak minded Dauphin of France, the son of King Louis XI. While disguised as Yolanda, a Burgher maid, she meets Maximilian and the two fall in love. Later she is turned over to the king of France by her father and the wedding with the imbecile Dauphin is about to take place when she is rescued from the French King's castle by Maximilian who escapes with her, disguised as a man of arms, after a terrific battle on the drawbridge which is the big scene.

The chief fault with the picture, if anything can be found with one built with such a degree of magnificence, is that too little attention has been paid to the story to keep it in perfect harmony with the really wonderful physical structure. The lack of suspense is noticeable to such an extent that the action drags and there is no real punch until near the end of the long entertainment.

The Cast: Marion Davies, Lyn Harding, Holbrook Blinn, Maclyn Arbuckle, Johnny Dooley, Ralph Graves, Ian MacLaren, Gustave von Seyffertitz, Theresa Maxwell Conover, Paul McAllister, Leon Errol, Mary Kennedy, Thomas Findlay, Martin Faust, Arthur Donaldson and Roy Applegate.

This Comedy-Drama Very Entertaining

"THE YANKEE CONSUL," an Encore-Associated Exhibitors production starring Douglas MacLean. Written by Henry Blossom and Alfred G. Rolyn. Photographed by Max Dupont. Directed by James W. Horne.

Here is a snappy, fast-moving picture which shows MacLean in a little different type of picture than those in which he has appeared heretofore. The popular player does some good work and makes of the production a thoroughly enjoyable picture. Patsy Ruth Miller is a very appealing heroine.

Scenes from Douglas McLean's latest laugh producer, "The Yankee Consul." An Associated Exhibitors' production.

The picture follows the famous stage play closely and deals with a young man of too great wealth who is tricked into making a bet to the effect that there is nothing which can arouse his interest. His friends frame a great plan on him and get him aboard a boat bound for South America as the U. S. consul to Rio De Janiero. Through force of circumstances he has to go through with it and has an exciting time rescuing maidens in distress, guarding treasure chests and fighting South American political intriguers until, when things get too hot for him, he sends for the U. S. Navy. At that his friends confess it is all a hoax but it begins to look as though he was facing federal prison for impersonating an American consul until it turns out that the Admiral is an uncle of the heroine so everything is smoothed out. He falls in love with the heroine and wins her so figures that he wins though he loses—the $5,000 bet.

This picture should go far and while there is in spots a lack of the spontaneity which characterized his former productions, it will undoubtedly prove a big B. O. attraction.

The Cast: Douglas MacLean, Patsy Ruth Miller, Arthur Stuart Hull, Stanhope Wheatcroft, Eulalie Jensen, George Periolat, Fred Kelsey, Eric Mayne, L. C. Shumway and Bert Hadley.

Billy Sullivan Has Pleasing Personality

"THAT KID FROM MADRID, MICH.," the first picture of the fourth Universal-Jewel "Leather Pusher" series. From the stories by H. C. Witwer, directed by Edward Laemmle. Two reels.

It was with some trepidation that we went to review this short subject. It didn't seem to us that anyone could fill the role created by Reginald Denny and we were afraid it was a good series gone wrong, but it didn't take Billy over a hundred feet of film to win us over completely. He has that indefinable something that makes every woman want to mother him, coupled with a physique and fistic ability which forever stamps him as a man's man. He looks something like the late Wally Reid—the same clean-cut, likable kind of a chap.

The story concerns the manager of a pugilistic champion who is on the lookout for some one else to put on the road to fame. He has just about decided on the "bouncer" of a cheap cafe when the Kid, who is broke and hungry comes in and eats a meal and has no money to pay for it. He objects to the rough tactics of the bouncer and shows him what a real fighter can do. The manager takes him, puts him in shape and he wins the championship from the title-holder "The Amazon Panther."

The second story of the series "He Loops to Conquer," is equally well done and deals with a plot on the part of friends of "The Amazon Panther" to put him out of commission for the return match. He emerges victorious however and wins the love of the lady in the case.

Plenty of Action In Duncan Serial

"THE FAST EXPRESS," a Universal Duncan, from "Crossed Wires" by Courtney Riley Cooper. Directed by William Duncan. Two reels.

This latest serial is packed with action right from the time it is flashed on the screen. The introductory title shows a rushing locomotive which is apparently headed right for the spectators and the audience is never allowed to recover from that first thrill. The first three episodes are excellent and if the balance are as good the picture should register well everywhere. William Duncan knows his business, both as a director and an actor.

The story deals with the ranchman-president of a railroad who is working to discover the source of a number of mysterious accidents which have been happening to the crack train of the line in an endeavor to bankrupt the road. In addition to the opportunity this situation gives for thrilling stunts, an element of mystery is introduced when it is discovered in the third episode that the heroine, played by Edith Johnson, is an heiress in disguise and in her own home, is a friend of the villain who, in turn, is under an assumed name. Each episode leaves the audience with a desire, not wholly to see more of the breath-taking action, but also to see how the plot works out and just who's who.

The Cast: William Duncan, Edith Johnson, Edward Cecil, Jim Walsh, Albert J. Smith, Harry Woods, Joe Dominguez.

Much Ado Over Old Letters

"LOVE LETTERS," a Fox production starring Shirley Mason. Written by Fred Jackson. Directed by David Solomon. Five reels.

Shirley Mason to retain her popularity among picturegoers will have to have better material than is offered in "Love Letters." It is a made-to-order, cut and dried plot, with but one or two situations that are at all convincing or dramatic. The cast is adequate and Miss Mason does her best to put over her role, but the story is weak and machine-made.

A philandering cad holds a box of love letters from former admirers. Two women, one married, and the other engaged to the secretary of the cad, desire to get their missives back. The man is discovered mysteriously murdered when Evelyn, the young engaged girl goes to his home to secure her letters and those of her sister. The box is opened by the police and found to be empty and the murder mystery is cleared up with the confession of a brother of a woman whom the philandering one had cast aside.

John Miljan plays Chadwick, the owner of the box containing the letters, in a convincing manner. Gordon Edwards was Jimmy, his secretary, not so convincing. Alma Francis was Julia Crawford, the married sister, and Shirley Mason was Evelyn Jefferson, the unmarried one.

The Cast: Shirley Mason, Gordon Edwards, Alma Francis, William Irving, John Miljan.

An Historical Romance

Marion Davies' newest Cosmopolitan attraction is "Yolanda," a picturization of the Charles Major historical romance. Many great sets, such as have appeared in other Davies vehicles, also are a feature of this spectacle.
The attraction is reviewed in this issue.

D. W. Griffith's "America" Is a Wonderful Picture

"AMERICA," a D. W. Griffith production from a story by Robert W. Chambers, directed by Mr. Griffith assisted by Herbert Sutch. Historical arrangement by John L. E. Pell and photographed by Hendrick Sartov, G. W. Bitzer, Marcel Le Picard and H. S. Sintzenich. Thirteen reels.

Reviewed by John S. Spargo

D. W. GRIFFITH has given another epoch to the screen. His "America" which had its premiere at the 44th Street Theatre, New York, Thursday, Feb. 21, makes new film history. It is to the screen of 1924 what "The Birth of a Nation" was to the screen of 1915. As an historical document that will live when other similar efforts are forgotten, it is all that the most ardent admirers of the master director could hope. As a strictly entertainment production, aside from all historical or patriotic elements, it might almost be said to be in a class by itself.

That neither thought, time or cost was considered in the making of this remarkable screen classic is evidenced in every foot of the thirteen reels in which it is now being shown. In spite of its length it is tensely holding, and so filled with thrilling situations, fast action and beautiful scenic effects that never for an instant is there a dragging moment. Fifteen reels is a long time to sit through a picture, even though this is broken by a five minute intermission, but many who saw "America" on the opening night will regret that it is to be cut to twelve reels, which is Mr. Griffith's announced intention.

One of the most outstanding features of the production, and one which attests the genuis of the great director, is the remarkable manner in which he retains the historical atmosphere, depicting with startling effectiveness scene after scene of actual occurrence during the stirring times of revolutionary days and weaving into this a charmingly sweet love story. So perfectly is this done that it requires but a little stretch of the imagination to believe that the characters in the love theme are as authentic as are the actual historical figures in the action.

The love romance centers about the adventures of Nathan Holden, a young patriot leader and the daughter of Justice Montague, a Virginian, who is intensely a loyal Tory, the daughter being fully as strong a partisan of the English king as is her father and her younger brother.

Neil Hamilton enacts the role of the young patriot, Carol Dempster that of Nancy Montague and Charles Emmett Mack, the brother. Every love story must have a villian and the villian in this romance is Captain Walter Butler, the representative of the English crown in the handling of the Indians who were aligned with the Tories in the great conflict. Lionel Barrymore makes the character of Captain Butler as detestable as could be desired by the most rabid patriot.

The action of the production starts in the quiet little village of Lexington before that peaceful hamlet became the scene of some of the most stirring incidents in the making of American history. The meeting of the Virginia House of Burgesses at which the thrilling speech of young Patrick Henry proved the balance which caused Virginia to cast her lot with the Northern colonies, is interestingly shown.

The action again reverts to Massachusetts and takes the spectators through the Siege of Boston, the Ride of Paul Revere, the first stand of the patriots against the British at Lexington, the retreat to Concord and the defeat there of the British regulars, the Battle of Bunker Hill and in fact, all through the history making times up to the restoration of peace at the end of the conflict.

It would be hard to conceive of anything more thrilling than the Ride of Paul Revere to arouse the Middlesex farmers to resist the advance of the British regulars. Some of the most superb horsemanship ever shown on the screen is seen during this spectacular scene as the spirited horse ridden by Revere at breakneck speed leaps streams, fences and gates as the rider stirs the minute men to action.

The battle of Bunker Hill, with the patriots entrenched and the British regulars attacking presents another thrilling spectacle. The handling of the two armies is done with a master touch and apparently every one of the vast throngs of extras knows and does exactly what he is supposed to do.

Valley Forge is shown with a most realistic snow storm and equally realistically are depicted the intense sufferings and heroism of the patriots under Washington, striving and with success against almost overwhelming odds to withstand the rigors of cold, hunger and lack of clothing and still maintain themselves as an army in the field.

Of particular interest is the battle at Concord made immortal by the verse:

"By the rude bridge which spanned the flood
Their flag to freedom's breeze unfurled
Here the embattled farmers stood.
And fired the shot heard round the world."

Many of the incidents in the production of "America" would in themselves seem to provide material for complete pictures and it is a matter of regret to lovers of American history that these were forced by the vast scope of the subject to be passed over with so little footage. This is particularly true of Valley Forge and of some of the events in Virginia which are only touched on.

The Cast: Neil Hamilton, Erville Alderson, Carol Dempster, Charles Emmett Mack, Lee Beggs, John Dunton, Arthur Donaldson, Charles Bennett, Downing Clark, Frank Walsh, Frank McGlynn, Jr., Arthur Dewey, P. R. Scammon, Lionel Barrymore, Sidney Deane, W. W. Jones, E. Roseman, Harry Semalls, Harry O'Neill, H. Van Bousen, Hugh Baird, James Milaidy, H. Koser, Michael Donovan, Louis Wolheim, Riley Hatch, H. Paul Doucet, W. Rising, Daniel Carney, E. Scanlon, Emil Hoch, Lucille LaVerne, Edwin Holland.

John Gilbert Does Not Show at Best

"THE WOLF MAN," a Fox production, starring John Gilbert. Written by Frederick and Fanny Hatton. Directed by Edward Mortimer. Six reels.

It makes one just a bit tired to see John Gilbert, who seems capable of so much, given a picture such as this. The picture was well directed and well done in every way for the first four reels, but it certainly flopped in the last two. Actually, had we not read the press sheet just previous to the showing we would have been considerably at a loss to know just what the ending was. And then—Gilbert is not the type of man who can run around with his shirt half off and a three days' growth of beard and look like anything.

The story concerns a high born Eng-

Earl Foxe and Anna Q. Nilsson in the C. B. C. production "Innocence," soon to be released.

Owen Moore and support in the Maurice Tourneur production "Torment" (First National.)

lishman who, when under the influence of liquor, turns into a beast and has no control of himself. His older brother is his rival for the hand of the fair lady and when her brother is killed makes John believe he is the murderer. John goes into exile in Canada where a year later he hears of the marriage of his sweetheart and his brother. He goes on another tear and while drunk meets the daughter of the Canadian railroad king. He takes her to a lonely cabin in the woods and while struggling with her she escapes. He catches her and takes her through the rapids in a canoe to elude their pursuers. After going through all sorts of dangers he finds that he is cured and that he loves her.

The Cast: John Gilbert, Norma Shearer, Alma Frances, George Barroud, Eugene Pallette, Max Montisole, Charles Wellseley, Edgar Norton, Thomas R. Mills, Richard Blayden, D. R. O. Hatswell, Mary Warren, Ebba Mona.

Plenty of Action in New Negri Picture

"SHADOWS OF PARIS," a Paramount production directed by Herbert Brenon, starring Pola Negri, adapted by Fred Jackson from the French play "Mon Homme," with scenario by Eve Unsell. Photographed by Bert Baldredge. About seven reels.

Since her advent on the American screen the handsome and dashing Pola Negri has grown to be one of the most popular of favorites, and this popularity will not be lessened by "The Shadows of Paris," the newest of the Negri pictures. In this she takes the part of a saucy, bewitching rough and tumble girl of the Paris streets later transformed into a gorgeously gowned and correct young woman of modern society. In both characterizations she again demonstrates the talent which has made her a strong box office attraction.

The picture, which is ably directed by Herbert Brenon, deals with Apache life in Paris and the time is laid in the days of the world war. The action is fast, the staging pleasing, and the drama strongly holding and suspenseful. The star is ably supported by Charles de Roche, who as an Apache in love with the heroine, is all that could be desired.

Miss Negri as Claire, queen of the underworld, is always as piquant and charming as she is cunning and resourceful. In love with and loved by Fernand, she bravely sends him off to the war. Later he is erroneously reported to have been killed. The years roll by and Claire has established herself in high Parisian society. There she meets and marries a high French official, whose secretary, knowing of her past, threatens to expose her. Claire pays a last visit to the Apache haunts and there sees her lover she thought dead, and the old love is revived.

That night he visits her, sees some jewels on her dresser, seizes them, is discovered and killed by the secretary. To her husband it is explained that the killed Apache was only a thief, Claire's secret is safe and there is the supposedly happy ending with the husband unaware of his wife's past.

The Cast: Pola Negri, Charles de Roche, Huntley Gordon, Adolphe Menjou, Gareth Hughes, Vera Reynolds, Rose Dione, Rosita Marstimi, Edward Kipling, Maurice Cannon, Frank Nelson and George O'Brien.

"America"

D. W. Griffith has brought to the screen the story of America during the revolutionary period. John S. Spargo, in his review of this special, says that it will live long after many other productions have been forgotten.

Fair Entertainment In This Feature

"DEFIANCE," a William B. Brush production, written by John T. Prince. Directed by Bertram Bracken. Length, 5,550 feet.

Intrigue, romance and action make "Defiance" a good program picture. It is a different sort of story in many ways and again it plays upon many of the same old chords that supply the theme for scores of passable pictorial tunes.

Michelo Brescia and his daughter Lucia immigrate to America to enjoy the opportunities that are said to be on every hand in "the land of the free." After a few weeks in this country they face starvation and Brescia determines to end it all by throwing himself and his beautiful daughter into the sea. Lucia falls in a boat and is rescued unbeknown to the distracted father who is saved from a watery grave by a passing policeman. Lucia falls in love with her rescuer, Guido Savori, but another—one Francisco, a villainous old fisherman—also craves her. To gain his end, Francisco caused the finger of scandal to point toward Lucia, who has been keeping house for Guido and Luigi Bevani, his good friend, and the latter's little crippled sister, and as a result the girl is driven from the peaceful little home while her lover is absent. Francisco seizes the girl as she is roaming aimlessly along the beach and he sells her to Pietro, Guido's uncle, an artist by day and a smuggler by night, who is in partnership with Dr. Choog Foo. Both the artist and the Chinese doctor grow to love the girl but the latter's affection is that of a lustful nature.

From this point on, there is a constant struggle for Lucia's hand and it is the methods employed to gain their end by the quartet of pursuers—her lover, Guido, Pietro, the artist, Foo and Francisco, the heavies,—that go to make up the interesting story.

Lew Cody is Pietro, gives an excellent characterization as does Joseph Swickard as the father of Lucia. Renee Adoree gives a satisfactory performance in the role of Lucia. Others in the cast are James B. Leohn as Dr. Foo; Dick Sutherland as Luigi Bevani, a kindly fisherman and friend of Guido; Charles A. Post, as the dastardly Francisco; Naldo Morelli as Guido, Kathleen Chambers as Sylvia Bareto, Evelyn Adamson as Maria Baretto and Marguerite Kosik as Alicia Bevani, the crippled child.

The Cast: Lew Cody, Renee Adoree, James B. Leohn, Charles A. Post, Naldo Morelli, Kathleen Chambers, Evelyn Adamson, Marguerite Kosik and Dick Sutherland.

Boy Scouts Will Like This

"ABOUT FACE," a Juvenile-Educational comedy in two reels. Directed by A. E. Gillstrom.

Versatile little Johnnie Fox, Jr. is the pivot around which this comedy revolves. It will doubtless be a knockout in neighborhoods where the Boy Scouts are numerous.

The story concerns a Boy Scout dismissed from camp. He gets into trouble at home and after a lively chase by the village police returns to camp where the Scout Master gives him another chance

JOHN GILBERT in a scene from the Fox production, "The Wolf Man," in which he is starred.

Conventional Tale Given Good Production

"THE WHITE SIN," F. B. O. production, starring Madge Bellamy. Written by Harold Shumate. Directed by William Seiter. Length, 6,230 feet.

This is a Palmer Photoplay Corp. story, not very novel in theme or denouement, depending upon a spectacular fire finish for punch. This latter is well handled and introduces some excellent color work giving the fire scenes a lifelike aspect.

The cast is an excellent one numbering such well known stars as Madge Bellamy, Hallam Cooley, Otis Harlan, Edith Wales, John Bowers and others. There is much excellent photography and Director Seiter has managed to keep the action moving smoothly leading up to the exciting fire climax.

Madge Bellamy in the leading role works hard to make her conventional heroine seem real. Coincidence plays an important part throughout. Hallam Cooley is the villian who commits the "white sin" and aside from one or two scenes in which he overacts, is adequate. John Bowers is introduced during the latter half of the picture and finishes as the hero. Francelia Billington, an old favorite, has an important role and Billy Bevan is given a comedy part.

It is the old, old story of the country girl who runs away from the hick town because her aunt will not let her attend an ice cream social. She becomes a maid on a private car, and thence on a private yacht. She is married to a rich idler on the boat, and he tells her the marriage was not legal because the boat was not three miles out. Eventually she arrives at the rich idler's home and he is reported dead. She falls in love with his brother, but he returns suddenly. Then she learns that the marriage was legal. There is a fire in which the idler loses his life and Hattie Lou and Grant Van Gore (all rich folks have a Van to their names) are happily married.

The Cast: Madge Bellamy, John Bowers, Hallam Cooley, Francelia Billington, James Corrigan, Billy Bevan, Ethel Wales, Myrtle Vare.

Crook Story With Big Punch

"TORMENT," a First National production featuring Owen Moore and Bessie Love. Produced by Maurice Tourneur, from a story by William Dudley Pelley. Scenario by Fred Myton. Photographed by Arthur K. Todd. Six reels.

The recent Japanese earthquake with its attendant destructiveness forms the background for the big dramatic scene in "Torment." It is another regeneration story, with crooks outwitting crooks, and serves to pass an agreeable hour's time. It keeps you busy following the plot of the story which starts in Russia, switches to America and thence to Japan. The scenes during and following the earthquake, when a horde of gem thieves get caught in the underground vaults of a Yokohama bank, are very realistic and give the necessary grip and thrill to the story.

A well chosen cast headed by Owen Moore and Bessie Love do good work throughout. Joseph Kilgour was excellent as the millionaire, Flint; Morgan George efficient as Mrs. Flint; Morgan Wallace a splendid type for Carstock, the arch villian and George Cooper convincing as Fogarty, another crook. Jean Hersholt played Boris Romanoff, while Owen Moore scored as Carstock's tool, Hansen and Bessie Love, as Mrs. Flint's maid.

The story begins in Russia, where a revolution is in progress and there is a search for the crown jewels. Boris Romanoff, trusts them to another and escapes with his life. In America he plans to sell them to aid his countrymen. A crook and his accomplice plan to steal them and go to Japan to view the jewels.

The great earthquake traps them all in the cellar vaults of the bank. The crooks decide to reform and go straight if they ever get out alive. Finally a rescue party saves them from death and happiness comes to Hansen and Marie, the maid.

The Cast: Bessie Love, Owen Moore, Maude George, Joseph Kligour, George Cooper, Morgan Wallace, Jean Hersholt.

Valentino Shines In Old Two-reeler

"A SOCIETY SENSATION," Universal, starring Rodolph Valentino and Carmel Myers. Two reels.

This re-issued and revamped Universal feature makes an acceptable two reel filler and will doubtless draw the ladies if properly advertised. Stress the fact that Rodolph Valentino, the handsome man of the screen, is the principal figure, although in the original story Miss Myers was the central attraction. There's good photography, excellent titling and the whole is tinted beautifully throughout. The story revolves around a poor girl who is informed she is of noble lineage. She rescues a wealthy society man from the surf and falls in love with him. Jim Cox, her burly fisher lad lover, attempts to kidnap her but young Bradley saves her and marries her. The action is brisk and there are ample closeups of Valentino.

Williams Goes to K. C.

J. D. Williams, of the Ritz Carlton Pictures, was in Chicago last Tuesday, registered at the Blackstone. He left Wednesday for Kansas City and will go from there to the coast.

The Pacific Coast

By H. E. N.

The New Daly Theatre at Daly City has been remodeled and a new Wurlitzer Organ installed. WILLIAM G. SMELTZER, who owns this popular house, is an old timer, having been out ahead of road shows for a number of years.

* * *

EDWARD ARMSTRONG, assistant general manager of Universal's theatres, is on an extended business trip, on the Pacific Coast. MIKE NEWMAN, general manager, is heading the party of inspection. Did you hear Mike's new song?—"Not for a Day but Forever"—it's making a big hit.

* * *

J. W. FLOOD, owner of the Rex, at Fallon, Nev., was a visitor along S. F. Film Row last week. J. W. claims to have one of the finest theatres in the state.

* * *

Extra! TEX COMBS, president of the Theatre Equipment Supply Co., S. F., wants an A-1 salesman.

* * *

"Doctor" E. A. KANE, booker of the Fairyland Theatre, S. F., reports the recent two day run of "The Maid Man" which broke all house records. "Doc", by the way, is the youngest booker in local exhibitorial circles.

* * *

EDWARD H. KEMP, S. F., arrived home from the El Cajon Valley where he has been shooting scenics and official tourist photos for the Santa Fe R. R. in company with C. J. BIRCHFIELD, advertisng manager of the A. T. S. F.

* * *

MORRIS GALLOS, the new owner of the Majestic, S. F., has entirely re-decorated the interior, new projection equipment installed and new carpets laid. Morris formerly owned the Isis of this city. He lets the "Cat in the Bag" pull them in every Tuesday night. More about this stunt later.

Mr. J. CONNOLLY has closed the Grand Theatre at Reedley, Cal., for an indefinite period.

* * *

The THEATRE EQUIPMENT SUPPLY Co., S. F., announces the following installations: Tulare Theatre, a T & D Jr., house, 2 Powers 6-B's Westinghouse M. G., Tesco Switch Board, Hooker Re-wind. Mother Lode Theatre Company, Angel's Camp, Cal., 300 seats, 80 lodge seats, 2 Powers 6-A's, Westinghouse M. G. 55 set, Tesco Switch Board and Hooker Re-wind. Goddard Theatre, Sacramento, 2 G. E. H. T. Arc Simplex and Raven half-tone Screen. National Theatres Syndicate, Madero, Cal., Powers Dissolver, Tesco Switch Board, Ashcroft Spot Lamp, 55 Amp. Westinghouse G. E. set and Raven half-tone Screen.

* * *

The Edison Theatre, S. F., is enjoying a good play under the able supervision of H. J. GOSLINER. They say Herbert is still looking for a royal flush.

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MORRIS KLEIN of the Verdi, S. F., states that business has fallen off 50 per cent since I. L. Marks has bought a new broom for the Acme Theatre.

* * *

The Strand Theatre, S. F., owned by M. L. MARKOWITZ, has closed with Goldwyn for their entire output.

* * *

Some one dropped a bottle of "synthetic" in the lobby of the Royal Theatre, S. F., the other night. GEORGE NASSER and HAROLD MOORE were the only casualities.

* * *

JOHN CAVALLERO has opened the Regent Theatre, S. F., and is putting the house over in great shape. Mr. Cavallero was formerly in the wholesale fruit business.

* * *

G. S. JONES and the Missus of the Lyric, San Jose, were seen buying some choice features on Film Row, S. F., last week.

* * *

EDWARD ROWDEN has been appointed booker of the entire T & D Jr., circuit. Mr. Rowden is well known in Frisco film circles and was for a short time booker and salesman for Universal in Salt Lake territory.

* * *

ASCHER LEVY was in S. F. last week, calling on Mgr. CLIFF WORK of the Golden Gate Theatre. Mr. Levy is making all the Orpheum circuit.

* * *

EL DORADO PRODUCTIONS, S. F., are busy shooting in Santa Rosa at the Whites Model Farm for their next 2 reeler, featuring FRANK ALEXANDER in the "Royal Roustabout." EARL OLIN is directing with TROY BROWN camera-man and JOE BOURDEAUX assistant. DANNY ROGERS, electrician and BILLY ROBOTHAM, technical. EARLE F. OLIN, pres., RICHARD E. SIBLEY, sec'y and FRANK BURT, treas., comprise the directing board of this company.

* * *

WINFIELD D. WRIGHT, the modest one, is putting over a nifty program at the LOUIS R. GREENFIELD house, the New Mission. S. F. BILLY HAMILTON with his 8 piece orchestra is getting a big hand.

* * *

JOSEPH BAUER, showman de luxe, of the Wigman Theatre, S. F., has changed his policy to vaudeville and picture presentation acts. This house is enjoying a big business, thank you.

* * *

GEORGE H. LEATHERBY, S. F., is on a business trip to Chicago, visiting the Smith Unit Organ Company and Seiburg factories.

Scenes from "Lilies of the Field," a Corinne Griffith production for First National.

Anna Q. Nilsson, Milton Sills, and support in a scene from "Flowing Gold" (First National).

Vincent Trotta to Wed

(Special to Exhibitors Herald)

NEW YORK, Feb. 26.—The marriage of Miss Rose Rispoli, daughter of Mr. and Mrs. Michael Rispoli, of New Rochelle, and Vincent Trotta, art manager of Famous Players-Lasky Corporation, will take place Thursday, February 28, at 6 p. m., at the Reformed church, Flushing, L. I. The wedding ceremony will be followed by a reception at the Flushing League Building.

PUBLIC RELATIONS

Brown Writes Special Series

Tells You How to Cash In On "Public Relations" Activities

Details of Experimentations Which Have Proved to Be Box Office Stimulents Will Be Published Weekly

By LEN S. BROWN

(Manager, Finkelstein & Ruben's New Astor theatre, St. Paul, Minn.)

Article 1—BENEFITS

The goodwill of your community cannot be measured in dollars and cents. In these days of super-criticism of nearly everything pertaining to the motion picture by those extremists who seem to take a particular delight in making the motion picture their pet aversion, it is of vital import to every exhibitor in every community to use every effort possible to obtain —and then hold—the esteem and cooperation of all who evince the slightest interest in the motion picture.

How to obtain this cooperation wholeheartedly, and at the same time to capitalize on it, has been the subject of varied discussion. Probably no plan lends itself so thoroughly to the idea in general than does the "benefit" plan, the subject of this article.

The benefit plan is nothing short of taking certain elements of your community into active partnership with you for a short stipulated period. These elements include lodges, clubs, societies, ladies aids, churches, police and fire departments, boy and girl scouts, school police, and similar organizations, varieties of which are to be found in any active community.

Be advised: NEVER enter into a benefit agreement with a local organization with the idea in mind of making them the "goat" for putting over an inferior show. Understand distinctly it is not a "something for nothing" scheme. The very mention of the word cooperation dispels that thought at first glance. Be FAIR.

* * *

If you are not experienced in the workings of this admirable medium of securing local cooperation, it is advisable at the start to lay your plans very carefully, taking into consideration all angles of possible opposition, more especially if you are operating in the smaller cities or towns. Figure this opposition out at the start, and when you feel you have a sufficiently strong enough argument to overcome any questions of objection which may be raised to your plan of cooperation, go ahead.

By keeping in touch with local activities you can easily ascertain from time to time what particular organizations are in need of funds. Frequently you will book a picture which in your mind will serve the purpose of a tie-up with a certain society to perfection.

BE LIBERAL WITH YOUR TERMS of sharing on a percentage basis with your local society in all cases. It pays in the long run. After having approached the parties in question and outlined the financial and community benefits they will realize on by cooperating with you on a certain picture, settle the question of terms. Be definite and explicit in this connection. In most cases it is possible to operate on a 70-30 percentage basis—70 per cent of the net receipts, plus collection of U. S. tax to the theatre, and 30 per cent of the net receipts to the society.

Arrange with them for the theatre to furnish the tickets which will be sold by their members. Tickets cost but little, and when numbered serially give you a direct check on sales of same. SHARE WITH THE SOCIETY ONLY ON THE BASIS OF TICKETS NOT RETURNED TO YOU. That is to say, supposing you have furnished 1,000 tickets, and in the final checkup you find they have returned to you 250 tickets unsold, they must settle with you for the sale of 750 tickets sold, even though that number were not turned in at the door during the benefit performances.

* * *

Experience in this direction proves that there is always a certain percentage of tickets sold which are not used. You, of course, receive your share of the proceeds of the sale of these unused tickets, as the society has previously sold them and received payment for them.

To avoid any question or possibility of misunderstanding, never enter into a benefit arrangement without having all details properly drawn up in contract form, signed by officers of the society

(Continued on page 57)

Len S. Brown

Exponent of "Public Relations" as a vital factor in the operation of the modern motion picture theatre.

Len S. Brown

Says MR. BROWN:

The average exhibitor in the past has become so accustomed to being given advice from various quarters, that I do not doubt there will be some who will exclaim "More correspondence—school showmanship" upon glancing at the various headings under which these articles will appear.

Nevertheless, I feel that the classification under these headings of a series of short articles upon ideas which I have proven in the past to be worth experimenting with, and putting into practice at the box office, be acceptable with the majority of the exhibitors throughout the country.

The articles can do no harm. They may do some good. If but one idea I will offer proves of material assistance to but one exhibitor, I will feel the articles have been worth the effort taken in writing them.

(Note: Mr. Brown in his series will touch upon such important subjects as "Benefits," "Contests," Novelty Nights," "Mailing Lists," "Service to Patrons," "Lobby Displays," "House Organs," "Atmosphere," "Advertising," and "Outside Cooperation.")

Survey Nets New Business

Questionnaire used by A. L. Middleton to collect valuable data pertaining to public demands in screen entertainment. This phase of "Public Relations" is one of the most valuable in which theatre men can participate. Says Mr. Middleton: "It results in increased patronage and creates goodwill that cannot be estimated in dollars and cents."

NAME _____

Street and No. _____

No. in Family _____

Kind of Pictures Liked Best _____

Stars Liked Best _____

_____

How Often Attend Theatre? _____

If Never Attend, Why? _____

In order that the Grand Theatre may serve its patrons to their greatest satisfaction the above information is greatly desired.

Middleton Maintains Check On Demands of the Public

Increased Patronage and Goodwill Result from "Public Relations" Work of Arkansas Exhibitor

Have you made a "Motion Picture Survey" of your city?

If you have not you have overlooked a procedure which has netted other exhibitors an increased patronage and which has created a cooperative relationship between the public and the theatre.

Suggestion that exhibitors, through the medium of the survey, maintain a check on the demands of their public was made by this department some time back. Since publication of that suggestion "Public Relations" has learned that the "survey" in various forms is in use in many sections of the country.

A. L. Middleton, Grand theatre, DeQueen, Ark., has just forwarded to this department details of his plan which has resulted in "increased patronage and creates goodwill that cannot be estimated in dollars and cents."

A workable explanation of this plan is given by the Arkansas theatre man. A reproduction of his questionnaire is published above, while his letter is appended. He writes:

PUBLIC RELATIONS,
Exhibitors Herald,
Chicago, Ill.
Dear Sir:

This may be of interest to some of your readers.

Some time ago I made what I call a "motion picture survey" of my town by sending the most popular young ladies I could hire out with the cards like the enclosed.

After getting all the questions answered and the blanks filled in they were instructed to ask the person being interviewed if there is any particular picture they would like to see shown at the Grand.

This was written down on the back of the card.

Now, when I set a date on a picture that there has been several requests for I write a special letter and send it sealed and under first class postage to each person who has requested the picture on the back of her information card.

It results in increased patronage and creates goodwill that cannot be estimated in dollars and cents.

Some little job but I write these letters myself, each one getting an original—never mail a carbon copy.

There are not so many on any one picture but during a period of six months or a year I reach practically every patron of my house with one of these special letters.

If you can suggest a better wording of this letter I will be very glad to adopt it.

Yours for entertainment,
A. L. MIDDLETON.

A copy of one of the letters forwarded by Mr. Middleton to one of his patrons follows:

Mrs. Lizzie Hill,
502 Sixth street,
City.
Dear Madam:

Your name appears along with many others who have expressed a desire to see the big feature picture—

HUMAN WRECKAGE at the
GRAND THEATRE.

We are pleased to advise that we have secured this wonderful production for you on Saturday, Feb. 9, matinee and night.

The afternoon showing will begin promptly at 2 o'clock. The night showing will begin at 7:30.

Allow us to suggest that you attend the matinee if possible as owing to the tremendous popularity of this picture and the fact that we could only secure a one day's engagement, we may be unable to take care of all at night.

We will appreciate it if you will advise your friends and neighbors of this showing.

It is our aim to make the GRAND THEATRE not only the best small town show but to make its patrons the best satisfied patrons of any small or large town show in the U. S. A.

To this end we solicit a continuation of your co-operation, by making suggestions and constructive criticisms at any time and assure you that they will always have our very careful consideration.

Also a request for any particular picture will be given our attention in due time.

Thanking you for your patronage and co-operation in the past and trusting we may see you and your friend at either the afternoon or night showing of HUMAN WRECKAGE,

Yours for entertainment,
A. L. MIDDLETON

Mr. Middleton wants suggestions. If you have any these pages are open to publication of them.

BROWN WRITES SPECIAL SERIES

(Continued from page 56)

and the theatre management. Details of this contract should embrace:

Name of Society.
Name of Theatre.
Attraction.
Dates.
Number of tickets to be furnished.
Agreed division of proceeds of ticket sales.
Specified date of final settlement.
Any other details governed by local conditions.
Signatures by contracting parties.

The contract dispels any possibility of argument when making final settlement.

Give them a good show every time you stage a benefit. Decorate your theatre with the society's emblems. Allow them to furnish a speaker to address audiences on activities of the society. Mention their benefit in all your advertising, well in advance. Strive to give them the impression that your theatre is THEIRS during THEIR benefit performances. You are after cooperation. Be prepared to cooperate.

Why Not a National Survey?

This department will be pleased to receive opinions and suggestions from exhibitors.

THE FILM MART

Metro

REGINALD BARKER is finishing "Women Who Give" another production for the Metro-Louis B. Mayer forces. It was adapted by Bernard McConville and J. G. Hawks from Sarah P. McLean Green's novel, "Cape Cod Folks". The scenario was written by A. P. Younger.

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METRO pictures to be released this month are: Laurette Taylor in J. Hartley Manners' "Happiness"; The J. E. Williamson-Ralph Ince Production, "The Uninvited Guest"; Rex Ingram's "Scaramouche"; Lilliam Gish in "The White Sister" and Fred Niblo's latest Metro-Louis B. Mayer production, "Thy Name Is Woman".

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A NOTABLE cast supports Viola Dana in her latest Metro starring picture, "Don't Doubt Your Husband," which is now in production at the Metro Hollywood studios under the direction of Harry Beaumont. It includes Allan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson and Robert Dunbar, all of them known for their achievements in successful productions.

Fox

ELMER CLIFTON, who directed "The Warrens of Virginia" for Fox, believes that many scenes will be of great interest to the million odd veterans of the great war, in this country. The scenes to which he alludes show warfare as it was known during our own Civil War. These sequences were made in Texas, with the United States Army as actors. Comparative methods of warfare then and now will prove interesting not only to our ex-dough boys, but also to the public at large.

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BETTY BLYTHE who returned from Europe recently after completing "The Recoil," made in Monte Carlo, Nice and Paris, was engaged by Christy Cabanne to play the leading role in "Plaster Saints," the screen adaptation of Frederic Arnold Kummer's story. Betty claims that she had but one day to select costumes for this picture and leaves it to her sex if this wasn't the job of a super-woman.

Vitagraph

NEW YORK Newspaper critics reported most favorably on "My Man," the pic- has been added as a special feature. turization of George Randolph Chester's novel, at its showing at the Rialto theatre last week. This feature was produced by David Smith for Vitagraph with Patsy Ruth Miller and Dustin Farnum in the leading roles of an all star cast.

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DAVID SMITH, whose recent productions for Vitagraph, "My Man," "The Man From Brodney's," "Masters of Men," and "The Midnight Alarm," have won favorable notices and enthusiastic comment in the trade, will direct "Captain Blood." Rafael Sabatini's novel which President Albert E. Smith purchased while in London last fall.

Universal

IRVING CUMMINGS, who has just completed his fourth picture at Universal City, will start next week on "When Johnny Comes Marching Home," a Gerald Beaumont racing story from the Red Book Magazine. He will have a cast which includes Creighton Hale, Ethel Shannon, George Cooper, Edith Yorke, Robert Brower and Charlotte Stevens.

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CARMELITA GERAGHTY, another of the 1924 "baby stars" picked by the Wampas for their annual ball, has taken up quarters at Universal City, where she will support Herbert Rawlinson in "High Speed." This film is an adaptation of a magazine story by Fred. Jackson and will be produced by Herbert Blache. The cast includes also Bert Roach and Otto Hoffman.

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EDWARD SEDGWICK has completed the cast of the latest Hoot Gibson picture, "Forty Horse Hawkins," written by himself and Raymond L. Schrock. It includes Anne Cornwall, Helen Gibson, Richard Tucker, John Judd, George (Buck) Connors and a dog by the name of Mickey.

Paramount

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, who arrived in New York this week after having spent the last two months in Los Angeles, announced yesterday that Herbert Brenon, who has just completed filming Mary Roberts Rinehart's story and play, "The Breaking Point," is on his way East to begin production in the Long Island studio on "The Mountebank," from W. J. Locke's novel.

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FAMOUS PLAYERS-LASKY Corporation announces the engagement of F. B. Warren, effective immediately. Mr. Warren will have a seat on the sales board of the company, which is headed by S. R. Kent, General Manager of Distribution, and will serve in a consulting capacity in the merchandising end of the company's business. He was one of the original vice-presidents of Goldwyn at the time of its formation and later the chief operating executive of Associated Producers.

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JACQUELINE LOGAN and Rod La Rocque will be co-featured in Victor Fleming's Paramount production, "The Code of the Sea," which soon will be started at the Laskey studio. Bertram Millhouse is now engaged in writing the scenario of this original screen story by Byron Morgan, which deals with the thrilling life of those engaged in the United States Lightship Service.

Pathe

PATHE will make available on February 24th an unusually large program of diversified short-subjects, aggregating sixteen reels in all. The schedule of releases includes the sixth of the "Chronicles of America series, titled "Peter Stuyvesant"; a two-reel Mack Sennett comedy, "The Half-Back of Notre Dame"; a "Spat Family" two-reel fun film, "Political Pull"; a one-reel "Sportlight," titled "Olympic Mermaids"; a single-reel Charles Chase comedy, "A Perfect Lady"; "The Firing Squad," the sixth episode of "The Way of a Man"; an Aesop Film Fable, "Captain Kidder"; issues Nos. 8 of Pathe Review and Topics of the Day; and the semi-weekly editions of Pathe News, Nos. 16 and 17.

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FOLLOWING closely upon last week's announcement of the start of Pathe's new serial, "The Fortieth Door," on the West Coast under the direction of George Seitz, comes the news that the young playwright, Phillip Barry, has written an original story to be adapted as a Pathe serial. The story, which bears the title of "Ten Scars Make a Man," is being put into continuity form by Robert Dillon, the prominent scenario writer. Barry is probably best known as the author of "You and I," the Harvard Prize Play, which proved a success on Broadway this last season.

Grand-Asher

SWICKARD PRODUCTIONS are planning the production of "San Francisco," by Harvey Gates, to be released through Grand-Asher. Charles Swickard will direct and Josef Swickard is expected to have one of the leading roles.

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SAMUEL V. GRAND and Edward M. James have arrived in Hollywood from New York. Grand expects to sign up about a few independent producers for eighteen features and a number of special productions. He also announced that their new system of distribution will be in full working order on or before March 1.

Principal Pictures

"WHEN A MAN'S A MAN," by Harold Bell Wright, is soon to be released, backed by an extensive advertising and publicity campaign. Mr. Wright's books have been read by 50,000,000 people, it is estimated by the publisher. Mr. Wright himself has written Principal Pictures congratulating them on their production of his novel which will be distributed through First National.

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BABY PEGGY'S face is now worth $250,000. Lloyd's Insurance Company, Limited, of London, has issued a policy for this amount, covering any facial disfigurement to the little star that might prevent her appearing in the movies in a starring capacity. It is granted upon very low rates due to the care with which Baby Peggy is guarded. She is always accompanied by parents or nurse and every precaution is taken to guard her from the slightest accident.

First National

"FLOWING GOLD", Richard Walton Tully's forthcoming production for First National, contains everything that goes to make good box office value according to Rex Beach who wrote the story. Mr. Beach, departing from the usual custom of authors, states that despite certain changes made in his original story the picture has been capably made and that the finished production is one that should have a vast public appeal.

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"WHY MEN LEAVE HOME", a John M. Stahl production presented by Louis B. Mayer, has taken its place among the "1924 Twenty" of Associated First National Pictures, Inc. The screen adaption of the New York stage success by Avery Hopwood will be distributed to first run theatres during the coming month.

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J. K. M'DONALD, producer of "Penrod and Sam" and "Boy of Mine" will make at least two more pictures for First National under a new contract awarded him by that company in recognition of the success of his first two productions.

Associated Pictures

ROY BUSH and Dolores Ordoqui, well known "side line musicians" who are providing the music to which Barbara LaMarr, Percy Marmont, Lew Cody, Mae Busch and George Siegman emote in "The Shooting of Dan McGrew," have discovered a new way of "kidding" good naturedly the actors on the set. Following each dramatic scene in which the throb of the violin and the soulful notes of the organ assist materially the players in registering their "stuff," Roy and Delores dash off some particular thing in a lighter vein which contains a hint of burlesque as it concerns the scene which has just been enacted.

C. B. C.

THE C. B. B. Film Sales Corporation has secured the services of Ralph J. Rossiter as their new publicity director to succeed Esther Lindner, whose betrothal to Ralph H. Haas, vice-president of the Happiness Candy Stores Company has already been announced.

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JOE BRANDT, president of the C. B. C. Film Sales Corporation, who was in Washington, D. C. last week, closed a deal with Harry Crandall of the Exhibitors Film Exchange, 916 G. Street, N. W., for the C. B. C. output. The territory embraced in this sale includes the states of Delaware, Maryland, Virginia and the District of Columbia Among the pictures sold were the "Marriage Market," "Innocence," "Forgive and Forget," and "Discontented Husbands."

F. B. O.

F. B. O.'S new H. C. Witwer series "The Telephone Girl", based on the author's stories current in Cosmopolitan Magazine, is progressing rapidly at the F. B. O. Hollywood studios under the direction of Mal St. Clair. He is now at work on episode five which is titled "King Leary." Alberta Vaughn again is in the lead and Arthur Rankin plays opposite. There will be twelve episodes in the first series with a likelihood of twelve others to follow.

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RALPH LEWIS, F. B. O. star, since starting his career in motion pictures with D. W. Griffith at the old Biograph Company thirteen years ago, has played in 114 screen dramas, ranging from the split-reelers put out by Biograph to the big Griffith special twelve-reel features like "Intolerance" and "The Birth of a Nation."

Associated Exhibitors

"DAVID COPPERFIELD," the Associated Exhibitors picturization of Dicken's famous novel, was given at the Richmond theatre, Richmond, N. Y., in seven benefit performances for the Staten Island Social Service, Inc. According to all reports, the results were highly gratifying to that organization.

Goldwyn Cosmopolitan

RUPERT HUGHES, Goldwyn author-director, arrived in New York early this week from the studios in Culver City. Just before starting on his trip East, Major Hughes completed editing and titling on his new, original screen story "True as Steel," which tells of the struggles and temptations which a woman who embarks upon a business career must meet. The leading roles in this picture are played by Aileen Pringle, who was the Queen in Elinor Glyn's "Three Weeks," Huntley Gordon, Cleo Madison, Eleanor Boardman, Norman Kerry, William Haines, Louise Fazenda, William H. Crane and others.

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CLYDE SLATER has been added to the executive staff on the Goldwyn studios. He will be sales-manager of the newly created rental department. The studio has enlarged its technical equipment and is making an active campaign to induce independents to produce their pictures there.

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HOLBROOK BLINN, has just been added to the cast of "Janice Meredith," the forthcoming Cosmopolitan production adapted to the screen by Lillie Hayward from Paul Leicester Ford's stirring story of American Revolutionary days in which Marion Davies will appear. He will play the part of Lord Clowes.

United Artists

MAURICE CLEARY, for the past two years a member of the Board of Directors of the United Artists Corporation, was elected Treasurer of the distributing organization to take the place of Max E. Prager, who recently resigned.

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A SECRET TRIAL showing of D. W. Griffith's picture "America" at the Rialto Theatre, South Norwalk, Saturday night, indicates this may be his most successful production, even surpassing in popularity "The Birth of a Nation." It was presented in a three and four fourths hours showing, with eighteen reels, and the reception was the most enthusiastic any of his productions have ever received. Interest in the historic battles was particularly intense, and excitedly applauded.

C. C. Burr

ENTERPRISE Distributing Corporation has just closed what is believed to be one of the biggest state rights deals ever put through with C. C. Burr. This deal brings to the great amount of territory controlled by Enterprise, the two Burr specials, "Restless Wives" and "Three O'Clock in the Morning." Doris Kenyon and Montague Love are featured in the former and Constance Binney in the latter. Enterprise announces that they have already taken a large number of contracts on these two subjects.

T. O. D. C.

FIRST definite news of the introduction of Anderson Pictures "After the Ball" in Philadelphia comes from the Stanley Company which has closed with F. B. O. for the opening of the T. O. D. C. presentation in one of their downtown theatres.

Century

WITH THE completion of "Young Tenderfoot," formerly "Wilder and Woollier," director Al. Herman made his thirtieth Century Comedy for Julius and Abe Stern. All but fifteen of them were with Buddy Messinger, who plays the leading role in "Young Tenderfoot."

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HARRY EDWARDS has been engaged to direct the Century Follies Girls. The story is now undergoing radical building up at the Century studio. The cast is made up practically of the bevy of ex-show girls that comprise the Century Follies unit. The male comedian has not been officially engaged, although it is expected Jack Earle, the giant star, will be assigned to play this role.

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BARTINE BURKETT, who deserted the screen some two years ago to join the ranks of married women, is to return via "The Movie Queen," a new Century Comedy, which is now ready to be placed in production.

Educational

AS AN appreciation of the work he has done in the world of the camera, Louis H. Tolhurst has been unanimously elected a member of the American Society of Cinematographers. The society has manifested an eager interest in Tolhurst's inventions connected with microscopic motion pictures and has approved the remarkable achievements of the scientist in the "Secrets Of Life" he is making for Principal Pictures for distribution by Educational Film Exchanges, Inc.

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"MY FRIEND," Lloyd Hamilton's new comedy distributed by Educational and the first he has finished since his return to Los Angeles from New York where he appeared in "His Darker Self" made at the Griffith's Studio, is said to be meeting with exceptional praise throughout the country, at the hands of theatre owners and newspaper reviewers.

Hodkinson

"WANDERING HUSBANDS" is the final title selected for the second James Kirkwood-Lila Lee production in the series of Hodkinson releases. The working title of this picture, "Love and Lies" was originally scheduled for its release title but owing to its similarity to the title of a production already on the market, it was deemed advisable to change it to a name more distinctive.

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THE HODKINSON Corporation announces the appointment of "Doc" Smith, former salesman for Pathe and Universal as a member of their field organization in the Pittsburgh territory and the appointment of Henry Wilkinson former Buffalo branch manager for Realart as a member of the sales staff in Hodkinson's Buffalo branch.

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ACCORDING to official confirmation from Los Angeles, a familiar face on the Paramount program will be seen in one of the coming Hodkinson specials. Walter Hiers has been engaged by Al. Christie to co-star with Dorothy Devore in the coming big feature comedy, "High and Dry" which will be released through the Hodkinson Corporation.

Preferred

THE FIRST print of "Poisoned Paradise," Gasnier's recently completed production for B. P. Schulberg, was received this week at the offices of Preferred Pictures Corporation. A number of the Preferred franchise holders came to New York for the first screening of this picturization of Robert W. Service's novel and their enthusiasm over its box-office qualities was unanimous.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

He Liked Quigley Editorial

PITTSBURGH, PA.—To the EDITOR: THE EXHIBITORS HERALD is on the right track in calling attention to delivery of bum prints by exchanges. Have had experience along this line, particularly during earlier years in the business. An exchange only injures itself when it allows a bad print to be sent to an exhibitor. If a print is worth selling it is worth keeping in good condition. We don't want an exchange to give us a bad print *even if we'd get it free.* Showing films in bad condition is an injustice to patrons. Small exchanges wonder why exhibitors fight shy of their product. Bum films and doubtful delivery play an important part in preventing sales. The larger companies usually deliver films in presentable shape and on the date set by the exhibitor. *Dependable service* should be the watchword in all exchanges.—HENRY W. GAUDING, Lincoln Theatre, Pittsburgh, Pa.

The Business of Making Stars

WAPPINGER FALLS, N. Y.—To the EDITOR—To the uninitiated Exhibitors: Have had a very bitter experience—would warn fellow exhibitors who have not yet made same mistake: Each year new stars come out and each year the exhibitor puts them before his patrons, and works hard to build up their popularity. Prices at first are reasonable, spend a little extra to advertise them, and feel proud of success if it comes. Next time the salesman comes around, am all ready to sign the dotted line when the question of price arises. Thinking, of course, it is the same as a few months previous. But no—that particular star is making "bigger and better" pictures—increase of 25%. Rather than lose what I had already spent to make the star popular, I sign at the increase.

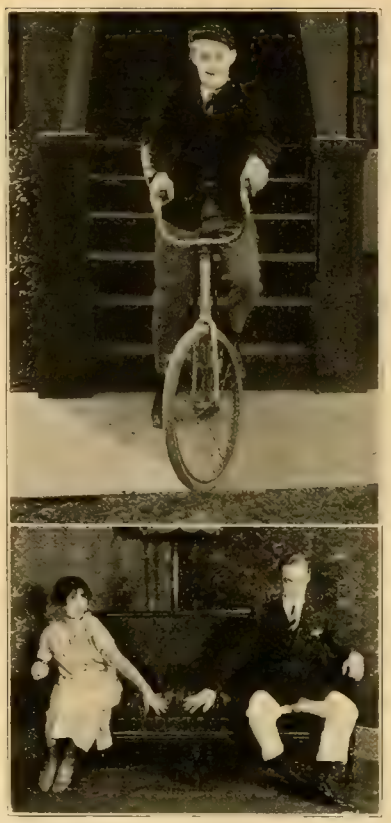
I find in showing the features they are not any bigger and better, so when it comes time again, I ask for original price and am met thusly: "Yes, of course, you are paying a high price for these pictures, but you see, having established that precedent, your price will have to remain the same. The home office will not change it now." Needless to say those stars do not twinkle on my screen any more.

And so, having learned by sad experience I want to warn others who are new in the game. Establish a precedent to suit *your* means, not venture beyond, for there is no turning back. Have been an exhibitor for seven years and know.—HILDA H. ANGELL, Park Theatre, Wappinger Falls, New York.

Maintains Ads Aid Pictures

PIERRE, SO. DAKOTA.—To the EDITOR: Was interested to notice that you published my letter to you concerning National Advertising some time ago in your esteemed paper. Might mention to you that I received a very instructive letter from the advertising manager of Famous Players-Lasky in reply to same. His attitude is very close to mine as to the general nature of the problem, but I still think I am right in that the present National Advertising makes it harder for us to sell an old picture to our public and makes them get old quickly.

A picture should be new until it is shown to your public, when all the National Advertising which they read is written emphasizing the new product. If the industry is going to holler loud about how good their new pictures are, it is bound to make people think that the industry itself feels that a picture is not worth talking about when it gets to be a month old. Therefore, they will value it accordingly.—CHARLES LEE HYDE, Grand theatre, Pierre, So. Dakota.



Wm. Fox presents Al St. John in "Be Yourself". The above are two scenes from this production.

Albany Film Salesmen Form New Organization

(Special to Exhibitors Herald)

ALBANY, N. Y., Feb. 26.—With James Rose, of the Pathe exchange in Albany, N. Y., as temporary president, the film salesmen of Albany have formed an organization with a membership of about twenty. David Lake, of the Paramount exchange, has been named as temporary treasurer and Samuel Hochstim of the Associated Exhibitors, was named as temporary secretary.

It is expected that the organization will affiliate itself with similar ones in New York, Cleveland and Philadelphia. Among those attending the first meeting were Mr. Hochstim, Mr. Rose, Nat Marcus, Amos Leonard, Barney Frank, Roy Smith, Arthur Goldsmith, Holbrooke Bissell, David Levy, Victor Bendell, David Lake and Mr. Silver.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

20th Anniversary

The month of February marks the twentieth anniversary of the opening of the Plattsburg Opera House, Plattsburg, Mo., by Thompson & Trimble. The theatre was originally devoted to legitimate productions, the opening performance being "The Bohemian Girl" by the Beggar-Prince Light Opera Company. Twelve years ago pictures were introduced and, save for an occasional road show, that marked the end of legitimate shows in the Opera House. Congratulations from the HERALD staff to Messrs. Thompson & Trimble.

HOPKIN'S FATHER DEAD

Edwin Joel Hopkins, father of C. E. Hopkins of the Hopkins theatre, Cotter, Arkansas, died recently at his home in Cotter. The funeral was held the following Sunday, Rev. Black of the local Methodist church officiating at the services at the home and the city cemetery. C. E. Hopkins is the only son.

Pasco, Not Walla Walla

Last week we printed an item concerning Manager E. J. Reynolds of the Liberty theatre, Pasco, Wash. Through an error the item read "Walla Walla, Wash." instead of Pasco. Beg your pardon, Mr. Reynolds.

Sauvage Has Grand

William M. Sauvage of the Hippodrome theatre, Alton, Ill., has leased the Grand theatre from the trustees of the property and plans to re-open the house in three weeks. The theatre will be redecorated and it is Mr. Sauvage's plan to show only the best of the first run pictures. People in Alton are congratulating themselves that a man of long theatre experience in Alton will take over the theatre and not an outsider.

"PA" JUDD NOW MANAGER

Pa Judd has taken over the management of the new Beyer theatre, Excelsior Springs, Mo. Mr. Judd successfully operated the Orpheus theatre on South St. for a number of years and his many friends are glad to see him back in the game again. Best o' luck, Pa.

Andy Easton Buys Theatre

As an aftermath of Mr. Volstead's famous act, Andy Easton of Edgemont, Ill., has sold his saloon and bought Mrs. Kate Kampmeyer's grocery store at 8300 State St. in connection with which he will operate a motion picture theatre. Andy is in a position to provide you with physical or mental nourishment.

NO PLACE LIKE HOME

A. L. Middleton has returned to DeQueen, Ark., and re-purchased the Grand theatre which he disposed of some time ago in preparation for a tour of the country in search of more desirable location and property. "There may be better places," says Mr. Middleton, "but I couldn't find them."

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor-written box office information.

Address: "What the Picture Did for Me," EXHIBITORS HERALD, 407 South Dearborn Street, Chicago, Ill.

Associated Exhibitors

Foolish Parents, with a special cast.—A fair program offering, but our patrons do not care for British-made pictures. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

David Copperfield, with a special cast.—By playing this in conjunction with the schools and laying stress on the prizes Associated Exhibitors offer, we did a very nice business. The picture is very good of its kind, but it will not please everyone. Some said good, some said not much. The foreign actors did not help any. Seven reels. Star theatre, Humble, Tex.—General patronage.

Why Worry? with Harold Lloyd.—Cannot understand why we failed to do business on this picture. If we took in as much as the salesman said we would the price would have been still too much. We paid good money and got a portion of the feature. Six reels.—Ashworth & Bartels, Federal theatre, Denver, Colo.—Neighborhood patronage.

Why Worry? with Harold Lloyd.—We consider this as good a picture as "Safety Last." If you have not played either one of them, book them and boost them. Six reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Why Worry? with Harold Lloyd.—Did less business on this than any of the Lloyds. Bad weather and bad roads. Pretty fair comedy. Six reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Why Worry? with Harold Lloyd.—Did not do as good on this as on "Safety Last" or "Dr. Jack." Picture pretty good, but if the giant was out of it it would be no picture. Some guy. Lloyd a good bet for us.—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

Harbor Lights, with Tom Moore.—This picture did not live up to the boosting of the press book by any means. Did not draw an average house and failed to please those who did come. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Harbor Lights, with Tom Moore.—Just another sea (or near sea) English picture. Print only fair. Five reels.—Needham & Mattingly, DeLuxe theatre, Moline, Kan.—Neighborhood patronage.

When the Devil Drives, with Leah Baird.—Good program picture with a good lesson. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

When the Devil Drives, with Leah Baird.—This is a good program but not a special by any means. Be sure that you don't raise your prices on this one.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Breaking Home Ties, with a special cast.—A dandy Sunday picture and a real entertainment for people who like to take something home with them.—Chas. Hyde, Grand theatre, Pierre, S. D.—General patronage.

Silas Marner, with a special cast.—Not much of a picture. I paid a special price for this and got stung. About 1,500 feet of this was missing. Lay off this one. Five reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

A Pasteboard Crown, with a special cast.—Not much to this one. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Up to Date Reports in This Issue

Among the new pictures reported this week are:

Daddies
Foolish Parents
Hoosier Schoolmaster, The
Hoodman Blind
Jack o' Clubs
Ladies To Board
Love Bandit, The
Man From Wyoming, The
Name The Man
Not a Drum Was Heard
Old Fool, The
Puritan Passions
You Can't Get Away With It

F. B. O.

The Mail Man, with Ralph Lewis.—Good picture and well liked. Seven reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Mail Man, with Ralph Lewis.—A good picture. Did not draw as well as the other three by the same star. Used Christmas Eve and Christmas to light business. Seven reels.—E. Behrndt, Cozy theatre, Cambridge, Minn.—Small town patronage.

The Fair Cheat, with a special cast.—Pretty fair story. Photography poor, print dark, but good.—E. W. McClelland, Wrex theatre, Gilman City, Mo.—General patronage.

Breaking Into Society, with Bull Montana.—We call this a crackerjack comedy-drama. There are a couple of scenes which might well have been omitted, but on the whole it pleased. Five reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Did good business for two nights. Had plenty of boosters. Good comments. Seven reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—This is one picture which I have been very proud of, through the publicity it has given our theatre in running good, clean, uplifting pictures. People who have had more or less to say about pictures were very glad to recommend this and the box office proved it. We paid a big price but came out just fine and hope all small town exhibitors will run the picture for the prestige it adds to their theatre.—Mildred I. Cleland, Bijou theatre, Kaukauna, Wis.—Neighborhood patronage.

Human Wreckage, with Mrs. Wallace Reid.—Play this by all means. It did the business for us. Rental is high but it is a good drawing card.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—A good picture for its kind, but failed to get the business for me after considerable advertising. Paid too much money. Barely took in film rental. Might be better drawing card in larger cities. Eight reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—This went over big here, due to the big advertising it has received in the cities. Eight reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

Crashing Through, with Harry Carey.—Fair picture, which did nothing for us. Six reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Crashing Through, with Harry Carey.—I found this very satisfactory. Carey is a favorite here, especially where he plays in real Westerns. Six reels.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

Desert Driven, with Harry Carey.—A good Carey picture. Print pretty good. Ran this with "Fighting Blood" and it went over in good shape.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

Desert Driven, with Harry Carey.—Best thing Carey has made for F. B. O. Not as good as he used to do for Universal, but pleased majority. Five reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Snowshoe Trail, with Jane Novak.—Worst faked one we have seen. Not worth playing. Six reels.—Sun theatre, Gothenburg, Neb.—General patronage.

The Snowshoe Trail, with Jane Novak.—Good snow picture. Will satisfy.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

The Snowshoe Trail, with Jane Novak.—A good program picture. Pleased a full house. Reels were short but in good shape.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

The Snowshoe Trail, with Jane Novak.—Miss Novak good. Snow scenes good. Rapids scenes good. And further deponent sayeth not. Six reels.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—General patronage.

What's Wrong With the Women? with a

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

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special cast.—Fair picture. No drawing power for us. Pleased about fifty per cent. Seven reels.—Sun theatre, Gothenburg, Neb. —General patronage.

What's Wrong With the Women? with a special cast.—Used this on weak night. Could have run two days. Print in fair shape, but picture interesting. Seven reels. —M. F. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Westbound Limited, with Ralph Lewis.—I thought that the "Third Alarm" was a good business puller, but "Westbound" has it cheated a good old country mile. Bad weather and poor show time and we did a wonderful business. A life-saver for anyone that will boost it. Fair print. Good paper.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Westbound Limited, with Ralph Lewis.—Picture good. Got about five reels. Cut too much. The ending was punk. Too bad that these good pictures have to be spoiled like that. Seven reels.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

Westbound Limited, with Ralph Lewis.—A real picture that drew a good crowd for Monday night. Everybody went out pleased. This picture should take in a railroad town if you get behind it and go the limit on advertising. Print in good condition. Business good at fifteen and twenty-five cents. Seven reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Westbound Limited, with Ralph Lewis.—Rather cheap melodrama, but it went over with a bang and gave fine satisfaction.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Third Alarm, with Ralph Lewis.—A might fine picture. Fire scene a little overdone, but will please any audience. Be sure and play it.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

The Third Alarm, with Ralph Lewis.—A very pleasing picture, liked by almost all. Will go all right in any theatre at regular admission prices. Print in good shape. Seven reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

My Dad, with Johnnie Walker.—Very good. Print fine.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

My Dad, with Johnnie Walker.—Good picture, to satisfactory business. Six reels. —Crosby Bros., Lily theatre, Buffalo, N. Y. —Neighborhood patronage.

Can a Woman Love Twice?, with Ethel Clayton.—Good little picture with a box office mop-up title. F. O. B. admits it. Seven reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Can a Woman Love Twice? with Ethel Clayton.—A very good picture that pleased about 90 per cent. The child was the star for my kiddies and they thought him great. Six reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Captain Fly-by-Night, with Johnnie Walker.—Fairly good. Some seemed to enjoy it; others didn't think so much. Has a good deal of comedy and no doubt will please fairly well. Print fair. Six reels. —W. E. Elkin, Temple theatre, Aberdeen, Mich.—Neighborhood patronage.

Stormswept, with Wallace and Noah Beery.—Stars are fine, but could have been doing something more worth while. Five reels.—Sun theatre, Gothenburg, Neb.—General patronage.

The Bishop of the Ozarks, with a special cast.—Here is a picture accepted by my patrons as a good one, and one that sure had a moral to it, and believe me I have some kickers that don't forget to tell me when they don't like a picture. I did not have a one, as they went out, knock on this one. As for the print, it was in good condition.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Wonders of the Sea, with a special cast. —Very interesting subject with no special drawing power. No story, of course. Six reels.—Sun theatre, Gothenburg, Neb.—General patronage.

If I Were Queen, with Ethel Clayton.—A good program picture with fair story, but a costume picture, which is playing out, and hasn't the pulling power. Six reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

Don't Blame Your Children, with a special cast.—Blame yourself even if you run it as a "gratis" picture like I did. F. B. O. said leave it to them, they would pick me out a good one. They didn't even get a hold of a good "can." I had to wire the cover on in order to ship it back. Five reels.—H. M. Retz, Strand theatre, Lamont, Iowa. —Small town patronage.

The Hound of the Baskervilles, with a special cast.—Ran this with "Fighting Blood' series. Not much to it.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

Divorce, with Jane Novak.—Class this as good dramatic entertainment, good story and pleased 90 per cent. 10 per cent of younger class boosted a $3.00 comedy and knocked feature. Six reels.—Gem theatre, Waterville, Minn.—General patronage.

Colleen of the Pines, with Jane Novak.—Good picture.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

First National

The Eternal City, with Bert Lytell.—A picture of magnificence, photographed in Rome, with all the Coliseum grandeur Story modern but interesting. Made no money on it, but weather was terrible. Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

The Fighting Blade, with Richard Barthelmess.—A wonderful picture in every respect, and acting and settings in particular splendid, but oh, My, what a failure at the box office. We didn't get much more than film rental and the reason was on account of the costume style of it. There are too many pictures of that kind. Eight reels.—W. E. Elkin, Temple theatre, Aberdeen, Mich.—Neighborhood patronage.

The Meanest Man in the World, with Bert Lytell.—Contains quite a lot of hokum but seemed to please majority. Six reels.—

Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Black Oxen, with Corinne Griffith.—Boys, here's one that is an absolute knockout and it's a good picture, although it is something of a fairy tale, which I found out in a previous report. Conway Tearle does fine work. The picture will go over if advertised and will keep the crowds going. We did good on it for three days. Eight reels. —Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Jealous Husbands, with Jane Novak.—Very interesting and well directed picture which drew good business and gave satisfaction. Good cast. The boys sure do good work in this one. Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

Trilby, with Andree Lafayette.—I can't say so much for this. It might please the older folks, but the young people didn't care so much for it. The cast has some of the worst looking folks in it you've ever seen. Print in perfect condition. Six reels. —W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Ashes of Vengeance, with Norma Talmadge.—Costume picture, wonderfully well done. Too long. Price too high. Small theatres, lay off. Lost plenty on this one.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

The Dangerous Maid, with Constance Talmadge.—I call this a good picture. Had the usual star's box office two evenings. Costume, yes, but why not if good? Eight reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

The Dangerous Maid, with Constance Talmadge.—Not so much. Many more costume pictures with Constance Talmadge will certainly put her on the shelf. If you have it bought, play it, but don't promise much. It fell flat on the second night. Posters killed it for me. Seven reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Potash and Perlmutter, with a special cast.—We knew it was good, but little did we expect it to outdraw "Why Worry?" "Ruggles of Red Gap," "North of Hudson Bay," or any number of other big specials. Eight reels.—Ashworth & Bartels, Federal theatre, Denver, Colo.—Neighborhood patronage.

Potash and Perlmutter, with a special cast.—I hesitated about playing this in my town. Thought my patrons would not appreciate the business worries of Abe and Mawris. What a mistake I would have made? They loved it. Had more favorable remarks about this than any other feature I have shown. Don't worry about your town being too small for it. Eight reels.—Hilda H. Angell, Park theatre, Wappingers Falls, N. Y.—Small town patronage.

Potash and Perlmutter, with a special cast.—100 per cent entertainment in all ways—why say more? Eight reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal. —General patronage.

Her Reputation, with May McAvoy.—A good picture of newspaper life. This certainly throws mud at the sensational newspapers, which have it coming to them. A picture which is a credit for any house to run. By all means use the trailer, as it certainly carries a punch. You have got to hand it to First National for putting out these trailers gratis. You know what the National Screen Service sticks you. Seven reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Brass Bottle, with a special cast.—"Oh, vat a headache." They started to make something and didn't know how to finish it. I should have been paid for running this.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Huntress, with Colleen Moore.—A good clean little picture. Not a super-deluxe by any means, but will hold its own if you build up your program with a good comedy and one or two single reels. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Kindred of the Dust, with a special cast. —Cannot say anything against the picture, but the reels were in a terrible condition. Patrons disgusted. Had nightmare feeling all night. Six reels.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining village patronage.

Kindred of the Dust, with a special cast. —An ace of a picture. Pleased great. J. Winninger, Davison theatre, Waupun, Wis. —General patronage.

Kindred of the Dust; with a special cast Enjoyed good mid-week business and pleased all. Peter B. Kyne, the author, is responsible for a lot of patronage. Ten and twenty-five cents.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Children of the Dust, with a special cast. —Personally thought it a very pleasing picture. A good character study. Cast was well chosen. Opinion of patrons divided. Many liked it and a few didn't. Press sheet claimed it as good as "Humoresque." Far from it. Seven reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

Penrod and Sam, with Ben Alexander.—Dandy picture and dandy business. **First National here has an honest, straight exchange manager that sees to the exhibitor's wants.** Six reels.—Ashworth & Bartels, Federal theatre, Denver, Colo. -Neighborhood patronage.

Penrod and Sam, with Ben Alexander.—We think this better than "Penrod." Ben Alexander better than Wesley Barry for Penrod, but his name did not draw like Freckels.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Penrod and Sam, with Ben Alexander.—Very good picture. Rather sad. Gets the kids, of course, largely.—Geo. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Scars of Jealousy with Frank Keenan.—Here is a good story with plenty of action. Seven reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Scars of Jealousy, with Frank Keenan.—Excellent for variety and entertainment. Will please most any small town audience. Didn't have a picture of this nature for a long time. A Southern romance with lots of action and forest fire. Seven reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

The Isle of Lost Ships, with a special cast.—The picture is there. Nothing for you to do but to book it and put it over. Eight reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

The Isle of Lost Ships, with Milton Sills. —A dandy. Pleased all and drew well. One of this company's best.—B. B. Benfield, Idle Hour theatre, Marion, S. C.—Neighborhood patronage.

The Bright Shawl, with Richard Barthelmess.—They liked it because they like Barthelmess, but these expensive period pictures do not appeal to the masses, so why all this costly costuming and lavish settings? Eight reels.—Crosby Bros., Lily

Hillyer, Morgan, Bodwell, Oller, Wetz, Selk, Enroll

Please enter my name in the "Herald Only" Club, as I find it to be the best and most dependable film trade magazine I have ever read.—M. HILLYER, Pastime theatre, Reserve, Kan.

Enclosed find my application for membership in the "Herald Only" Club.—H. G. SELK, Selk theatre, Scotia, Neb.

Having been a subscriber and an ardent reader of your magazine for some time past, thus far I have failed to do my part in the way of sending in reports, although I have used the "Herald" in the way of selecting programs that have proved profitable.

Inasmuch as we only show two programs per week, we only have a few reports to make, but will endeavor to send in reports from time to time in the future.

You will find enclosed a few reports that I have to offer. Also my application for the "Herald Only" Club.

I also want to second the nomination of F. J. O'Hara and cast my vote for Shirley Mason.—LLOYD OLLER, Idle Hour theatre, Tamms, Ill.

NOTE: Enrollments this week bring the club membership to 135. John H. Wetz, Rialto theatre, Middleton, Ind., Marion F. Bodwell, Paramount theatre, Wyoming, Ill., and A. M. Morgan, Victory theatre, Rule, Texas, are other new members enrolled this week. All members, with membership numbers, are listed in the roster published upon the opposite page.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.
Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

Add Five to Herald Only Star Ballot

Photographs of five stars entered this week in the "Herald Only" Club Favorite Star Contest are published herewith. For ballot as developed to date, see opposite page.

CONSTANCE TALMADGE, First National star, nominated by J. W. Andresen in the "Herald Only" Club Favorite Star Contest.

BABY PEGGY, Principal star, nominated by Mrs. C. C. Alguire in the "Herald Only" Club Favorite Star Contest.

ETHEL CLAYTON, F. B. O. star, nominated by C. R. Miller in the "Herald Only" Club Favorite Star Contest.

ALICE CALHOUN, Vitagraph star, nominated by P. G. Held in the "Herald Only" Club Favorite Star Contest.

LILLIAN GISH, Metro star, nominated by M. Hillyer in the "Herald Only" Club Favorite Star Contest.

theatre, Buffalo, N. Y. Neighborhood patronage.

Mighty Lak' a Rose, with a special cast. An opinion on "Mighty Lak' a Rose" seems almost unnecessary, as it is even better than they've all said it was. Is really a very good picture and will take well with all classes. Very clever acting and clever direction. Really should have a violinist who knows how to follow the cue sheet. A girl would be best. Dorothy Mackaill, James Rennie, Anders Randoff, Helen Montrose and Harry Short are all very good. Eight reels, in good condition. Cozy theatre, Toledo, Iowa.—General patronage.

Mighty Lak' a Rose, with a special cast. —Patrons pleased, and drew as much in one night as "Name the Man" did in two. Seven reels.—Vernon Locey, Temple theatre, Howell, Mich.—General patronage.

Mighty Lak' a Rose, with a special cast. —A 99.44 per cent pure picture. They don't make 'em any better than this one. Be sure you use a violin and cue your picture, as the music will put it over with a bang. If you don't cue the picture and use a violin I imagine it will taste rather flat.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

A Man of Action, with Douglas MacLean. —This is somewhat different from the typical MacLean story, but it has an unusual "twist" and will prove satisfactory as either a mid-week or week-end program booking. The star is not given a very great opportunity for comedy, but other features add to its value. Five reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Woman He Married, with Anita Stewart. Well up with the average of the productions in which Miss Stewart has appeared. Showed up very well at the box office.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Brawn of the North, with Strongheart. —Good Northern story featuring the dog. Eight reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa. Small town patronage.

Brawn of the North, with Strongheart.—Came near hanging up a new record on this one. Everybody satisfied, including the boss. Eight reels.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Brawn of the North, with Strongheart.—Pleased two nights for us. Full houses each night. Dog is wonderful.—E. W. Swarthout, Palace theatre, Aurora, Ind.—General patronage.

Brawn of the North, with Strongheart.—This feature certainly gets them in. I played it to 200 patrons in a blizzard. It is not as big a picture as I supposed it was. However, it will go over as a fair program. It is too long and quite draggy in spots. For a drawing card it can't be beat. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

Brawn of the North, with Strongheart.—A good northern dog feature, but would have been a good deal better with five reels instead of eight.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Polly of the Follies, with Constance Talmadge.—We thought this was a little silly, but some of our patrons said it was great. A good comedy. Fair print. Seven reels

EXHIBITORS HERALD,
Chicago, Ill.

Favorite Star Editor:

I nominate

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for the "Herald Only" Club Favorite Star Contest.

(Signed) .....

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—Needham & Mattingly, DeLuxe theatre, Moline, Kan.—Neighborhood patronage.

Slander the Woman, with Dorothy Phillips.- A good program picture that gets by —Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Daddy, with Jackie Coogan.—This is certainly a wonderful picture and this kid's work is deserving of the highest praise. His acting is so natural and his expressions are marvelous. If I should presume to criticise, the only fault I would find is that the picture is too sad to please the children. Something in a lighter vein would be better, but adults sure appreciate this as it is. Six reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Go and Get It, a Marshall Neilan production.—This is a good newspaper story. It is out of the ordinary. With plenty of fast work and thrills. Has a very hideous looking ape and Wesley Barry doing his stuff. It is good. Seven reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Bell Boy 13, with Douglas MacLean.—This is no good. I advertised it big as a comedy and we were sure disappointed. If there are any laughs in it I failed to see them, and the audience did too. It's not to be laughed at. Film very good. My First National pictures lately have been very good, and it was disappointing to get this one.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

Rose o' the Sea, Mighty Lak' a Rose.—The first was very unsatisfactory on account of several scenes left off at the very end, but on the latter picture we could not say enough if we wrote an hour. Should be played in every house and will please all classes. Makes them laugh and cry.—Sun theatre, Gothenburg, Neb.—General patronage.

The Bond Boy, with Richard Barthelmess. —This almost reaches to the heights of being the best of the productions in which Barthelmess has appeared. Gave good satisfaction.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Bond Boy, with Richard Barthelmess. —Very good picture and gave satisfaction. Not a special by any means and don't buy it as such or you will be disappointed. Rather padded in places, I thought. A good program picture. Film in good condition.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

What a Wife Learned, with a special cast. —Just a good program picture with plenty of action. Six reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

What a Wife Learned, with a special cast. —If any of you play them this old, this will please you. Clean throughout, with touches of action that dress it up. Print just fair. Seven reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

What a Wife Learned, with a special cast. —A good picture that pleased the majority. Some good scenes of flood and cattle stampede. Print fair. Seven reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—General patronage.

Bell Boy 13, with Douglas MacLean.—A good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Minnie, a Marshall Neilan production.—Nothing to brag about. Just the average program picture. Prints good. Seven reels. —H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining town patronage.

Circus Days, with Jackie Coogan.—A very satisfactory program. Pleased them all. Kid is a wonder. It is a real special. Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Heroes and Husbands, with Katherine MacDonald.—Was rather afraid this would not please, but we got by with a good comedy on New Year's day.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Hurricane's Gal, with Dorothy Phillips.—Here's a melodrama that gets them in in droves. Pleased 100 per cent and sends them out boosting. Go after it strong.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Hottentot, with Douglas MacLean

Nominate Five More Stars As Electioneering Begins

Thirty candidates have been named to date in the "Herald Only" Club Favorite Star Contest. Entries, in order of nomination, are listed below at right. (Pictures on opposite page.)

Louise Fazenda
Corinne Griffith
Viola Dana
Claire Windsor
Elaine Hammerstein
Shirley Mason
Louise Lorraine
Norma Talmadge
Gladys Walton
Lila Lee
Gloria Swanson
Walter Hiers
Colleen Moore
Marie Prevost
Alice Terry
Bebe Daniels
Lois Wilson
Madge Bellamy
Priscilla Dean
Clara Kimball Young
Dorothy Dalton
Betty Compson
Mabel Normand
May McAvoy
Barbara LaMarr
Baby Peggy
Constance Talmadge
Lillian Gish
Alice Calhoun
Ethel Clayton

I am sending in my nomination for the "Herald Only" Club Star Contest, as I think Baby Peggy worthy of a nomination. There are many beauties in the field, but in my estimation none can compare with Baby Peggy. She is pretty, cute, a born actress, and even Grandpa Jenkins could make love to her and not be ridiculed and have his character torn to bits and scattered to the four winds by Phil Rand.

But I must confess I like to read Mr. Jenkins' letters (in the "Herald") and also Phil Rand's poems. I can see they both are good judges of beauty, but I think in nominating Baby Peggy I am going them one better.—Mrs. C. C. ALGUIRE, Coloma theatre, Coloma, Mich.

What is the matter with everybody? Why don't someone nominate the winning candidate? If no one else is going to, I will, so will nominate Constance Talmadge in your Favorite Star Contest. Connie has them all backed off the map. Just watch her head the list when the votes are counted.

Also wish to add that the nominations may as well be closed as the winner is now entered. Neighbor J. C. thinks his Viola is the winner, but just watch him. He will be mighty blue around the gills when it is all over.—J. W. ANDRESEN, Rialto theatre, Cozad, Neb.

I would like to nominate in the Popular Star Contest Miss Lillian Gish, the queen of all American dramatic actresses, past and present. Was surprised that some fellow exhibitor did not name her long ago, as I believe she has shown the greatest genius and ability of all who have ever appeared on the screen.

I'm for her 100 per cent and I believe that there are hundreds of other exhibs who will agree with me in saying that she is "America's finest and greatest," for what other actress can claim the laurels of such splendidly power portrayals as she gave in "Way Down East," "Intolerance," "Hearts of the World," "The Birth of a Nation," "Broken Blossoms" and "The White Sister"?—M. HILLYER, Pastime theatre, Reserve, Kan.

May I have the pleasure to nominate Miss Alice Calhoun?

I nominate Miss Calhoun because she works very hard in all her pictures and has kept clean. Every picture that I have played of her's gave good satisfaction, and when it comes to looks I think she is there.—P. G. HELD, Sterling theatre, Fairmont, Neb.

I have noticed in the "Herald," my Bible, from time to time the names of stars that the various exhibitors have named as their favorites, and I find that no one has ever mentioned the star that I have in mind, and will take the liberty of announcing Miss Ethel Clayton as my candidate in this contest.

She means a lot to me from the box office standpoint and not only is she good in all her pictures but she is a cherished favorite among my theatre patrons, who flock to see her whenever they find that I have one of her pictures advertised.

So you may throw her hat into the ring, if I am allowed the opportunity of doing it in her stead, for I frankly believe that almost every exhibitor in the good old U. S. A. will agree with me that she stands a head above the rest in her acting and the pictures that she is selected for. Here's to my favorite, Miss Ethel Clayton. I hope that I may hear from someone else regarding the ability and popularity of this one great star.—C. R. MILLER, Gem theatre, Spur, Texas.

While my name is on the "Herald Only" Club roster, I can't (in justice to the many stars I have seen on the screen) nominate my favorite one, as I love them all.—JULIUS W. SCHMIDT, Grand theatre, Breese, Ill.

There, that doggone Roy W. Adams of the Pastime theatre, Mason, Mich., did just what I was afraid someone would do, went and nominated that charm-

(Concluded on next page)

(Concluded from preceding page)

ing Priscilla Dean in the Popular Star Contest against our little Viola. Doggone the luck, anyway.

Here I've been envying Wheeler Oakman all these years and now look what I'm up against in this contest. But then, there's no use to worry, for all of the Herald Onlies are just itching for a chance to vote for Viola, anyway. But we can always depend upon those Michigan guys to do the right thing at the wrong time, always. (I'm from Michigan myself.)

When I go to Hollywood, there are just eight people I want to call on: Henry B. and Mary Walthall, Viola, Priscilla, Irene Rich, Bill Rogers and Mr. and Mrs. Clarence Badger, and if Bull Montana and Ben Turpin want to get sore because I don't call on them, they can get sore.

Invitations may be addressed to my home office at Neligh, Neb. Come on, girls.—J. C. JENKINS, Auditorium theatre, Neligh, Neb.

Enclosed find my application for membership in the "Herald Only" Club. I am also greatly interested in your Favorite Star Contest, only I regret the fact that I did not join sooner. Then, perhaps, I could have beat the Rand-Jenkins combination in nominating my favorite star, Viola Dana. However, I assure them of my hearty support in putting her across.

Grandpa Jenkins may be an old man and his eyesight may be failing him, but I must insist that it is still good enough to select the prettiest, peppiest little bunch of vim and vigor out of the entire field of winning possibilities. No, I am not an old man, either—just in my prime, and if ever I have an opportunity I am going to try to accomplish the feat Brother Rand boasts of. I think Viola and a younger man would make a better combination.. (Apologies to Phil Rand.) I hereby endorse their selection and wish them all the success possible.—H. G. SELK, Selk theatre, Scotia, Neb.

I'm sorry I'm late to nominate
A star of beauty and fame;
So I second the nomination
Of the sweetest girl in creation—
She is pretty Louise Lorraine.

Now all you voters, please agree with me,
But I know you will, if her picture you see;
Her eyes are mischievous, now sympathizing,
Now they are sad, yet again hypnotizing.
Her smile, why, it is sunshine, to all the fans,
Her lips are like roses. Gee, if I were a single man.

R. R. Riley sure knew his stuff
When he nominated Louise Lorraine.
All the others are just a bluff;
Come on, boys, let HER votes rain.
—CHAS. E. BARBER, Electric theatre, Tilden, Ill.

Referring to your Beauty Contest, in your own heart I know you are giving Jenkins, Rand and Rea a big laugh. Well, it's up to me to settle this contest by picking a real good looking star. I am selecting May McAvoy. A lot of exhibitors will be with me after they play "West of the Water Tower."—HARRY VAN NOY, Riviera theatre, Anderson, Ind.

NOTE: May McAvoy had been nominated by B. P. McCormick prior to receipt of Mr. Van Noy's letter. Other nominations have been received naming Elaine Hammerstein, Claire Windsor and Shirley Mason, all entered previously in the contest.

About the very best comedy-drama the screen has had. The steeplechase is a thriller. The laughs are genuine and continuous. It has romance and thrills. In fact, a great box office picture. Everyone boosts it.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Love Never Dies, with Madge Bellamy.—Passed as a good regular program offering. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

White Shoulders, with Katherine MacDonald.—Don't consider this a bad picture. Better than the usual MacDonald pictures. —J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

White Shoulders, with Katherine MacDonald.—No better and no worse than the average production in which this star has appeared.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Dangerous Age, with a special cast. —Good entertainment and a lesson for any one. But cost me twice as much as "The Five Dollar Baby" and did not take in within $20.00 as much. Played both on Sunday and weather about the same. Eight reels.—Vernon Locey, Temple theatre, Howell, Mich.—General patronage.

The Dangerous Age, with a special cast. —The subject that is a little different than an ordinary run of pictures will get the picture fan. This one does, because it's different.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Dangerous Age, with a special cast —Your audience is hard to satisfy if this feature fails to satisfy. Gave good satisfaction here but showed up very poor at the box office.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Sunshine Trail, with Douglas MacLean.—Good program picture with plenty of action and comedy. Six reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

The Sunshine Trail, with Douglas MacLean.—Have seen several kicks on this one, but it pleased my house. It got as many laughs as "Hottentot" did for me. Do not follow press sheet in advertising, for you will slip if you do. Nice print from Dallas. **If any of you boys in Dallas territory who are tired of salesmen and bad prints will write Mr. Litsey of First National, I believe you will be pleased. You can trust him to pick a program for you, if you are sure what you want.** Pictures a little high but you get service with it.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Kindred of the Dust, with a special cast. —A sure fine attraction with many big scenes. If melodrama is liked it can be depended on. Did fair at the box office.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

East Is West, with Constance Talmadge. —This is the best that the star has ever done and is also something different. Eight reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

East Is West, with Constance Talmadge. —Excellent picture. Sure did please those that turned out to see it.—Joe Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

Penrod, with Wesley Barry.—Lots report this for kids only, but it went over all right for me. No plot to it. Just different glimpses into a real boy's everyday nature. Wonderful print from Dallas. Eight reels. —J. S. Walker, Alamo theatre, Moody, Tex. —Small town patronage.

The Seventh Day, with Richard Barthelmess.—Very good if you can get a good print on it. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Sonny, with Richard Barthelmess.—This picture we class good, even if it did not make money.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Tol'able David, with Richard Barthelmess. —Everyone very well pleased. About half of last reel missing, but those who had not seen picture before couldn't tell the difference.—Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

The Midnight Bell, with Charles Ray.—We rated this 95 per cent at the B. O. and we think it pleased about the same. A mystery story that has ghosts and everything. Ray certainly has the expression in the close ups. Play with this Buster Keaton in "The Cops," which is a ripping good two reel comedy. Six reels.—W. Cruickshank, Lyceum theatre, Wingham, Ont., Can.—General patronage.

The Golden Snare, with a special cast.—Good picture, good prints. Will please the average audience. Six reels.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining village patronage.

The Voice From the Minaret, with Norma Talmadge.—Just the kind of a picture for the small town to stay away from. Seven reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

The Truth About Husbands, with Betty Blythe.—Five reels. Good picture all the way through. Good star and attractive title. 8x10 stills attractive adveritsing.—Lincoln theatre, Newark, N. Y.—General patronage.

Fox

Ladies to Board, with Tom Mix.—Tom Mix is certainly going great. This picture is a knockout, in my opinion better than "Soft Boiled." Six reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

Not a Drum Was Heard, with Charles Jones.—A dandy Western feature. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Not a Drum Was Heard, with Charles Jones.—Very poor picture. Same old story of two men loving same girl. The one who marries her gets hard up, steals to invest

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Goddess of LOVE

in oil to make quick money. Everything goes wrong. Other man plays hero and wins the widow. Poorly acted. Don't know when "Not a Drum Was Heard" came in. Five reels.—Hilda H. Angell, Park theatre, Wappingers Falls, N. Y.—Small town patronage.

You Can't Get Away With It, with Percy Marmont.—This picture is good but not a special. I had very poor attendance on this one. Six reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

You Can't Get Away With It, with Percy Marmont.—A 1924 drama that is hard to beat. Pleased 100 per cent. Don't fail to run this and advertise it big. It will stand it. Print brand new. Seven reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

You Can't Get Away With It, with Percy Marmont.—We couldn't. What is the matter with reviewers who praise a picture like this?—Ashworth & Bartels, Federal theatre, Denver, Colo.—Neighborhood patronage.

Hoodman Blind, with a special cast.—Very good. Has a splendid moral. Nothing wrong with this one. Pleased to a big Friday business. Print brand new. Six reels. —Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Net, with a special cast.—A special that's hard to beat. A 1924 drama of mystery and thrills, and it has 'em, too. Should make money for anyone. Seven reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Just Off Broadway, with John Gilbert.—Very good. Not elaborate—just an extra good program picture. A secret service man mistaken for leader of counterfeit gang. A crook story wth nothing the least bit offensive. John Gilbert is getting very popular in my house.—Hilda H. Angell, Park theatre, Wappingers Falls, N. Y.—Small town patronage.

Just Off Broadway, with John Gilbert.—Good flashy melodrama. Story of stage life that seemed to please. Drew good business. —Ben L. Morris, Olympic theatre, Bellaire, Ohio.

Gentle Julia, with a special cast.—Splendid comedy-drama. Pleased 100 per cent to a big Saturday business. Fox has the 1924 pictures. Try 'em. Print brand new. Six reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Shepherd King, with a special cast. —Here's one that I was afraid of, as I have a big bunch of Western fans. So I got after the church and told them that I would go 50-50 if they would get busy and help me put this over. Well, believe me, they did, and the way they sold tickets two days before the show was surprising to me. The night of the show we stacked them in. Yes, I was satisfied with the box ocffie report after the show, but I am satisfied if I had not done as I did I would have made a poor showing, as I saw people in the house that I had never seen in the house before, and I think maybe not again until I give another benefit show. All in all, this is some picture. Has wonderful scenery, good acting, and a picture that should take with any audience except those who are always wanting a Western picture, but my advice is that you get your church back of this one and by properly advertising you can make some money and help your church at the same time. I am not a Bible student, but I think this picture should have been made before "The Queen of Sheba." Nine reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

The Governor's Lady, with a special cast. —While this is a very good and satisfactory picture, it is not a special except in Fox's estimation. Buy it right and play as a program picture. Too long. Could have been made in six reels and been just as good. It's about time they cut this eight-reel ordinary stuff out. We have been hooked long enough on alleged specials. Film in excellent condition, always is from the Butte branch, and service always good. Eight reels.—C. H. Moulton, Beach, N. D.—Small town patronage.

The Governor's Lady, with a special cast. —Too long and draggy. Not many liked it. Heavy drama with no humor and not much action. You'll need a good two-reel comedy

Your "Colyumn"

As it seems to be the custom among our best colyumnists to start with verse, Your "Colyumn" presents:

"AN EXHIBITOR'S TOAST"

Here's to Rudolph, the King of the Movies to date,
And to Marion Davies, the Queen;
We're glad you've succeeded to this royal state,
You do make a good looking team.
But I think you'll agree the toast's not complete,
When it comes to the showman's end;
Let us take off our hats, and rise to our feet,
"Here's to the 'Herald', Our Best Friend!"

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And, again invoking the guidance of example, Your "Colyumn" forwards as the possible beginning of a series:

"The Pictures That Made Us the Most Money in 1923"

Manslaughter
A Bachelor Daddy
The Old Homestead
Grandma's Boy
Dr. Jack
The Pride of Palomar
Blood and Sand
To Have and To Hold
While Satan Sleeps
The Ghost Breaker

—HORN & MORGAN, Star theatre, Hay Springs, Neb.

WELCOME TO THE CIRCLE OF SUCCESS

Following are listed some reports for your "Herald." It is certainly a worthwhile section in your magazine and I for one am interested in seeing it grow and be of use to every exhibitor that takes the magazine.—M. R. Blair, Regent theatre, Cedar Falls, Ia.

Appreciating the benefits the exhibitor derives from the reports to be found in the "Herald," we have decided that hereafter we will report on all pictures played. Herewith we enclose brief reports on all pictures played to date. We have been operating but a short time, but long enough to have been taught several of the tricks of the trade, as practiced by distributors and exchange men. —L. A. Burson, Sun theatre, Gothenburg, Neb.

Please find check for two years' subscription to the "Herald." I feel so grateful for "What the Picture Did For Me" mere words won't express my feelings. Keep fighting the amusement tax and music tax. We will win in the end.—Kenneth B. Duke, Town Hall theatre, Leonardtown, Md.

Send me "Exhibitors Herald" for two years. I am dropping them all as fast as they run out. The "Herald" is the best for us here in this territory.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.

"Readers All"

Us or a linotyper (it's easy to blame linotypers) signed the "Eyes of the Forest" report from J. P. Jones, Yale theatre, Groesbeck, Tex., in the February 23 issue, with the name of Gus Cook, Crystal theatre, Dundee, Ill., and the eyes of the Fox Film exchange in Chicago sighted the mishap pronto. Apologies broadcasted herewith.

LEE AGREES WITH MORRIS

My opinion: Believing in the honesty of all exhibitors in their reports on pictures, I select my entertainment accordingly. —Frank E. Lee, Lee's theatre, Three Oaks, Mich.

(Left) A scene from "The Man Who Would Not Die," first of a series of Indian pictures in two reels. (Right) Scene from "The Cowboy Sheik," a new Will Rogers production produced by Hal Roach. (Pathe.)

with this. We didn't advertise it very strong. Glad we didn't. Eight reels.—M. P. Foster, Orpheum theatre, Harrisburgh, Ill.—General patronage.

Hell's Hole, with Charles Jones.—This is a very good picture and will please. Those who crave excitement will get their fill in this. Maurice Flynn is also very good in this picture. Six reels.—Joe Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

Times Have Changed, with William Russel.—Just a fair program picture that does not have very much action. Russell is on the down grade here. Five reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Times Have Changed, with William Russell.—A very good picture. Pleased all who saw it, two days.—Chas. Prokop, Rex theatre, Wahoo, Neb.—Neighborhood patronage.

Cupid's Fireman, with Charles Jones.—This is a very good picture but I could not get them in, as they don't seem to fall for those fire pictures. The people want to see Buck Jones in Westerns, not Charles Jones in society and other stuff. Five reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—A regular serial for action and thrills. Seven reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—Ran this on Christmas and it killed my holiday business. The men liked it, but as I have a large woman patronage the picture did not go over at all. Too gruesome and improbable for entertainment. Seven reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

The Silent Command, with a special cast.—This is one of Fox specials that ought to be run in every theatre. This is first class in every respect. It seems a shame that the film should lose so good an actress as Miss Martha Mansfield. We need more pictures like this one. Would have been better if made in six reels. Don't be afraid of this one. Eight reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

Exiles, with John Gilbert.—My patrons thoroughly enjoyed this picture. Not a big picture. Just one of those pleasing little program pictures. Five reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

Soft Boiled, with Tom Mix.—Cannot agree with those who raved about this one. Tom Mix is losing out very rapidly with me. He stands for Western stuff and only those who like Westerns come to see him. When he fails to please Western fans he will be done for.—Hilda H. Angell, Park theatre, Wappingers Falls, N. Y.—Small town patronage.

Soft Boiled, with Tom Mix.—This is a very good comedy, but is not worth any more than the regular Mix pictures. While my patrons enjoyed this, it did not go over as well as "The Lone Star Ranger." 7½ reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

A Mile-a-Minute Romeo, with Tom Mix.—Same old story. Mix is the only one that will get them out these days. A better than average Mix picture. Six reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

A Mile-a-Minute Romeo, with Tom Mix.—A very good picture. One that can be billed as an honest-to-goodness Mix and one with some good comedy shots. Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

If Winter Comes, with Percy Marmont.—Could have been put in five reels. I advise all small towns to let it alone. Too long drawn out. No action and story scattered. Twelve reels.—J. G. Varnell, Princess theatre, Piedmont, Ala.—General patronage.

If Winter Comes, with Percy Marmont.—A very good picture but not a drawing card for small town patronage. Did less business on this than any of the Fox specials. Tweve reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

If Winter Comes, with Percy Marmont.—I think this is the only real Fox special since "Over the Hill." A truly good picture with a cast that could not have been better chosen. Ran this for two days, advertised in every possible means, and raised the price to fifty-five cents. Twelve reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Monna Vanna, with a special cast.—Let it alone. Not a small town picture. Another "Lights of New York." Nine full reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Monna Vanna, with a special cast.—If you have to show this, slip it in on prayer meeting or some other night when you know that opposition will be strong, without any advertising whatever, then smile and take your razzing as they walk out. Nine reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

The Grail, with Dustin Farnum.—Nothing to this. Star don't do a thing but stall, and they could have hired a kid to do that for two bits. Farnum is N. G. here. Five reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

The Grail, with Dustin Farnum.—Another Dustin Farnum that pleased 100 per cent that saw this picture. Played this to a Saturday night crowd. Received many favorable comments as patrons went out. Put up S. R. O. on first show. Used Sunshine comedy. Admission fifteen and twenty-five cents. Mining town of 1200. Five reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Skid Proof, with Charles Jones.—This is a peppy auto story. Racing occupies most of the footage, with a glimpse of motion picture studios. Very good Saturday booking. Average business with weather below the average. (Note to director: People seldom see each other two or three times and then get married. 300 feet more of those who "live happily ever after" getting acquainted would have helped). But as a whole this is way above the average of Jones pictures. Six reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

Skid Proof, with Charles Jones.—Absolutely one of the best Jones'. Action from beginning to end. Though he has hard times, the picture ends with a bang. Not a Western, but you'll be glad that you've booked it. Pleased 100 per cent. Regular advertising brought regular attendance. Six reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

The Lone Star Ranger, with Tom Mix.—Tom Mix always draws for us. Give our patrons something with a horse and two guns and they are there on Saturday. Six reels.—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

Big Dan, with Charles Jones.—This with Cook in "Wet and Weary" pleased as the first of our "Fox Week" program. Six reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

No Mother to Guide Her, with Genevieve Tobin.—A pretty fair entertainment. It turns out different from most plays of this kind. Seven reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

St. Elmo, with John Gilbert.—All you can make out of this one is just a program picture. On the strength of the book, it

Easy to Say, Great to Play

CYTHEREA

drew a fine crowd for me on the first night, but was a complete flop the second. Play it one night and don't raise admission. Six reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Cameo Kirby, with John Gilbert. Very well liked but did not draw. Used only one night. Those who saw it enjoyed it. Many wished it had been longer, others said they would like to see it again. Paid dearly for it for small town. Cleared expenses, that's all.—Hilda H. Angell, Park theatre, Wappingers Falls, N. Y.—Small town patronage.

Cameo Kirby, with John Gilbert.—A good picture that does not get the business. People do not like period stuff.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

North of Hudson Bay, with Tom Mix.—A knockout as a box office attraction. It has everything that a picture needs; Star, action, beautiful scenery and good story. —Chas. Prokop, Rex theatre, Wahoo, Nebr. —Neighborhood patronage.

North of Hudson Bay, with Tom Mix.—First three reels too slow for Mix fans. Would be an excellent hot weather attraction, as the snow scenes are beautiful. Mix and Tony in an honest-to-God Western preferred. Five reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

Alias the Night Wind, with William Russell.—Good average business. Seemed to please, although first time I have had Russell. Hope his others will be as good. Five reels.—Majestic theatre, Mauston, Wis. General patronage.

Alias the Night Wind, with William Russell.—Fair program picture of the crook story variety. Five reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

Goodbye Girls, with William Russell.—One of the best comedies of Russell. You won't go wrong in getting this one. Had Larry Semon in "Midnight Cabaret" and a good one reel comedy extra from Pathe and made the patrons say, the best combination show they ever saw. Everybody pleased. Six reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—Small town patronage.

No Mother to Guide Her, with Genevieve Tobin.—With title that sounds like one of the old yellow backed novels, we succeeded in getting a few inside our theatre. My guess is that some of the producers had better hire a first class title writer for a lot of their pictures. And who outside of New York ever heard of "famous Genevieve Tobin?" In other words—nothing plus nothing equals nothing. That's our honest opinion of this film. It was also our opinion of "Lights of New York." Remember that one, fellers? Seven reels.—Harry M. Palmer, Indiana theatre, Washington, Ind. —General patronage.

Bucking the Barrier, with Dustin Farnum. —Paper and photos suggest mostly a picture of the North. However, over half of this feature is composed of society stuff and makes very satisfactory entertainment for all classes.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Eyes of the Forest, with Tom Mix.—This is a humdinger. Don't be afraid to advertise it. Five reels.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Three Jumps Ahead, with Tom Mix.—A real Tom Mix picture, and believe me it is one that will please his fans. Plenty of daredevil stunts in this one. **Unless Tom uses a double on his stunts he certainly is going to meet his final Waterloo before long.** Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Man's Size, with William Russell.—This was nothing extra. Had some rude parts in it, and the acting was none too good. Film in only fair shape. Five reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Man's Size, with William Russell.—Glad we had this on a blizzard night. Therefore did not disappoint many.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Three Who Paid, with Dustin Farnum. Just program. Western type.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Truxton King, with a special cast.—Two said they liked it. The other four did not comment. 33 1/3%. Pathe News always good. Business awful. Mortgages all under six feet of snow. Nothing drawing except mustard plasters and flues.—E. W. McClelland, Wrex theatre, Gilman City, Mo. —General patronage.

Truxton King, with John Gilbert.—Gilbert makes a hit with me, and Graustark stories make good pictures. Boost it, for it will hold up. Print excellent. Support better. Seven reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Very Truly Yours, with Shirley Mason.—About as poor a Mason, or any other picture, we have had from Fox. Did not please the few who took the chance. Had no ending at all. **By the way, we wish to extend to Brother Jenkins a standing invitation to visit Canada and come with us on a real duck shoot. We'll supply everything to make it a success.**—W. Cruickshank, Lyceum theatre, Wingham, Ont., Can. General patronage.

Boss of Camp 4, with Charles Jones.—Very exciting picture all the way, with the usual tough guys who beat up a whole dozen at once. In spite of this, your patrons should like it, as it is exciting and that seems to be what the people want nowadays. Five reels.—W. Cruickshank, Lyceum theatre, Wingham, Ont., Can.—Small town patronage.

Just Tony, with Tom Mix.—Splendid horse picture, well liked by those present. Two bad places in reels. Fox refused to send me any advertisement or information on picture. Had vodvil act—Barlow, or Florence & Co. Real good, clean, high grade. Big hit. Packed house. Six reels. —J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

In Arabia, with Tom Mix.—Although this was out of Mix's line, it pulled just the same and pleased 90 per cent. Have seen better ones. It's O. K. for a change. Five reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

The Man Hunter, with a special cast.—A tale of the Northwest, of the royal mounted police, but the picture was entirely too slow, as there was no action whatever till the last two reels.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Without Compromise, with William Farnum.—Fine program picture. Little draggy, but audience liked it and talked about it. Pleased 80 per cent. Six reels. —C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Two scenes from the Sacramento Pictures production of "Listen Lester," which is to be released by Principal. These scenes show Louise Fazenda, Lee Moran, Alec Francis, George O'Hara and Eva Novak.

Without Compromise, with William Farnum.—If you have this booked, don't be scared, but have your operator inject a little pep into it. The story is nothing extra, but where Farnum goes this will go. Six reels.—W. Cruickshank, Lyceum theatre, Wingham, Ont., Can.—General patronage.

The Town That Forgot God, with a special cast.—One of the greatest productions we have ever shown. Patrons stated in passing out that it was the greatest picture they ever saw. Pulled good against home talent play. Boost it.—Mildred I. Cleland, Bijou theatre, Kaukauna, Wis.—Neighborhood patronage.

A California Romance, with a special cast.—The moon looked real nice in one scene. That is about all we can say. Print fair.—F. W. McClelland, Wrex theatre, Gilman City, Mo.—General patronage.

Stepping Fast, with Tom Mix.—Not much Western to this, but it goes over in fine shape with plenty suspense and thrill. Tom's Stutz racer cuts some capers that will please the fans and pull them out on the edge of their seats.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Stepping Fast, with Tom Mix.—Mr. Fox, 12,000 other exhibitors and myself think you are making a big mistake in gradually trying to work your Western stars into society or semi-society plays. You won't ever get any first runs with Mix or Jones in any but your own theatres because they are not first run types—and why spoil them for the enormous clientele they have built up in the "lesser three-fourths?" "Stepping Fast" is a very good picture, replete with action, and it has a little Western stuff in it. Yet dozens of my patrons are issuing severe complaints. "Stepping Fast" cost me about a dozen Mix patrons. "Soft Boiled" will cost me two dozen—a few more and I won't want any more because he won't mean any more than Gilbert or Russell, and you'll never be able to sell us Gilbert or Russell when Mix and Jones are gone.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

Calvert's Valley, with John Gilbert.—Average program picture, suitable for midweek booking. Insufficient action for Saturday play in average small town. Gilbert has never meant anything here, but I think his work and his vehicles are entirely up to average program stuff. Five reels.—Fred Hinds, Cresco theatre, Cresco, Iowa. —General patronage.

Shirley of the Circus, with Shirley Mason. —Would rate this picture as just fair. Fox pictures fail to deliver for me.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Monte Cristo, with John Gilbert.—This is a wonderful picture and should please any place. Acting very good. Story good and photography good. Holds interest to the end. Ten reels.—Joe Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

Romance Land, with Tom Mix.—Not up to Mix standard. My patrons like Mix in Western pictures. Nevertheless Mix is a good drawing card here. All you have to do is advertise Tom Mix and you can't take care of the crowds. Five reels.—M. F. Bodwell, Paramount theatre, Wyoming, Ill.—Neighborhood patronage.

Goldwyn

Name the Man, with a special cast.—Not a small town picture. Don't pay only a program price. I paid a big price. Ran it while it was playing first run in Detroit. Will not draw. Nine reels.—Vernon Locey, Temple theatre, Howell, Mich.—General patronage.

The Day of Faith, with a special cast. —Not what it is cracked up to be. 'Nuf sed. Seven reels.—N. Russell theatre, Barnesboro, Pa.—General patronage.

Three Wise Fools, with a special cast.

Pleased as well as any we have played. Eleanor Boardman very sweet in this and all the principals did fine work. We call it very high class entertainment.—Sun theatre, Gothenburg, Nebr.—General patronage.

Slave of Desire, with a special cast.—Just fairly good. Not as good as "Steadfast Heart." Seven reels.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

The Green Goddess, with George Arliss.—Drew better the second day than the first, which means that it made them talk. Wonderful acting by Arliss and gorgeous settings are the chief appeal. Harry Morey also very good. After the final fadeout you cannot help but wonder if the story was worth the telling. Ten reels.—Sun theatre, Gothenburg, Nebr.—General patronage.

The Green Goddess, with George Arliss.—Such a title I can't understand why they did not give this a name and leave off the "Goddess." Fine very fine production in cast, setting and story. If you run it advertise George Arliss and forget the title. Ten reels.—Anderson Amusement Co.; Grand theatre, Dell Rapids, S. D.—General patronage.

The Spoilers, with Milton Sills.—Naturally, the first thing is to compare this with the original edition. I liked Col. Selig's version much better, but this is a mighty good picture.—Make no mistake about that. I believe Sills and Beery staged the second best fight I've seen on the screen, but it is not, for some reason, as good as Santche and Farnum put up in the original. The part of a dance hall girl is entirely out of Miss Nilsson's line. Can you imagine Rex Beach's Cherry Malotte in dignified dresses and gowns? No, Kathlyn Williams was Cherry; Miss Nilsson was not. We ran this during the worst blizzard of the winter, so are unable to judge its drawing power, but I don't predict it will draw one-third the business the first version did. Ten years ago "The Spoilers" was a great picture, but there weren't so many good ones then, and just think, we gave them the original version for ten cents and cleaned up. This one at thirty-five cents, lucky to break even—and the first one was better. Such a life! Eight reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Love Piker.—This is a regular Stewart picture. If she is a bet in your town, this will please. Played two days to fair business. Seven reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

The Love Piker, with Anita Stewart.—A dandy picture that pleased everyone that saw it. Some stayed to see it twice. Price was right. Film in good condition. Seven reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Enemies of Women, with Lionel Barrymore.—Too long, too long. A great picture in which patrons get something besides entertainment. Paid too much and lost money. Eleven reels. — Vernon Locey, Temple theatre, Howell, Mich.—General patronage.

Sherlock Holmes, with John Barrymore.—Patrons were loud in their praises of Barrymore. Personally, we should like to see George Arliss in this part. The acting of Von What's-his-name is on a par with that of Barrymore. In fact, it is a wonderful cast all the way through. Will delight your better class.—Sun theatre, Gothenburg, Nebr.—General patronage.

Backbone, with Alfred Lunt.—A mighty good picture, but title kept people away.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Gimme, with Helene Chadwick. A dandy little play for a short run. Will be appreciated by most married men.—Sun theatre, Gothenburg, Nebr.—General patronage.

The Ragged Edge, with Alfred Lunt.—This is a good picture, but nothing to rave about.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Souls for Sale, a Rupert Hughes production.—Very pleasing entertainment. Drew well and pleased. Need not be afraid of this subject in small towns, as it will prove beneficial from an educational standpoint.—Sun theatre, Gothenburg, Nebr.—General patronage.

Souls for Sale, a Rupert Hughes production.—All through we were terribly oversold on this. Must admit it's good entertainment, but more suited for exhibitors and film fans than the general public.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Christian, with Richard Dix.—Can't see the reason for a lot of half hearted reports on this wonderful picture. Get the churches of all denominations with you on this and watch them flock in. They will be well repaid for coming.—Sun theatre. Gothenburg, Nebr.—General patronage.

The Christian, with Richard Dix.—Gentlemen, here's a picture. If you can get them in with it it will sure please, but I failed to make any money with it. I don't think they want a sermon. I ran "Children of Jazz" behind "The Christian" and had as large a crowd for matinee as I had for night on "The Christian."—J. Bailey Dixie theatre, Shelbyville, Tenn.

The Sin Flood, with a special cast.—Good characters in this picture make it fairly good entertainment, but the story is impossible.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Sin Flood, with a special cast.—To hear a salesman talk on this picture on would believe that this was better than any picture produced. But somehow there is something lacking in the story that makes you wonder what it's all about. They sell this as a special when it is only a fair program picture. Print could have been lots better. Six reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

A Blind Bargain, with Lon Chaney.—A wonderful picture. The best Chaney ever made. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Wet Gold, with a special cast.—Can't say much for this one. The under water scenes were good. Goldwyn sure gives us poor service. No more after this contract.—Paul B. Hoffman, Legion theatre, Holyrood, Kans.—Small town patronage.

Mad Love, with Pola Negri.—We did not like this picture.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

Mad Love, with Pola Negri.—Strong picture and very dramatic. Appeals to the emotional element but not to those looking for laughs. Business good.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

A Blind Bargain, with Lon Chaney.—I can't understand why this picture should receive adverse criticism. Of course the monkey gland theory is not the best theme in the world to build a picture on, but this picture was so well directed and Lon Chaney did such remarkable work that I will have to report it as unusual entertainment. It gave satisfaction here and drew very good business, each night increasing in attendance. I'd advise its showing in any house. Five reels, all in good order. Our Gang in "A Quiet Street" furnished acceptable comedy entertainment.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.

A Blind Bargain, with Lon Chaney.—Very dramatic and great acting, but not exactly a pleasing picture.—Geo. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

The Last Moment, with a special cast. This is one that is different. It is rather gruesome and decidedly irritating in spots. Six reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

The Man from Lost River, with House Peters. For a program picture, this can't be beat. I don't see how some people give this picture such a bad name. I thought it was good. If W. J. Van Stratt doesn't call this a good one, he can't get any good ones. Some people give Goldwyn a hard name on prints, but I find them all good.—D. C. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

Brothers Under the Skin, with a special cast.—This is a comedy-drama of the best and sure pleased all that could brave the terrible blizzard that hit us. Pleased 100 per cent. Had fourteenth episode of "Haunted Valley," which is fine, making a most pleasing program. Six reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Hungry Hearts, with Helen Ferguson.—First two reels draggy and uninteresting. Balance very good. Pleased a good many but some kicked. However, it made us some money. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Snow Blind, with a special cast.—This is a good one. Story good and extra good scenery. Print in fair shape. I bought this right. Ran it on Monday at ten cents. Had a pleased crowd. Six reels.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

Nearly Married, with Madge Kennedy.—A dandy little story that pleased all. Print a reissue and was in good condition. Bought very reasonably. Try it. Six reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Hodkinson

Puritan Passions, with Glenn Hunter.—Pretty good costume drama. Too long. Has few attractive features.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

The Old Fool, with a special cast.—A very pleasing program picture that will satisfy those that are not too critical. Acting, story and photography above the average. Direction could have been improved upon. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Hoosier Schoolmaster, with a special cast.—Good show to better attendance. Pleased generally. This is a midwest classic of Indiana, and a well known book. An all star comedy put this over in good shape.—A. C. Russell, New Iris theatre, Velva, N. D.—General patronage.

The Man from Glengary, with a special cast.—An exceptionally good program picture. Don't raise your prices and it will please. The leading male actor did not take here. With a good lead it would have been far better. The logging scenes are very good. Seven reels.—W. Cruickshank, Lyceum theatre, Wingham, Ont., Can.—Small town patronage.

Free Air, with a special cast.—This is a good live picture with plenty of thrills. Some very good acting by new stars. A cross country auto trip by girl and her father. Get into plenty of trouble. Hero was always on the job to get them out. Of course he got the girl. Five reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

The Gray Dawn, with Clair Adams.—Just medium. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Mark of the Beast, with a special cast.—Good enough if they catch the idea of the play at the beginning, but some wondered what it was all about. Fair program picture. The picture has a wonderful idea in titles; when a reel finishes the titles appear on the following reel. Great idea. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Down to the Sea in Ships, with a special cast.—Played this one a little late, but it went over big. Played three days and packed them in.—J. B. Lima, Liberty theatre, Fruitvale, Cal.—General patronage.

The Mysterious Rider, with a special

CYTHEREA
The Greatest Novel of 1922

cast.—This is extra good. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C. —General patronage.

Just Like a Woman, with Marguerite de la Motte.—It did not satisfy my patrons. Many walked out. Lay off.—A. R. Pytlik, Lyric theatre, Humphrey, Nebr.—General patronage.

Metro

Our Hospitality, with Buster Keaton.—One continued line of chuckles and laughs. The first one of the new Keaton's that I have played. Went over very well. Ran it two days to good business. If they like comedy they will like "Our Hospitality." New print. Paper not so good.—M. R. Blair, Regent theatre, Cedar Rapids, Iowa. —General patronage.

Our Hospitality, with Buster Keaton.—Chalk up another one for Keaton that's different. The reproduction of the trains of 100 years ago is fine. It's educational as well as entertaining. The ancient "bike" is good also. There are quite a few good laughs in this one and it is deserving of a better business than I did. Two nights to ordinary business at 10-20-25 cents. After having played two of the three Keatons (one more to play) I am convinced that I paid more for them than they will earn—they all fail to show me a profit. Seven rels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Rouged Lips, with Viola Dana.—This is the kind to please a Saturday night family show. Six reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Held to Answer, with House Peters.—A well made program picture, nothing more. Used it with my serial. Six reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Desire, with a special cast.—Not so good. Seven reels.—Glen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Her Fatal Millions, with Viola Dana.—Not so good as the average Dana picture. Slow and draggy. Not enough pep and that is what makes the Dana picture.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General and college patronage.

The Eternal Struggle, with a special cast. —A Northwest police story. Very prety Northern scenery in this production. Eight reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Soul of the Beast, with a special cast.—A good picture for Saturday night. The circus and the elephant will get the kids. Five reels.—W. J. Van Stratt, asst. mgr., Rex theatre, Salmon, Idaho.—General patronage.

Soul of the Beast, with a special cast.—Consider this one of the best little pictures I have played in some time, and with a Buster Keaton comedy, "One Week," went over big. Film in nice shape from Omaha exchange. A small town cannot go wrong on this program. Five reels.—Wm. Winterbottom, Electric theatre, Brady, Nebr.—Small town patronage.

Love in the Dark, with Viola Dana.—The name is just a little agains this, but it is a mighty good little picture. Clean throughout, and lots of good comedy, and produced more laughs than many comedies I have run. **I always was satisfied with a Viola Dana picture, and in this voting business what's coming off, you can just mark up my vote for Viola.** Six reels. J. J. Kudlacek, Swan theatre, Swanton, Nebr.—Small town and country patronage.

A Noise in Newboro, with Viola Dana.—Viola Dana always liked here. My patrons like her better than Constance Talmadge. So do I. She is more original in her stuff than Conny. Six reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Five Dollar Baby, with Viola Dana.—Sweet Viola always draws for me. The boys and girls all love her. Yes, and the papas and mammas do, too. Good little picture. Five reels.—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

The Five Dollar Baby, with Viola Dana.—Just as much entertainment as in some I've paid four times the price of this one for.—Vernon Locey, Temple theatre, Howell, Mich.—General patronage.

Toll of the Sea, with a special cast.—Color picture which is very pretty, but hard on the eyes. Not much of a story. Five reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

Hearts Aflame, with Frank Keenan.—An excellent picture, a well told story, and an exceptional, color toned forest fire. Nine reels.—R. C. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Hearts Aflame, with Frank Keenan.—Will please any audience anywhere. Metro pictures are all good. This one no exception to the rule. Nine reels.—New theatre, Valliant, Okla.—General patronage.

Hearts Aflame, with Frank Keenan.—A wonderful picture. It has a good story which is portrayed by real actors. The forest fire makes some of the other film fires look like bonfires. Business good two days. S. R. O. second day. Eight reels.—E. Behrndt, Cozy theatre, Cambridge, Minn. —Small town patronage.

Fashion Row, with Mae Murray.—Best Murray since "Peacock Alley." Mae shows her usual pep, without so much stargazing. Two days to poor business at ten and thirty cents. Seven reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

Where the Pavement Ends, with Alice Terry.—Not so great as the exchange would have you believe. It pleased fairly well, but absolutely fell flat at the box office. Print in poor condition. Seven reels. —W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Where the Pavement Ends, with Alice Terry.—Fairly good entertainment. A little draggy.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

The Woman of Bronze, with Clara Kimball Young.—Fair program picture. Clara Kimball Young, the Talmadge sisters, Katherine MacDonald, Buster Keaton and a lot more of these high salary stars don't mean a thing at our B. O. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Big Game, with May Allison.—Lay off this one. Print in poor condition, from San Francisco exchange. Five reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal. —Small town patronage.

The Fourteenth Lover, with Viola Dana.

Scenes from the Truart production "On Time", with Richard Talmadge. Made by Carlos.

—An old release, but still good. Will please and is worth an hour of anyone's time.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

All the Brothers Were Valiant, with a special cast.—Everyone well pleased. Photography very good and price was right. Seven reels.—Erle Martin, Hobert theatre, Hobart Mills, Cal.—Small town patronage.

Forget Me Not, with a special case.—A dandy picture if you like plenty of sob stuff. With the right kind of music it will go over very good with a general audience. A little old but it is worth running.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Soul of the Beast, with a special cast.—Everyone well pleased and rental was right. Five reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

Crinoline and Romance, with Viola Dana. —Very good program picture. Not a complaint on this one. Six reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

Paramount

The Light That Failed, with Percy Marmont.—Heard some good comments on this one. A dandy picture, although a little sad. Films in good condition. Price was right. Seven reels. Average business.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—General patronage.

The Humming Bird, with Gloria Swanson.—We thought "Zaza" was great, but it's just the fishing worm's eye, compared to "The Humming Bird." **"Herald Only" Club members read this and weep. Glorious Gloria has 'em all backed off the boards.** Gloria shows you in this one what a great actress she is. You'll love her just as much in trousers and rags as you do in her gorgeous gowns. Some August, 1914, war stuff that is beyond description and brought the big crowds to their feet in big applause. Appropriate music required. Three days of turn away crowds at ten and thirty cents. Pleased 100 per cent. Eight reels.—George Rea, Colonial theatre, Washington, C. H., Ohio.—General patronage.

West of the Water Tower, with Glenn Hunter.—Good picture, but failed at the box office. Eight reels.—Harry Van Noy, Riviera theatre, Anderson, Ind.—General patronage.

Zaza, with Gloria Swanson.—Not the type that Gloria is fitted for. Although picture was very well acted and Swanson put her part over as she always does. Fair attendance, although it was played in very cold weather. Newspaper and street advertising brought fair returns.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

The Stranger, with a special cast.—This is what I call a very poor picture, and would advise all exhibitors to leave it alone. Had Semon comedy on with and that's what got me by with it.—A. E. Berlin, Lyric theatre, Rock Falls, Ill.—General patronage.

The Spanish Dancer, with Pola Negri.—The producers went to a great deal of trouble making this one. It shows up good on the screen, but costume pictures will not get me any money. I consider it a very good picture. Its only trouble is its length. Nine reels.—Star theatre, Humble, Tex.—General patronage.

Big Brother, with Tom Moore.—A most unusual picture, one that created much mouth to mouth comment. But regardless of how big a picture is—right now it is like pulling eyeteeth to get them into the theatre. Too much big stuff last fall is what we blame for the attendance slump. Seven reels.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

Big Brother, with Tom Moore.—Here's one loudly heralded by Paramount, but it's only a cheap crook, one night program picture. Through their extensive advertising by letters to clubs, etc., you will get a big crowd the first night, but it will fail to satisfy. Here the Elks gave a big free matinee to the school children and it's a

picture I hated to have the children see. Cuss words, crook dens, dance halls, etc. Eight reels—Jack Tiller, Temple theatre, McCook, Nebr.—General patronage.

Big Brother, with Tom Moore.—This is nearly a 100 per cent picture. Step on this. It's a winner. Seven reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

Lawful Larceny, with a special cast.—Some wonderful settings in this one. My people seemed to think it was very good and that is what makes or breaks it for me. Good acting by all the characters.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

The Heart Raider, with Agnes Ayres.—With the exception of "Racing Hearts," this is, I believe, Miss Ayres' best offering as a star. It is suitable for any program booking. (My wife phoned me just as Agnes was about to appear in her bathing suit—we haven't spoken since.) "Racing Hearts" and "The Heart Raider" will keep Miss Ayres a star—or they should.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

The Heart Raider, with Agnes Ayres.—A real nice little picture that pleased them all. Not a kick registered, although many complimented it, while several said that Agnes looks exceptionally good in a bathing suit. Business fair. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Children of Jazz, with a special cast.—In my honest opinion, a good show. Played two days to pretty good business. The younger folks liked it and it pleased about 50 per cent. I'll say one thing in regard to Kosloff, he's great. He's good in anything.—J. Bailey, Dixie theatre, Shelbyville, Tenn.

The Purple Highway, with Madge Kennedy.—Nice program picture. Very pretty photography. Seven reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

The Leopardess, with Alice Brady.—Good program picture with a good cast and fine story. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Drums of Fate, with Mary Miles Minter. Just a good program picture. Pleased the majority. Print in good condition.—Paul B. Hoffman, Legion theatre, Holyrood, Kans.—Small town patronage.

Drums of Fate, with Mary Miles Minter.—Good program picture to average business. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—General patronage.

The Go-Getter, with T. Roy Barnes.—This semed to please. Had many favorable comments. Quite a lot of comedy in first three or four reels and considerable action in some of the rest. About an average good program feature. Seems that it could have been made in six reels. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—Drew only fair business. A good picture of a Kentucky feud. Seemed to give general satisfaction. Seven reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Racing Hearts, with Agnes Ayres.—Real good picture with an exciting auto race. Drew good. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Siren Call, with Dorothy Dalton.—Well received here because Miss Dalton is very well liked and she can act. We did not say she was the most beautiful girl on the screen, but her entertaining value is high. The only reason I cannot see for her not being one of the most popular actresses in the silent drama is because she is not a jazzed-up baby doll beauty. I would say a good picture. Six reels.—M. W. A. theatre, Soldier, Kans.—Small town patronage.

Kick In, with Bert Lytell.—Very good picture, but not as good as "Mighty Lak' a Rose." Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Sixty Cents an Hour, with Walter Hiers.—Pleased nearly everyone. Much better than "Mr. Billings Spends His Dime." Six reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—Patrons thought this a very good picture. Story appeals to a small town crowd.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Missing Millions, with Alice Brady.—A very interesting program picture worth playing.—Geo. C. Starkey, Opera house, Montour Falls, N. Y.—General patronage.

Pog Bound, with Dorothy Dalton.—Dorothy is entirely at home in this type of story. A murder mystery with lots of other stuff that makes it unusual. Clever story, fine scenery, a little "touch o' high life" and the good old farm. They'll like it. Give it to them on a Friday-Saturday. Paramount will please us more with more stories of this type—and they'de doing it this season.—Fred Hinds, Cresco theatre, Cresco, Iowa.—General patronage.

Nice People, with Wallace Reid.—This is an excellent picture but should not be shown on nights when many children are present because there are too many smoking and drinking scenes.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Nth Commandment, with Colleen Moore.—Very good entertaining picture. Got us some extra business. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Is Matrimony a Failure?, with a special cast.—A very good comedy-drama. Not much to the story, but it appeared to be made for laughing purposes and answers this purpose. Entirely satisfactory, bought right. Film in good condition. Six reels.—O. W. Moore, Rock Lake theatre, Rock Lake, N. D.—General patronage.

The White Flower, with Betty Compson.—Poor story in good settings. Very little entertainment value. The star a hard worker with nothing to work with. Six reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The White Flower, with Betty Compson.—A very good Hawiian picture, with strong love story and beautiful scenes. Seven reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Anna Ascends, with Alice Brady.—Alice Brady has made a picture after all these years. I never could see her a-tall, but she scores in this one. Excellent supporting cast. Print good. Six reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Our Leading Citizen, with Thomas Meighan and Lois Wilson.—Two popular stars in a dandy comedydrama. Pleased nearly everyone. Seven reels.—Needham & Mattingly, DeLuxe theatre, Moline, Kans.—Neighborhood patronage.

Our Leading Citizen, with Thomas Meighan.—The slogan, "You can't go wrong on Meighan" still holds good. He goes over better for me than any other star. He just acts natural and you can't help but like him. Cast hard to beat. Print good.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

The World's Applause, with Bebe Daniels.—This will please a certain class. Poor business for two days.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

The Man From Home, with James Kirkwood.—Good program picture. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Burning Sands, with Milton Sills.—This picture pleased them all. Some very pretty scenes in it. Seven reels.—W. J. Van Stratt, asst. mgr., Rex theatre, Salmon, Idaho.—General patronage.

My American Wife, with Gloria Swanson.—A good picture. Pleased the majority of patrons. Rental too high to make any money.—Paul B. Hoffman, Legion theatre, Holyrood, Kans.—Small town patronage.

The Idol of the North, with Dorothy Dalton.—A dandy thrilling picture of the Northwest. 'Tis old, but was served with a new print. Business fair. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Law of the Lawless, with Dorothy Dalton.—Good. We just finished using all of Paramount's "41" picture. They're excellent. No better group made. You should use them all. Prints are about new—good. Seven reels.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

Her Gilded Cage, with Gloria Swanson.—Excellent entertainment. Gloria is wonderful. Fine print.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

The Dictator, with Wallace Reid.—Excellent. Use it. They want to see Reid—always was our best star.—Frnak E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

Saturday Night, with a special cast.—A nine-reel Paramount picture that pleased a good crowd. It is a little too long. Edith Roberts was very good and the same can be said for Conrad Nagel. **It seems to us that the chauffeur was a little too much in evidence. He wins the rich and haughty and then casts her aside for the beautiful but poor. Possibly he had his eye on the alimony.**—M. W. A. theatre, Soldier, Kans.—Small town patronage.

The Good Provider, with Vera Gordon.—An old one, but its first time here. Stars delightful, story pleasing, continuity unbroken, photography excellent, direction superb. Handkerchiefs in evidence, with comedy relief. Good attendance. Universal satisfaction. Vera as "Mamma" is a pippin and Dore Davidson as "Papa" is even better than Frank O'Hara, that old Jewish scoundrel at Elgin. It's a darn good picture and I'll bet six bits against a bull pup that none of you have played a better one since the last run of dog salmon at Bullhead Corners. If you have played it once, bring it back. It's worth repeating. I don't want any better one here. Seven reels.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—General patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—The best Dorothy Dalton has made. Milton Sills also does good work on this. Print in good condition. Seven reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

The Silent Partner, with Leatrice Joy.—Fair program picture. Will not satisfy at advanced admissions. Seven reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

Grumpy, with Theodore Roberts.—This is a dandy. Paramount has very good prints, good service, and advertising that brings the crowds in. Six reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

Grumpy, with Theodore Roberts. Exceptionally good picture. A very good cast, with Roberts doing the best work of his career. Seven reels.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Grumpy, with Theodore Roberts.—A very fine picture. A very good Sunday-Monday change. It will substantiate anything said in advertising. Eight reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Glimpses of the Moon, with a special cast.—Lay off of it, as it is just simply

CYTHEREA

Means what you mean *only more so*

rotten for a small town. Eight reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Woman Proof, with Thomas Meighan. Although this is not so good as "Back Home and Broke," or "Homeward Bound," it is a very entertaining picture. Business very good, as Meighan is popular in this town. Eight reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can. Small town patronage.

Prodigal Daughters, with Gloria Swanson.—Everyone well pleased with this one, but rental too high to make any mnoey. Six reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

Prodigal Daughters, with Gloria Swanson. —Good picture, good print, and good business Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Cheat, with Pola Negri.—Very splendid picture from every standpoint; 90 per cent better than "Bella Donna." Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

Through a Glass Window, with May McAvoy.—A good program picture. If you play a good two-reel comedy with it. Print in good condition. Five reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

A Daughter of Luxury, with Agnes Ayres. —Good little program picture. Not a special by any means, but will satisfy. Film, as always with F. P. L., was perfect.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

A Daughter of Luxury, with Agnes Ayres. —This is a dandy good little program picture and gave satisfaction. It is short, but that is the way we like 'em. It's good and can be bought right. Don't step on it, and advertise it as a program picture, and they will be satisfied. F. P. L. films are always in dandy shape. The operator can forget the machine and look at the picture. Five reels.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

Java Head, with Leatrice Joy.—This is a fair program picture and nothing more. Do not step on it too hard or you will be sorry. Not the special they would have you believe it is. In fact, I wish I hadn't played it.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

Boomerang Bill, with Lionel Barrymore. —Very good program picture with a dandy moral lesson in it. Six reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

White Oak, with William S. Hart.—A good picture that pleased everyone. William S. Hart draws in this town, so am glad he "came back." Seven reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—General patronage.

The Green Temptation, with Betty Compson.—This is a very good picture. You can't go wrong in booking this. Print in No. 1 condition. Six reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—A good clean "Rube" play, beautiful scenes, good cast, fine photography, film in good shape. Many old timers remembering Denman Thompson in stage play said Theodore Roberts was highly satisfactory as Uncle Josh. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Good Provider, with Vera Gordon.—Splendid. One could not ask for a more interesting picture. Don't pass this by.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Beauty Shop, with Raymond Hitchcock.—Just a light comedy, so light it would float. Just some more junk they are unloading on the exhibitors. Lay off. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Ladies Must Live, with Betty Compson. —Lay off of this one. Absolutely punk. People got up and left before it was half over. Would have been better in five reels instead of eight.—M. F. Bodwell, Paramount theatre, Wyoming, Ill.—Neighborhood patronage.

The Pride of Palomar, with a special cast. —This is a knockout. One of the best pictures we ran during 1923. Eight reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

The Pride of Palomar, with Forrest Stanley.—A real honest-to-goodness picture with comedy, thrills, and all one could ask for. Went over better than lots of specials that cost big money. Eight reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Travelin' On, with William S. Hart.—Bill's name puts it over for the box office. Where were the censors when this was made? Protestant preacher become a highwayman in this picture. 150 disappointed adults. Icicles hung all over the lobby after the crowd went out. Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Travelin' On, with William S. Hart.—About the poorest Hart picture that I have ever seen. Lay off of this one if you don't want to get stung. Some said good; others said rotten. About fifty-fifty.—M. F. Bodwell, Paramount theatre, Wyoming, Ill.—Neighborhood patronage.

The Man Unconquerable, with Jack Holt. —Good program picture. Pleased all that saw it. Rainy night.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Travelin' On, with William S. Hart.—The poorest picture we ever showed. No story, no acting. Why do they release pictures like this one? It sure hurts the small town guy, as it is hard to get the people back. Seven reels.—Harwood & Johnson, Beaver theatre, Spencer, Idaho.—Small town patronage.

If You Believe It, It's So, with Thomas Meighan.—Like all other Meighan's, it draws the crowd and keeps them entertained. Seven reels.—Amsberry & Leuzinger, Carthage theatre, Carthage, S. D.—Small town patronage.

The Ghost Breaker, with Wallace Reid.—Average picture with comedy to make it very well received. Five reels.—Unique theatre, Bricelyn, Minn.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—A picture that will please them all. Seven reels.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.

The City of Silent Men, with Thomas Meighan.—Well, well, I never have played a real bad Meighan picture yet and this one, boys, is sure fine. I sure wish some or all of our screen opponents could have seen this. It would teach them a lesson they need: To be sure and have the evidence before passing judgment; not to take circumstance as a false and unfounded proof. Prove all things. Five reels. Reels in good shape.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Scenes from "Here and There," an Educational-Cameo comedy with Cliff Bowes, Sid Smith and Virginia Vance.

Blood and Sand, with Rodolph Valentino. Setting in old Spain A peasant makes good as a great bull fighter. Woman's wiles and man's weakness handled in splendid shape. Mammoth production all through. Personally thought it a wonderful production. Good lesson. Patrons divided. Some thought it did not end right. Hero dies, but if you are looking for a real picture this will fill the gap. I call it as near 100 per cent as I ever get, unless you are looking for just light comedy entertainment. Eight reels. Film in A-1 condition. —Unique theatre, Bricelyn, Minn.—General patronage.

The Little Minister, with Betty Compson. —This is a picture any exhibitor should be proud to run. One of the best little program pictures I have run in some time Played this to packed house and didn't have a kick on it. Paramount has some good program at least.—Six reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

The Top of New York, with May McAvoy. —Quite a pleasing picture. Not big at all but will go over good as a regular program feature. The kid actors are good. Good for Sunday night. Three breaks in the film and some dark spots. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

A Bachelor Daddy, with Thomas Meighan This is a picture that I would call a real program, and I think it would stand a small increase in admissions, but do not class it as a special. It pleased about 90 per cent. Seven reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

While Satan Sleeps, with Jack Holt.—All three of the audience said it was a good picture. Seven reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

At the End of the World, with Betty Compson.—The plot is not true to life, but as a picture must be unusual to please, it was quite satisfactory. Miss Compson carries out her part well. So does the rest of the cast. Paramount prints from Memphis are good. The Memphis exchange personnel is very obliging.—Pugh Moore, Strand theatre, McKenzie, Tenn.—General patronage.

To Have and To Hold, with Bert Lytell.—"Firstly, bredren, I'se gwine take a text, secondly I'se gwine to depart from it, and thirdly I ain't never gwine to return to it." There wasn't much left of Mary Johnston's splendid story but the name and a few of the principal characters after Ouida Bergere got through adopting it. The story is laid in Virginia. Most of the play happens in England. Among the interpolations are some intimate bathing and bedroom scenes that made my conservative folks gasp. Some of them praised it, but one golden haired flapper echoed my sentiments when she said, "It wasn't worth a dam." (Muscle Shoals Dam, I suppose.) It's too long, too. Eight reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Experience, with Richard Barthelmess.—Good picture, but too high.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage

Fool's Paradise, with a special cast.—A1 picture. Some story, some cast. We raised admission on this and did some business. It will please any audience any place. It's old, but who cares how old if it's good? Nine reels.—M. Royster, Grand theatre, Galena, Ill.—General patronage.

Below the Surface, with Hobart Bosworth.—One of the old ones that was well liked. Pleased at least 95 per cent and the print was in excellent condition. Business fair. Seven reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage

When Knighthood Was in Flower, with Marion Davies Biggest thing ever in our

showhouse. A mighty long one, but interesting all the time and patrons said, "Fine," etc., going out. Historical settings of 400 years ago during Henry VIII reign in England. Those who know the book will be sure to come and advertise its size for the others and you will get them. Twelve reels. Film in A1 condition.—Unique theatre, Bricelyn, Minn.—General patronage.

The Lane That Had No Turning, with Agnes Ayres.—Good for program show. Seven reels.—Hunter Causey, Pastime theatre, Gloster, Miss.—General patronage.

The Sheik, with Rodolph Valentino.—Pleased 100 per cent to good attendance. Our second picture of this star and he pleases very much. Bought this very reasonable. Print in A No. 1 shape. Eight reels.—A. C. Betts, Powers theatre, Red Creek, N. Y. Small town patronage.

The Crimson Challenge, with Dorothy Dalton.—A very good Western. Book it if your patrons like Westerns. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Above All Law, with a special cast.—A very good picture with settings and scenery. A story of mysterious India, with possibilities for an excellent prologue and special advertising. Eight reels.—Mrs. L. M. Huyett, New theatre, Berryville, Va.—Small town patronage.

White and Unmarried, with Thomas Meighan.—A dandy program picture. Meighan will please the people. My patrons come to see him every time they get a chance. Five reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

The Cowboy and the Lady, with Mary Miles Minter and Tom Moore.—Mary and Tom two good drawing names. A good ordinary Western, clean and interesting. Will suit the Western lovers. Heard one person say she would not go after hearing it was a Western because she liked Mary so well in society. Did not want to spoil her in a rough show. Call it an average show. Five reels. Film in good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

Three Live Ghosts, with Anna Q. Nilsson.—Good except one or two misframes and a few short readers. Maybe I don't know good entertainment, but judging from my own thoughts and expression from my small audience, I place this at a real 100 per cent showing. It is better than Grandma's Boy" or "Dr. Jack" in real honest-to-goodness interest and satisfaction. Only had a handful of people but no fault of "Three Live Ghosts". Every actor a star and especially the old English lady. Tell your Legion boys about it and get the press. Am asking for a rebooking. Six reels.—Unique theatre, Bricelyn, Minn.—General patronage.

Three Live Ghosts, with special cast.—A comical picture which pleased all. Film in fair condition. Business good.—Earle J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

Is Matrimonay a Failure? with a special cast.—If your audience appreciates clean comedy occasionally this will go over fine. Keeps them giggling most of time and many stopped to tell us what a good show it was. Six reels. Film in good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

Is Matrimony a Failure? with a special cast.—A very good comedy feature with a good cast. Six reels.—J. W. Andresen, Cozad, Nebr.—General patronage.

White Oak, with William S. Hart.—A typical Hart Western with Bill as efficient as ever with his cannon. Don't see why they did not send Bill to Europe during the late unpleasantness. He would have been better than some whole regiments. Your Hart and Western fans will file out remarking on what a good show it was. Six reels. Film in good condition.—Unique theatre, Bricelyn, Minn.—General patronage.

Pathe

The Way of a Man, with a special cast.—Much better than expected. A well made action picture of the West in the early days. Drew the biggest crowd in three weeks and pleased well. Bought it right and made money. Seven reels.—B. B. Benfield, Idle Hour theatre, Marion, S. C.—Neighborhood patronage.

The Call of the Wild, with Buck.—We played this before they cut it to six reels and it pleased all for three days. An extra good Northern. Drew well.—Sun theatre, Gothenburg, Nebr.—General patronage.

Dr. Jack, with Harold Lloyd.—Very good comedy and got lots of laughs. Was not as good as "Safety Last," but still it draws well. Film in good shape. Five reels.—L. E. Gray, Movie theatre, Drayton, N. D.—Neighborhood patronage.

Money Maniac, with a special cast.—Nothing exceptional but will afford a good evening's entertainment. A sort of crook story pretty well done. Satisfied here. Film O. K. Very reasonable price.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

That Girl Montana, with a special cast.—Very good Western, although old. Film good. Five reels.—Sun theatre, Gothenburg, Nebr.—General patronage.

One Hour Before Dawn, with H. B. Warner.—"One Hour Before Dawn" was well received by my audience. However, did not have box office drawing power and made nothing on it. The picture, story and direction good. Film in fair shape. Priced right. Six reels.—C. V. Anderson, Oak theatre, Oakdale, Nebr.—General patronage.

Playgoers

The Pauper Millionaire, with a special cast.—No good. Six reels.—New theatre, Valliant, Okla.—General patronage.

Tipped Off, with a special cast.—This picture is not as good as represented. It did not give satisfaction to my customers and it hurt my show. Five reels.—G. L. Blassingame, Hall theatre, Halls, Tenn.—General patronage.

Counterfeit Love, with a special cast.—Just a common program picture and not much at that. Lay off.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Preferred

Mothers-in-Law, with a special cast.—A good average program feature. Not worth extra price (which I paid). Very good business first night, not so good second night, account of local basket ball game, which, by the way, is stiff competition in a small town. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

April Showers, with a special cast.—A good picture with a good fight, but it cost too much. Six reels.—W. J. Van Stratt, asst. mgr., Rex theatre, Salmon, Idaho.—General patronage.

The Virginian, with Kenneth Harlan.—It gets the money and everyone says it's good, but no exhibitor will go crazy over it for his own entertainment. Seven reels.—Ashworth & Bartels, Federal theatre, Denver, Colo.—Neighborhood patronage.

The Girl Who Came Back, with a special cast.—Some patrons praised this one. Others said they did not like it. The photography is good and I would grade this one as a fair program picture. Not worth any extra money, as it is not likely to get you any extra business. Played one night to very ordinary business. I bought this one because I had to in order to get others in the block which I wanted. "Block booking" in my opinion is good only for the producer to unload "weak sisters" and is a detriment to progressive showmanship. Seven reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—Small town patronage.

Poor Men's Wives, with a special cast.—A very ordinary program picture with no drawing power. Good comedy pulled it over.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Poor Men's Wives, Are You a Failure?, Shadows.—The three biggest lemons I've played so far this year.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

Poor Men's Wives, with a special cast.—A worth-while picture. Has a story that is so true to life that you almost forget you are watching a picture. Some colored titles and nice sets. Ran this the week before Christmas, so I did hardly any business, but no fault of picture. I would say, try it. Seven reels.—W. Cruickshank, Lyceum theatre, Wingham, Ont., Can.—General patronage.

Poor Men's Wives, with a special cast.—A picture that deserves a better write-up than Locey, of Howell, Michigan, gave it in Feb. 2nd issue. Played this picture two days. Those who came out in the cold weather were well pleased. Many compliments. Picture better than many that I have paid big money for. Seven reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Selznick

The Common Law, with Corinne Griffith.—About the time this concern was wishing us a prosperous New Year we stumbled over this picture and lost some real money. Selznick got his, so what is the difference? We must be wrong, in view of the fact that the reviewers said it was good, and so have a number of exhibitors.—Ashworth & Bartels, Federal theatre, Denver, Colo.—Neighborhood patronage.

Rupert of Hentzau, with Elaine Hammerstein.—Extra good picture. Played in connection with American Legion. Had good attendance in spite of rainy weather. If you want to make some money, be sure and get this one.—M. F. Bodwell, Paramount theatre, Wyoming, Ill.—Neighborhood patronage.

The Monkey's Paw, with a special cast.—Another one of them damfino. I certainly got a roasting for showing this bunch of rot. Half of them walked out. If you got it booked, don't show it.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Defying Destiny, with Irene Rich.—Hard to beat. Pleased a small Sunday crowd, but was all that one could ask for. Dandy for small town, and clean in every way. Don't be afraid of this one. It's all they claim for it. Six reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Modern Matrimony, with Owen Moore.—Did not see anything to this to rave about. Paid too much for nothing. Title was good but did not do any business, as Owen Moore is not a drawing card. Five reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

One Week of Love, with Elaine Hammerstein.—This is good entertainment for the average crowd, but is surely an impossible story for a critical audience. Seven reels.—Geo. C. Starkey, Opera house, Montour Falls, N. Y.—General patronage.

One Week of Love, with Elaine Hammerstein.—Consider this one of the best pictures that we have played this year. Elaine is very popular here. You couldn't ask for a better cast than Elaine Hammerstein and Conway Tearle. Seven reels.—M. F. Bodwell, Paramount theatre, Wyoming, Ill.—Neighborhood patronage.

The Truth About Wives, with Betty

Almost every woman has read
CYTHEREA

Blythe.—A nice little program picture that was well balanced and entertaining. Used it on a Sunday and pleased all. Bought at a reasonable price. Six reels.—M. J Babin, Fairyland theatre, White Castle, La. —General patronage.

The Truth About Wives, with Betty Blythe.—5500 feet. Very good program picture with a lot of short sub-titles and about 100 feet missing between reels five and six.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Marionettes, with Clara Kimball Young.—This picture didn't please anyone. Not even a pretty good picture. They walked out on this one.—D. C. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

Romance and Arabella, with Constance Talmadge.—A dandy little comedy-drama. Five reels.—Chas. E. Barber, Electric theatre, Tilden, Ill. General patronage.

Toilers of the Sea, with a special cast.—Although a classic, it is only fair entertainment. Rather weak. Film in good condition.—D. E. Fitton, Lyric theatre, Harrison, Ariz.—Small town patronage.

United Artists

Paddy the Next Best Thing, with Mae Marsh.—Mae Marsh, the old favorite, but not the girl of Griffith days. She appears more under restraint and her kiddish ways are a little forced. The story, an Irish melodrama, was suitable to her and is a fairly entertaining picture all the way. Nothing big, just good.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Man Who Played God, with George Arliss.—A very good picture and pleased about everyone. Some very fine remarks on it from our patrons. Rental reasonable, too. Six reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Douglas Fairbanks in Robin Hood.—Played in connection with Parent-Teachers Association. Must say that it is a wonderful picture. The Association would have cleaned up on it if the rental had not been so high. Paid too much money for a town with population of 1200.—M. F. Bodwell, Paramount theatre, Wyoming, Ill. —Neighborhood patronage.

The Mark of Zorro, with Douglas Fairbanks.—We liked the way this one did so well that we booked "Douglas Fairbanks in Robin Hood" to follow it a month later. Believe it is good business to play "Zorro" first, inasmuch as you get well paid for advertising the big picture in this way. —Sun theatre, Gothenburg, Nebr.—General patronage.

A Doll's House, with Nazimova.—A good picture but not suitable for all classes. The ending leaves you in doubt, as though the picture was to be continued. Seven reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

A Tailor Made Man, with Charles Ray. - High class in every way. You will make no mistake to play this. Will draw and please. My wife insists Ray should be nominated in the Popular Star Contest.—Sun theatre, Gothenburg, Nebr.—General patronage.

Universal

Jack O' Clubs, with Herbert Rawlinson.—Good. Ran this on family night to better than average business and everyone seemed pleased. Several commended it as good. No kicks. Personally thought it above the average. Five reels.—C. A. Whitney, Star theatre, Ottawa, Kans.—Neighborhood patronage.

Jack O' Clubs, with Herbert Rawlinson.—This is a good picture. You can't go wrong on it.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

Jack O' Clubs, with Herbert Rawlinson.—Irish cop melodrama. Good story of popular young cop clubbing his way to fame and a girl's heart. Has humor and a good story. Pleased much one night.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

The Man From Wyoming, with Jack Hoxie.—A good Western with plenty of action. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Dramatic scenes from episode 10 of the Pathe serial, "The Way of a Man," from the story by Emerson Hough.

The Man From Wyoming, with Jack Hoxie.—Just a fair picture. Nothing to rave about.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—Neighborhood patronage.

White Tiger, with Priscilla Dean.—A fair picture that no one will enthuse over. Would have been all right in five reels, but is killed by padding. If you book this, don't pay over a program price for it. Seven reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

The Whispered Name, with a special cast. —A good average program attraction. Niles Welch appeared to be miscast as managing editor of newspaper. Five reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Whispered Name, with a special cast. —A very fair program picture. According to my records, this same story was acted by Elaine Hammerstein and released in Dec., 1917, as "The Co-Respondent," a Jewel production. It may be good business to sell you the same thing the second time under a new title, but I think we should be informed of this duplication so we could have the option of showing it the second time. Five reels.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Pure Grit, with Roy Stewart.—Ran to good Saturday business. No kicks. Several remarked about clever work of boy and dog. Should make good Saturday picture anywhere. Five reels.—C. A. Whitney, Star theatre, Ottawa, Kans.—Neighborhood patronage.

The Acquittal, with a special cast.—A very good picture that keeps you guessing till the last reel. Not much of a crowd on account of bum weather. Price a little too high. Seven reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—General patronage.

The Acquittal, with a special cast.—A good mystery story that keeps you in doubt until the end. An unusual twist is given the court room scenes. My patrons thoroughly enjoyed this picture. Seven reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

The Acquittal, with a special cast.—A mystery murder story. Has a something about it that holds the interest. The surprise finish is really forced and leaves a sort of an unpleasant feeling. Noticed in the trial they let the witnesses hear what one another told. "It isn't done about here." Picture drew fair business and pleased generally. Would not class it as a world beater.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

The Acquittal, with a special cast.—Not as big as they tout it, but above a program picture. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

The Darling of New York, with Baby Peggy.—Fine picture for Baby Peggy. Supporting cast great. Not a feature by any means. Rental too high for small towns. Did not make anything on it. Pleased 50 per cent. Six reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Darling of New York, with Baby Peggy.—Ran this picture two days when all the roads were blocked with snow, so had a small attendance, but the picture pleased everyone that saw it. Price is too high.—Geo. J. Kosatka, Grove theatre, Fox Fiver Grove, Ill.—General patronage.

The Red Warning, with Jack Hoxie.—By far the best Hoxie has made for Universal. Full of thrills, and action galore, mingled with fair story, which started off slow but ended with plenty of action. Good Western picture. Five reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

The Red Warning, with Jack Hoxie.—A very good Western and pleased a fair crowd. Had too much opposition to get a full house. First Hoxie ever played in my house and think the next one will draw better business. Five reels.—G. F. Ridiske, Star theatre, Ryegate, Mont.—Small town patronage.

Out of Luck, with Hoot Gibson.—A crackerjack that pleased here. Hoot always good. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Out of Luck, with Hoot Gibson.—This picture went over big and pleased everybody. However, I was out of luck from the fact that a big basket ball game was on. No fault of picture that I made no money. Between basket ball, Lyceum Bureaus, Chautauquas and home talent plays I guess the exhibitor has his grief. Six reels.—C. V. Anderson, Oak theatre, Oakdale, Neb. —General patronage.

The Victor, with Herbert Rawlinson.—**Bought it on the strength of the "HERALD" reports and was not sorry that I did.** Boy, oh, boy, what a fight. Many a ten dollar ring-side seat has seen less. Lots of pep, and that's what the boys like. Some came back the second night just for the fight. If you have fight fans for patrons, by all means book "The Victor." New print. Good paper.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

The Victor, with Herbert Rawlinson.—Good picture. Fine print.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

Railroaded, with Herbert Rawlinson.—Didn't get a one good word for this. Rawlinson don't take here. Five reels.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y. —General patronage.

The Ramblin' Kid, with Hoot Gibson.—Very good Gibson. Well acted and went over very well with our patrons. Can be bought reasonably. Some of the boys think that Hoot should go back to the six-gun and Mustang for good, instead of such pictures as "The Thrill Chaser," "Blinky," etc. As for my own opinion, it's what the boys say that gets me the dough, so I say the same. Put him back in the old Westerns.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Gossip, with Gladys Walton.—Certainly not up to Walton's standard of pictures. Was very poor. Walton is usually very good. Star draws good here. Print fair. Newspaper and ordinary poster advertising brought meager returns.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Merry Go Round, with a special cast.—Although a foreign picture, it pleased the

Two scenes showing James Kirkwood and Cleo Madison in the C. B. C.-Columbia production, "Discontented Husbands."

majority and we did a nice business. I myself think it a wonderful picture. Nine reels.—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

The Near Lady, with Gladys Walton.—The best Walton that we have had for several months. Plenty of comedy, and Gladys is the whole show. She's enough when they give her something to work with. If your people like Walton, book "The Near Lady." Excellent paper. New print.—M. R. Blair, Regent theatre, Cedar Falls, Iowa.—General patronage.

Crooked Alley, with Laura La Plante.—This is a Boston Blackie story and is very satisfactory for a program picture. Not much for the star to do. Hope they will give her more appropriate roles in the future. She will have to step to fill Gladys Walton's place. Five reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Shadows of the North, with William Desmond.—Fair. Nothing to blow about. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Blinky, with Hoot Gibson.—Did not please like his Westerns. Not in it with his former army and navy pictures. They were knockouts. Hoot's no boob. Keep him out of those characterizations. Six reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Thundering Dawn, with J. Warren Kerrigan.—This was sold to me as a special and it is only an ordinary program picture. Kerrigan not suited for the part. The flood scenes are good, but so far fetched that at times are ridiculous. Seven reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

The Clean Up, with Herbert Rawlinson.—Herb does fine in this picture. Stamp it O. K. Five reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Wild Party, with Gladys Walton.—A fair offering. Seemed to please. Not as good as some Waltons.—Chas. Prokop, Rex theatre, Wahoo, Nebr.—General patronage.

The Wild Party, with Gladys Walton.—This star always goes good here and this is a dandy little picture and got us a very nice crowd. Good comments.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

The Wild Party, with Gladys Walton.—A A fine program picture which can be classed as comedy-drama, with a lot of twists and misunderstandings, and a climax that ends in jail. Drew only fair but everybody pleased. Five reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—General patronage.

Pools and Riches, with Herbert Rawlinson.—A good program. Five reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Pools and Riches, with Herbert Rawlinson.—A very good program picture that will interest the average audience.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Pools and Riches, with Herbert Rawlinson.—Was pleased with this picture, so were my patrons. It drew well and enthused all. Ran with Messinger comedy, "A Regular Boy." Will say that it made a regular program. Five reels.—Meece & Hale, New Opera house, Dexter, Kans.—General patronage.

Legally Dead, with Milton Sills.—The appearance of Sills in a picture is proof that it is good. The theme in this one is different and it pleased all. Fair business on a cold night.—B. B. Benfield, Idle Hour theatre, Marion, S. C.—Neighborhood patronage.

Legally Dead, with Milton Sills.—A program offering that ranks up with quite a lot of specials. Not wonderful but gave very good satisfaction here.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Thrill Chaser, with Hoot Gibson.—Not much plot to this. Pleased about 70 per cent. Can't get enough of these pictures to get acquainted with the stars. Print good. Six reels.—H. C. Lee, Auditorium theatre, Prattsburgh, N. Y.—General patronage.

The Thrill Chaser, with Hoot Gibson.—If ever there was anything worse than this, then I haven't seen it. Gibson in a picture of Hollywood; of all the silly nonsensical conglomeration of stupidity this is it. Five and a half reels.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

Where Is This West?, with Jack Hoxie.—Had to get a picture in a hurry. Universal has the goods. They help you and you can always depend upon their service. This was a picture with plenty of action and comedy. Excellent prints. Five reels.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining village patronage.

Where Is This West?, with Jack Hoxie.—I have a good bunch of Hoxie fans, but this was a kind of a picture that pleased some and not others. All in all, I am a little doubtful of this being good entertainment value, as for a box office pull it meant nothing to me. Had some light comedy mixed in with it. Small attendance. Five reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

The Altar Stairs, with Frank Mayo.—A dandy picture with a poor title. We can name you at least a score of specials which did not please as well as this picture did. It's a story of the sea and is very well handled and has a leading lady who is very easy on the eyes. Good photography. Five reels.—W. Cruickshank, Lyceum theatre, Wingham, Ont., Can.—General patronage.

Dead Game, with Hoot Gibson.—Here at last we got a Hoot Gibson that was so much better than his average that we thought it best to let you in on it. This is a whirlwind of a Western with a regular Tom Mix finish. It's good, that's all. Five reels.—W. Cruickshank, Lyceum theatre, Wingham, Ont., Can.—Small town patronage.

Dead Game, with Hoot Gibson. Misses fire as a comedy and only succeeds in being ridiculous.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Single Handed, with Hoot Gibson.—Fair program. Nothing to brag about. Film in good shape. Five reels.—F. Boeselager, Opera house, Hilbert, Wis.—General patronage.

Single Handed, with Hoot Gibson.—Do not like to express my opinion on this one. Missed fire, in giving satisfaction and at the box office both.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Crossed Wires, with Gladys Walton.—A Walton.—A nice little comedy drama that kept our people on the chuckle all the time and sent them home happy.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Sawdust, with Gladys Walton.—A dandy nice picture that will please anywhere. Get behind this, for it is a real picture.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Sawdust, with Gladys Walton.—A nice program, offering pathos and comedy which will send your patrons home satisfied.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A mighty good Western. Good print, price right. Pleased most everyone.—F. W. McClelland, Wrex theatre, Gilmon City, Mo.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A good program picture. A comedy Western. You can't go wrong on this one. Print in good condition. Five reels.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A Western feature in which comedy and fast action abound. Good of its kind.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The First Degree, with Frank Mayo.—A good program offering of the program type. Gave satisfaction.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

Double Dealing, with Hoot Gibson.—

Lloyd Hamilton in two scenes from the Hodkinson production "His Darker Self". D. W. Griffith says Hamilton is one of the screens greatest actors.

Personally liked this one, but our patrons like Hoot Gibson where he belongs, in Western dramas. We often wonder why these stars are not put in real Western dramas instead of so many comedy-dramas. That makes them just ordinary Western stunt pictures. Let's have some real heavy Western dramas. Five reels.—C. A. Whitney, Star theatre, Ottawa, Kans.—Neighborhood patronage.

Double Dealing, with Hoot Gibson.—Personally I liked it. It demonstrates that Hoot can act other parts than woolly Westerns. Had much good clean comedy. A top-notch fight scene and was clean with a good story. Five reels.—Meece & Hale, New Opera house, Dexter, Kans.—General patronage.

McGuire of the Mounted, with William Desmond.—A Northwest picture ably put across with good scenery and very good action. Prints excellent. Five reels.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining village patronage.

McGuire of the Mounted, with William Desmond.—A very good program picture that pleased all, although the star is not known much here. Played on Wednesday to average business. Five reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—General patronage.

McGuire of the Mounted, with William Desmond.—The usual Northwest Mounted story. Nothing original but will please if your patrons are not tired of this style of drama.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Flirt, with Eileen Percy.—A real honest-to-goodness picture which pleased all of our patrons. Prints in very good shape. Eight reels.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining village patronage.

Trimmed in Scarlet, with Roy Stewart.—Good picture for a program picture. Have just started using Universal after laying off for more than a year and their pictures so far seem to please.—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

Riders of the Law (Universal), with Jack Hoxie.—One of the best Hoxie's we have had.—J. C. McKee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Under Two Flags, with Priscilla Dean.—Gave excellent satisfaction. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Self Made Wife, with a special cast.—Many said they liked it, which is enough. I find Universal good.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

A Self Made Wife, with a special cast.—A very nice little picture which seemed to please all. Prints were in excellent condition. All Universal's are. Five reels.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.,—Mining village patronage.

The Gentleman from America, with Hoot Gibson.—I have seen some adverse criticisms on this picture, so made it a point to ask people going out how they liked it. They all smiled and said fine. I did not hear one kick, so it must have been O. K. I think it very good myself. Five reels.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

The Town Scandal, with Gladys Walton. If you have ever run Walton's, you know 'em. If you don't, you are missing a good treat. Sure it's a peach. Five reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

Shooting for Love, with Hoot Gibson.—Good picture. Fine print. We are liking Universal.—Frank E. Lee, Lee's theatre, three Oaks, Mich.—General patronage.

Vitagraph

The Love Bandit, with Doris Kenyon.—An action picture which pleased some of our patrons, but we received many knocks on direction and acting, which was crude. For instance stenographer said, "Ain't got no money to go to no country." Business was good two days. Six reels.—E. Behrndt, Cozy theatre, Cambridge, Minn.—Small town patronage.

The Man from Brodney's with J. Warren Kerrigan.—J. Warren Kerrigan is good in this costume picture. This is one that can really be called a special. Pleased all. Seven reels.—Sun theatre, Gothenburg, Neb.—General patronage.

The Man from Brodney's with J. Warren Kerrigan.—A mighty fine great big attraction and it gives perfect entertainment, sets that are tremendously big, and action galore, but the right kind of action not overdone. What I would call an exceptionally big picture. Business satisfactory two days. Eight reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Man from Brodney's, with J. Warren Kerrigan.—This is a fine picture in every way. Lots of action, good story, heart interest and everyone was pleased and said so. These two stars make a good team. Great stuff, boys. You can't go wrong on it.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

The Leavenworth Case, with a special cast.—A fair average mystery picture. The book may have been pretty good but the high spots of the picture are very much over directed for the better class of patrons. We did not do anything with his picture worth mentioning. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Loyal Lives, with Marry Carr.—Sure cure for insomnia. Vitagraph calls this a special, but we do not agree. Six reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Loyal Lives, with Mary Carr.—A fair program picture. Nothing to rave about, but no kicks.—B. B. Benfield, Idle Hour theatre, Marion, S. C.—Neighborhood patronage.

Loyal Lives, with Mary Carr.—A mighty weak effort in trying to make a picture and there is not much to the thing only the exploitation angle relative to the mail service, but who cares nowadays about this sort of thing? Business poor two days and deserved it. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Two scenes from Richard Walton Tully's great production for First National, "Flowing Gold."

Pioneer Trails, with Cullen Landis.—This picture started off big and could have been made into a wonderful production, but after the first reel it lagged into a drowsy little love story with Landis doing little work. Not worth a raise in admission. Big drawing card. Seven reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

Pioneer Trails, with Cullen Landis.—Splendid picture of the pioneer days. Should do well anywhere. Seven reels.—Sun theatre, Gothenburg, Neb.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Comments about 50-50 on this. Flood scene very realistic. Drew well.—Sun theatre, Gothenburg, Neb.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Feb. 2 issue of the HERALD reached me just two days before I was to run the above picture. Of course the comment was the first thing I looked for and found R. S. Wenger's from Victory theatre, Union City, Ind., which made me take a case of Texas blues. I hate to acknowledge it, but I must have the "bunch" Mr. Wenger referred to, for I had many compliments on the picture and not a kick. Didn't have S. R. O., in fact ran to about 120 paid admissions in two nights, but haven't had a decent crowd this year only on a free show. In my opinion, and that of my patrons, this is a good picture.—J. W. LumpRin, Cupid theatre, Miles, Tex.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Direction is terrible, but it sure is a winner at the box office, and seems to satisfy.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

On the Banks of the Wabash, with Mary Carr.—This is very nice program and good entertainment. Good heart appeal. A good flood scene. Everybody liked it. As near 100 per cent as they get them.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Extra advertising brought practically full house at regular admission and pleased 90 per cent. Many said, was very good. Most said, good show. Had Baby Peggy in "Carmen." The kids were wild with joy. Seven reels.—John Cleva, Jr., Enterprise theatre, Glenalum, W. Va.—Small town patronage.

The Midnight Alarm, with Alice Calhoun.—Well played melodrama. Purely a thriller.—Sun theatre, Gothenburg, Neb.—General patronage.

The Midnight Alarm, with Alice Calhoun.—This is a good Saturday picture. It has lots of thrills and action. Zero weather; business was below normal. Seven reels.—E. Behrndt, Cozy theatre, Cambridge, Minn.—Small town patronage.

Masters of Men, with Cullen Landis.—Notice that one of Landis' boyhood friends grows to be a big two fisted mate on a tramp steamer while the rest of his former schoolmates remain in the little old red schoolhouse to be whipped by the hero when he comes back from his adventures. The fight on the boat between Landis and the mate is great. The two reels of "Rolling Down to Rio," furnished by the U. S. Navy makes a very good prologue. Seven reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Masters of Men, with Cullen Landis.—This is a mighty good picture. Can't go wrong on this, and it will please 90 per cent.—D. C. Frew, Franklin theatre, Piggot, Ark.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—We made an unusual advertising campaign on this one but couldn't get them in. Fair entertainment made from a dandy story.—John F. Rees, Regal theatre, Wellsville, Mo.—General patronage.

Playing It Wild, with William Duncan.—Have played several of these Duncan pictures and have found every one of them good, and our patrons ask us when we're going to have another. Different and better than the average outdoor or Western story. Six reels.—C. A. Whitney, Star

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theatre, Ottawa, Kan.—Neighborhood patronage.

Playing It Wild, with William Duncan.—If your patrons like Duncan, and they surely do here, they will like "Playing It Wild." It is a dandy picture and pleased 100 per cent. Print in perfect condition. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Man Next Door, with Alice Calhoun.—The best we ever had from Vitagraph. They are still talking about it. Miss Calhoun very, very good in this.—Sun theatre, Gothenburg, Neb.—General patronage.

You Never Know, with Earle Williams.—Nothing particularly wrong with this picture, but did not draw for us.—Sun theatre, Gothenburg, Neb.—General patronage.

The Man of Might, with William Duncan.—A picture with lots of action, but the story is out of reason. Six reels.—W. J. Van Stratt, assistant manager, Rex theatre, Salmon, Idaho.—General patronage.

The Man of Might, Smashing Barriers, Playing It Wild, with William Duncan.—Great for Saturday. Prints good. Five reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Rainbow, with Alice Calhoun.—Played to good Saturday crowd. Pleased. Five reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Fortune's Mask, with Earle Williams.—Good program picture. Played Semon's "Pair of Kings" with this and killed it. Five reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Divorce Coupons, with Jane Novak.—Don't know where all the people came from who saw this production. Title catchy and pleased all. Had a raging blizzard. Snow piled seven feet deep and still made money.—Mildred I. Cleland, Bijou theatre, Kaukauna, Wis.—Neighborhood patronage.

Divorce Coupons, with Corinne Griffith.—Failed to register. Title didn't help any. Good story, well played. Six reels.—Sun theatre, Gothenburg, Neb.—General patronage.

The Scarab Ring, with Alice Joyce.—Very good little picture of its type. Six reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Where Men Are Men, with William Duncan.—Just a picture. All right for Saturday night. Is two years old now. Five reels, good.—Cozy theatre, Toledo, Iowa.—General patronage.

The Angel of Crooked Street, with Alice Calhoun.—Our patrons do not care for this type of picture, nor do we.—Sun theatre, Gothenburg, Neb.—General patronage.

The Angel of Crooked Street, with Alice Calhoun.—We played this only one day, but it proved to be a nice program picture and pleased most of them.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

Warner Brothers

Daddies, wtih Mae Marsh.—A dandy picture for the entire family. We received more favorable comments on this picture than any other for a long time. Business was good for three days. Seven reels.—Edwin Behrndt, Cozy theatre, Cambridge, Minn.—Small town patronage.

Tiger Rose, with Lenore Ulric.—A real honest-to-goodness picture. Will please anywhere and make friends for your theatre.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Conductor 1492, with Johnny Hines.—A comedy-drama full of action and laughs. Many favorable comments. Business good; sub zero weather. Seven reels.—E. Behrndt, Cozy theatre, Cambridge, Minn.—Small town patronage.

The Printer's Devil, with Wesley Barry. People had pre-judged this picture because they had heard that Wesley is getting too old for his part. Certainly he is not too old for this part and we think he has made a very much worth while picture. Pleased all who saw it. Played it Thursday and Friday, both bad days in our house. Six reels.—Sun theatre, Gothenburg, Neb.—General patronage.

"Galloping Fish", a Thos. H. Ince production for First National. Above are two typical scenes.

The Printer's Devil, with Wesley Barry.—A weak sister. No plot, no action, nothing. Pay for it and leave it in the case.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Lucretia Lombard, with Irene Rich.—Some very thrilling scenes in this. Interesting story well told. Good entertainment but far from the best Warners have given us.—Sun theatre, Gothenburg, Neb.—General patronage.

Lucretia Lombard, with Irene Rich.—This was substituted for "Little Johnny Jones," so did not get it advertised properly. It is a real picture with a good cast. Our patrons like Irene Rich and Monte Blue. Business doubled second night. Seven reels.—E. Behrndt, Cozy theatre, Cambridge, Minn.—Small town patronage.

The Little Church Around the Corner, with a special cast.—Warner Bros. surely have the stuff this year. This is what other companies would call a special. One of the pictures which makes one want to stand at the door as the people leave the theatre. Eight reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

The Little Church Around the Corner, with a special cast.—They don't make them any more satisfactory than this picture. Fine story, splendid cast. Everyone pleased and told me so. Second day business better than first. Very few pictures have done this for me.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Little Church Around the Corner, with a special cast.—Good picture. Pleased. Business better than average. Eight reels.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Where the North Begins, with Rin-Tin-Tin.—Very fine. Drew better than "Call of the Wild." Made a little money, which most specials have failed to do for us. Beautiful photography and gripping story. Will back up the strongest boosting you can give it. The only picture that built up three days.—Sun theatre, Gothenburg, Neb.—General patronage.

The Gold Diggers, with Hope Hampton, Louise Fazenda, Alec Francis.—This a dandy piece, which sent them all out happy. There may be one or two scenes which are not particularly edifying for the young, but the picture would not be complete without them. Eight reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Your Best Friend, with Vera Gordon.—Yes, this is the bunk. Seven reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Your Best Friend, with Vera Gordon.—Very good mother love story to good audience. Bought right and made a little. Seven reels.—Goodwin & Hilton, Park theatre, Sioux City, Iowa.—Neighborhood patronage.

The Country Kid, with Wesley Barry.—Another good one to the credit of Wesley Barry. Deserved much better patronage than it got. A first class family picture.—Sun theatre, Gothenburg, Neb.—General patronage.

Brass, with Monte Blue.—A very good picture. Boosted our prices to thirty-five cents and had a good house. Good photography and direction, and Irene Rich very good. Is the old story of married life with some new touches. A little more attention paid to details than average one of its kind. Nine reels, good condition. Second night better than first.—Cozy theatre, Toledo, Iowa.—General patronage.

Brass, with Monte Blue.—Excellent picture. Monte Blue and Irene Rich very good.—C. M. Vail, Blened theatre, Benton, Wis.—Neighborhood patronage.

Little Johnny Jones, with Johnny Hines.—Here is a real treat for your patrons. Sure must be cold blooded if they don't enthuse over this. Another one that will back up your wildest claims. In fact, we find this is true of all the Warner products we have had. There is a mighty well trained dog in this picture which deserves more credit than he gets.—Sun theatre, Gothenburg, Neb.—General patronage.

Little Johnny Jones, with Johnny Hines.—Not a great big picture, but one that will please. Plenty of comedy, and a horse race that would make Papyrus and Zev ashamed of themselves. If you have this one booked, don't worry about it. The picture will do its part. Six reels.—R. W. Hickman, Lyric theatre, Greenville, Idaho.—General patronage.

Main Street, with Monte Blue.—Great for any audience.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Main Street, with Monte Blue.—Big business first night. Big snow second night, but business held up. It's a fine picture, but alas—it ridicules small town folks to a certain extent, hence the knocks. Heavy advertising on this. Nine reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Heroes of the Street, with Wesley Barry.—Just a good program picture. Don't pay more than program prices. Did not draw even an average business. Seven reels.—Vernon Locey, Temple theatre, Howell, Mich.—General patronage.

Dangerous Adventure, with Grace Darmond.—Absolutely the most impossible thing ever shown. Should be called "The Comedy of Errors." Had a volcano in eruption in Africa. Girls picked guns and amunition out of trees in jungle. All bunk. Seven reels.—S. C. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

A Dangerous Adventure, with Grace Darmond.—Patrons claim 7,000 feet of wasted film. They would not stay for the finish. Dark house at ten o'clock. Seven reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

A Dangerous Adventure, with Grace Darmond.—A jungle serial in seven reels. Where these things go they may be all right, but they do not with me, so if they don't with you—beware. Eight reels.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Beautiful and Damned, with Marie Prevost.—Just a good program picture. Paid too much. Seven reels.—Vernon Locey, Temple theatre, Howell, Mich.—General patronage.

Rags to Riches, with Wesley Barry.—Just a good program picture. Paid more than it is worth. Seven reels.—Vernon Locey, Temple theatre, Howell, Mich.—Small town patronage.

State Rights

The Mask of Lopez (Monogram), with Fred Thomson.—A real good Western. Pleased the majority, while several stopped by to tell me how good it was. Business good. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Butterfly Range (Steiner), with Neal Hart.—Very pleasing Western. No comments.—Sun theatre, Gothenburg, Nebr.—General patronage.

Butterfly Range (Steiner), with Neal Hart.—Not much to this one. Five reels.—E. A. Armistead Lyric theatre, Easley, S. C.—General patronage.

Butterfly Range (Steiner), with Neal Hart.—A good Western in which butterflies are the principal crop of a big ranch. Along new and pleasing lines and the type of a Western our people like very much. You can buy them reasonable and they draw as well and please as much as many of the high priced Western stars. They have all been a good buy.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Temporary Marriage (Principal), with Mildred Davis.—Don't know why they put Mildred down for a star. Not up to emotional work at all—at all. Just a program picture.—Geo. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Sting of the Scorpion (Arrow), with Edmund Cobb.—Only a fair Western.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Back to Yellow Jacket (Arrow), with Roy Stewart.—Look out boys, they call this a special and want extra dough for it, but it is only an average Western. It's a good picture, but if you pay extra for it you're stung—we were. And don't raise your price on it. Six reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Bright Lights of Broadway (Principal), with Doris Kenyon.—Somebody tried like h—— to make a big picture of this, but somehow it does not register, in spite of an automobile wreck, a train wreck and a near execution. Lots better pictures in the market.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Putting It Over (Goldstone), with Richard Talmadge.—A comedy-drama, and a pretty good one, too. With a two reel Western and a Review or Scenic reel, you have a good program. Five reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Watch Him Step (Goldstone), with Richard Talmadge.—A dandy evening's entertainment. Just enough. They will come again. Five reels.—Vernon Locey, Temple theatre, Howell, Mich.—General patronage.

The Little Red Schoolhouse (Arrow), with a special cast.—Another so-called special. The only thing special about it is the price, which is extra. I don't even consider it up to the average of our regular program pictures and was darn glad we did not raise our price on it. Let it alone if you have to pay one red cent extra for it. Six reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

His Last Race (Goldstone), with Pauline Starke.—A race track picture with plenty of thrills and not bad. Ought to go where that kind is liked. Six reels.—Geo. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Broken Hearts of Broadway (Cummings), with a special cast.—Very poor drawing card, although picture will please majority. Too many pictures on this very same order. Cast excellent: Colleen Moore, Alice Lake, Johnnie Walker, Tully Marshall. Seven reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Bright Lights of Broadway (Principal), with a special cast.—Fairly good picture. Something a little different. Pleased about 80 per cent. Played Educational comedy, "Circus Days," in connection. Both together made a good Sunday night program.—M. F. Bodwell, Paramount theatre, Wyoming, Ill.—Neighborhood patronage.

Wildcat Jordan (Goldstone), with Richard Talmadge.—This picture pleased a large Saturday night crowd. I don't see how an exhibitor can knock this one.—D. C. Frew, Franklin theatre, Piggott, Ark.—Neighborhood patronage.

Sinner or Saint (B. B.), with Betty Blythe.—Very good program picture. Title sounds rather wild, but the picture is a very clean one. Betty Blythe gained many friends in this one. A simple picture like this means so much more to a small town than the so-called specials.—Hilda H. Angell, Park theatre, Wappingers Falls, N. Y.—Small town patronage.

According to Hoyle (W. P. E. C.), with David Butler.—The way the tramp outcrooked the two village crooks was very amusing. The crowd came out laughing and many commented favorably. Five reels.—Fahrney & Elson, Electric theatre, Curtis, Neb.—Small town patronage.

Wild Cat Jordan (Goldstone), with Richard Talmadge.—This picture pleased both old and young. For action, you have to go some to beat it. He has Doug. Fairbanks on the shelf when it comes to stunt work. Five reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Duty First (Sanford), with Pete Morrison.—A very good picture of the Mounted Police with a good scrap to please the lover of thrills, but did not break even at the box office. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Ten Nights in a Barroom (Arrow), with a special cast.—Did a capacity business on this picture. Broke house records since we ran "Way Down East." Sure looked good to see 'em in, and we ate meat the next day (no liver).—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

Mind Over Motor (Principal), with Trixy Friganza.—Another State Rights picture that failed to please. Leave it on the shelf.—C .M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Sure Fire Flint (C. C. Burr), with Johnny Hines.—Good program picture with plenty of comedy and action. Six reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Yesterday's Wife (C. B. C.), with a special cast.—Good. Did not draw as I expected, but those that did come spoke very complimentarily of it. Print in perfect condition. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Temptation (C. B. C.), with a special cast.—Splendid. Strictly society and will please all classes. Has a fine moral. Good print. Six reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Sparks of Flint (Arrow), with Jack Hoxie.—This one went over good. Very good comedy touches help.—Sun theatre, Gothenburg, Neb.—General patronage.

South of Northern Lights (Steiner), with Neal Hart.—This is one of the best ones we have run so far. My people like Neal. Neal makes good clean Westerns. Not much rough stuff, and if he does he puts it over clean.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

South of Northern Lights (Steiner), with Neal Hart.—Seemed to please my Saturday audience. When they come out smiling you feel as though they are all pleased.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

South of Northern Lights (Steiner), with Neal Hart.—A good picture of its kind. Seemed to please here.—Rae Peacock, Mystic theatre, Stafford, Kan.—Small town patronage.

South of Northern Lights (Steiner), with Neal Hart.—Very good action picture of the Royal Mounted type. Will please all who like clean outdoor stories. Played Monty Banks in "Bride and Gloom," a dandy two-reeler.—Sun theatre, Gothenburg, Neb.—General patronage.

Lone Hand Wilson (R-G-R), with Lester Cuneo.—Very good Western with a poor ending. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Heart of a Texan (Steiner), with Neal Hart.—Lots of action in spots. Fairly good on the whole.—Sun theatre, Gothenburg, Neb.—General patronage.

A Yankee Go-Getter (Arrow), with Neva Gerber.—From the title you would believe it to be a great comedy. Well, it is—not, but is a poor dramatic picture. Lay off it. Five reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

Lone Hand Wilson (R-G-R), with Lester Cuneo.—Dandy Western. Pleased all.—Sun theatre, Gothenburg, Neb.—General patronage.

The Able Minded Lady (Pacific), with Henry B. Walthall.—A picture that I liked, but some looked for more action, while others thought Walthall mis-cast. Pleased 65 per cent in my estimation and did not score at the box office. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga. General patronage.

An American Toreador (Anchor), with a special cast.—Five reels Very good and seemed to please.—E. A. Armistead, Lyric theatre, Easley, S. D.—General patronage.

An American Toreador (Anchor), with a special cast.—Oh, boy, this is the worst yet. Had a good comedy on with it or would have been run out of town. Leave it alone unless you want to leave on a vacation, for you will have to go.—S. A. Davidson, Princess theatre, Neodesha, Kan.—General patronage.

The Barbarian (Pioneer), with Antonio Moreno.—Old, but good. Scenery beautiful. Patrons liked it. Fair crowd. Bad weather.—M. L. Hansen, Iris theatre, Grant, Mich.—Small town patronage.

The Better Man Wins (Sanford), with Pete Morrison.—Five reels. A good semi-Western. Business very good.—Ralph Benedict, Varsity theatre, Champaign, Ill.—Neighborhood patronage.

Blue Blazes (R. G. R.), with Lester Cuneo.—Western program picture. Fair attendance. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Blue Blazes (R. G. R.), with Lester Cuneo.—Five reels. Lots of action here, and a picture that will please any Western patrons.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Blue Blazes (R. G. R.), with Lester Cuneo.—A good action picture. Pleased my patrons.—W. E. Patterson, Princess theatre, Hettick, Ill.—Small town patronage.

Broadway Arizona (Tri.), with a special cast.—The kind of a feature that will please all classes. Pleased 100 per cent. A story well acted and good from start to finish.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

The Broken Silence (Arrow), with Zeena Keefe.—Where Northwest stories are popular this ought to go. Rather good of that kind.—G. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

Outlawed (Pioneer), with Bill Patton.—If you want a Western with plenty of action you have it here. Some dark photography. Otherwise I would consider it a very good Western.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Patsy, with Za Su Pitts.—Fine comedy-drama, especially for children.—Park theatre, E. Rutherford, N. J.—General patronage.

Patsy, with a special cast.—Good story, well directed. Something different. Good entertainment.—Book it.—J. W. Basom, Pastime theatre, Sisson, Cal.—General patronage.

The Purple Dawn (Aywon), with Bessie Love.—The worst this season. Not only a waste of film but a crime to show it. Don't take if they offer it free.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Riders of the Range (Truart), with Edmund Cobb.—Good for any theatre that runs five-reel Western features. Five reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

The Rip Tide (Arrow), with a special cast.—Very good program picture. Fair attendance. 5½ reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage

Saved by Radio (Russell), with George Larkin. Five reels. A good picture with

good clean orchestra and vaudeville. Film in good condition.—J. R. Ullman, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Saved by Radio (Russell), with George Larkin.—Six reels. A good picture that drew a fair day's receipts. Really the only picture of this nature that has any appeal that I have seen.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

The Servant in the House (F. B. O.), with a special cast.—A good program picture.—Geo. W. Tope, Dreamland theatre, Bandon, Oregon.—Small town patronage.

The Servant in the House (F. B. O.), with a special cast.—Something exceptionally good for Sunday use.—C. L. Hyde, Pierre, S. D.

Shadows of Conscience (Russell), with Russell Simpson.—A very good outdoor picture which shows Russell Simpson to be some actor. Drew well here for two days and pleased everybody.—Edwin F. Allman, Pike theatre, Dover, Ohio.—General patronage.

Shadow of Lightning Ridge (Aywon), with Snowy Baker.—We played this picture on Saturday night to a full house and I was sorry we played it. No more Snowy Baker for me, unless he can do better than this. Five reels.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Shadows of the West (National), with Hedda Nova. Five reels. A real good feature in every way.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Splendid Lie (Arrow), with Grace Davidson.—Seven reels. Very good program picture.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Star Reporter (Arrow), with Billie Rhodes.—Fair newspaper story. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Stolen Moments (Pioneer), with Rodolph Valentino.—Good picture. Star liked very good here. Drew good business. Besides, you can buy pictures from this firm at reasonable prices.—Geo. Khattar, Sydney, N. S., Canada.—Small town patronage.

Stolen Moments (Pioneer), with Rodolph Valentino.—This picture is not up to the standard. Too dry. Nothing to it.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

The Tango Cavalier (Arrow), with George Larkin.—You can't go wrong on this one. Only fault is rather poor photography in places. However, it is a good picture. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Trail of the Law (Prod.-Sec.), with Wilfred Lytell.—Just an ordinary outdoor story. Nothing to it. Five reels.—Welty & Son, Mid-Way theatre, Hill City, Kan.—General patronage.

The Trail of the Law (Prod.-Sec.), with Wilfred Lytell.—A very good program offering of the Northwoods. A story of a man hunting a murderer and finally landing him after fifteen years' search. A worth-while offering if they like Northerns. Five reels.—K. A. Bechtold, Opera House, Martinsville, Ill.—General patronage.

Vendetta (Howell), with Pola Negri.—A fair program picture. Does not come up to the American-made standard, although it was run here in Detroit in a first run house. Accidentally it broke our house records on that day, but if it will break your back instead we don't know. Six reels.—Joseph G. Portell, Delary theatre, Detroit, Mich.—Neighborhood patronage.

The Vengeance Trail (Aywon), with Big Boy Williams.—Satisfactory if they like Westerns.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Western Firebrands (Aywon), with Big Boy Williams.—Fair picture. Good paper. Business only fair.—Ralph Benedict, Varsity theatre, Champaign, Ill.—Neighborhood patronage.

The Whip (Paragon), with a special cast.—Eight reels. Good picture. One of the best pictures of the year here. A picture I was proud to show. It will hold you spellbound from the start to the very end. Pleased about 100 per cent. Advise you to play it if you haven't. Advertise it to the limit and you won't be a bit sorry.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

The White Masks (W. M. Smith), with Franklyn Farnum.—Five reels. This was a very good picture. A little comedy in it that helped it out some. Some thought it was a K. K. K. picture. Went over fairly good. Business was fair.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Wildness of Youth (Graphic), with a special cast.—Good acting and a real picture. Book it. It's worth running in your house and you can afford to raise admission.—S. H. Elias, Palm theatre, Mound City, Ill.—General patronage.

The Wildness of Youth (Graphic), with a special cast.—Very good picture. Seven reels. Very good attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Winding Trail (Kremer), with Buck Manning.—Fair Western. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Winding Trail (Kremer), with Buck Manning.—Five reels. Good picture. Good condition print.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Wolf Fangs (Prod.-Sec.), with Wilfred Lytell.—Laid in the Maine woods in winter time. Houses that like five-reel Westerns can use this for diversion. Five reels.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Wolf Fangs (Prod.-Sec.), with Wilfred Lytell.—Had heard of the featured player before, but depended on Oscar Apfel's reputation as a director to put it over, and am not disappointed. Picture pleased, and some of the prettiest snow "shots" that I have ever seen and action enough to please them all. Business fair on a cold day. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Wolf Fangs (Prod.-Sec.), with Wilfred Lytell.—A picture of the far North with lots of snow. One pretty good fight staged in this will make a good program where your audience likes Northerns.—K. A. Bechtol, Opera House, Martinsville, Ill.—Small town patronage.

The Wolf's Fangs (Prod.-Sec.), with Wilfred Lytell.—Five reels. A fairly good program picture with some beautiful snow scenes.—Joseph G. Portell, Delray theatre, Detroit, Mich.—Neighborhood patronage.

Wolf Fangs (Prod.-Sec.), with Wilfred Lytell.—Good Northern picture in five reels. Better than the average program picture. Story not very strong. Good scenery and in good shape. This with a good two-reel comedy will make you a good show. Ten and twenty cents.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

The Wolverine (Asso. Photo.), with a special cast.—This is only a fair feature. Would have been a good feature had it ended in a better way. Pleased about 70 per cent. Some liked it, others did not.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

The Woman in Chains (Amalgamated), with Mrs. Rodolph Valentino.—Gave fair satisfaction, but did not register strong at the box office.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

The Woman in Chains (Amalgamated), with Mrs. Rodolph Valentino.—Pleasing and entertaining. Did fairly good business.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Women Men Love (Bradley), with William Desmond.—Very good program picture. Good business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Yankee Doodle Jr. (Burnside), with a special cast.—Lay off of this one. No moral, no nothing. No business and glad of it. 'Nuff sed. Five reels.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

Dangerous Love (C. B. C.), with Pete Morrison.—Five reels. A fair Western mining story that pleased an average business.—H. G. Stettmund Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Dangerous Love (C. B. C.), with Pete Morrison.—No good. Too much fighting with faces dabbed up with blood. This kind of Westerns does not appeal to public. Five reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Diane of Star Hollow (Prod.-Sec.), with a special cast.—Just an ordinary picture. Business way off. Ralph Benedict, Varsity theatre, Champaign, Ill.—Neighborhood patronage.

The Disciple (Tri.), with a special cast.—This is a good interesting feature. Pleased all who saw it. The kind that will interest any audience. Give us more of this kind of features.—J. F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

A Desert Bridegroom (Arrow), with Jack Hoxie.—Very acceptable story. Our patrons are not keen for Hoxie.—Sun theatre, Gothenburg, Neb.—General patronage.

Don't Marry for Money (Weber-North), with House Peters.—Good enough picture that did just a fair business. Story familiar society stuff. Eight reels.—R. V. Erk, Barcli theatre, Schenectady, N. Y.—General patronage.

The Fighting Breed (Aywon), with Snowy Baker.—Might please some of them. Too much improbable stuff.—C. F. Krieghbaum, Paramount theatre, Rochester, Ind.—General patronage.

Finger of Justice (Arrow), with a special cast.—Nothing to it only drawing power. Sure brings 'em in, but you had better go visiting before they come out. Eight reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

The Fighting Kentuckians (Sterling), with a special cast.—This one did not please my patrons at all. Had more knocks than on any picture recently. Title drew fairly well, but picture disappointed.—J. C. McKee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Flames of Passion (Independent), with George Larkin.—A good program picture. Five reels.—E. A. Armistead, Lyric theatre, Earley, S. C.—General patronage.

The Freshie (Kerman), with Big Boy Williams.—Pleased about 90 per cent. Big Boy Williams going good here.—Millard Davis, Pastime theatre, Shenandoah, Va.—General patronage.

Two Fisted Jefferson (Arrow), with Jack Hoxie.—Good.—Sun theatre, Gothenburg, Neb.—General patronage.

Hell's Border (West.), with William Fairbanks.—Five reels. Very poor picture. Will not please. Poor protography. Very dark in places. Lay off this one.—R. E. Benson, Princess theatre, Adrian, Minn.—General patronage.

Heritage (Roubert), with a special cast.—Very interesting, at times heart-touching. It pleased them all. The title is not a drawing card. Good picture. Good prints.—F. E. Schmitt, Strand theatre, Pocahontas, Ill.—Neighborhood patronage.

High Speed (Arrow), with a special cast.—Five reels. Patrons did not like this one. Too much of a mix-up.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Hills of Hate (Arrow), with Jack Hoxie.—A real good program picture that pleased here. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

How Women Love (B. B.), with Betty Blythe. Good enough. This foreign atmosphere is all right once in a while, but not too often.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

How Women Love (B. B. Prod.), with Betty Blythe.—Fair program picture. Very poor for first one of the series.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Rangeland (Steiner), with Neal Hart.—Just a fair Saturday program picture.—Sun theatre, Gothenburg, Neb.—General patronage.

The Freshie (Kerman), with Big Boy Williams.—A nice little picture that pleased a good crowd on Sunday. Only a taste of the west in this one, but there was action enough to suit my patrons.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

God's County and the Law (Arrow), with a special cast.—Six reels. A good North wood story. The kind that will please those

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who like a story of this nature. Seemed to please a good crowd.—H. J. Ludcke, Ludcke theatre, St. Peter, Minn.—General patronage.

God's Country and the Law (Arrow), with a special cast.—Good picture. Heard good comments. Pleased about 85 per cent.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—Small town patronage.

Gold Madness (Principal), with Guy Bates Post. Average program but not a good Northern. Has a few good Northern scenes. Don't pay too much because it is Guy Bates Post. Not up to Curwood's standard. Six reels.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—General patronage.

The Greatest Menace (Resolute), with a special cast.—My first lemon from the State Rights. O. K. for a religious or farming community, but no good for a wild town. Old-fashioned dope fiend melodrama. Not a good picture for youngsters to see. Too gruesome. Lay off all dope pictures, brothers. They are the bunk. S. C. Hene, Castle Creek theatre, Lavoye, Wyo.—Oil field patronage.

The Greatest Menace (Resolute), with a special cast.—There have been some reports against this picture, but it went over good here and is really a fine production. We raised our price on it too. Seven reels.—Geo. W. Tope, Dreamland theatre, Bandon, Ore.—Small town patronage.

The Greatest Menace (Resolute), with a special cast.—Say, folks, here is an honestly good (very good) picture, and every one said so that saw it, but I could not get them in. The big cry was, "I do not want to see any dope picture," and they did not, and worst of all, I paid a good price for it.—E. J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

The Devil's Bowl (Steiner), with Neal Hart.—Certainly no one could kick on this if they like Westerns.—Sun theatre, Gothenburg, Neb.—General patronage.

Impulse (Arrow), with Neva Gerber.—Very good program picture. Good business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Insinuation (Russell Clark), with a special cast.—Just one of those cheap State Rights features First National buys to keep their average from getting too high. If First National paid any more for the print than we did for rental, they got stuck.—R. V. Erk, Big Ben theatre, Ilion, N. Y.—General patronage.

Is Money Everything? (Lee-Bradford), with Miriam Cooper.—Six reels. Good picture. Old theme. Poor business.—Park theatre, E. Rutherford, N. J.—General patronage.

The Last Hour (Mastodon), with Milton Sills.—Seven reels. For a crook drama this pleased. If your patrons like this class drama it will please.—H. J. Ludcke, Ludcke theatre, St. Peter, Minn.—General patronage.

The Last Hour (Mastodon), with Milton Sills.—A good feature that only misses the special class because the prison scenes towards the close, showing an approaching execution, are so long-drawn they become gruesome, but in spite of this it gave satisfcation.—Tom Foster, Star theatre, Stanley, Wis.—General patronage.

The Law Rustlers (Arrow), with William Fairbanks.—A fair program picture which seemed to please. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Lonely Heart (Affiliated), with Kay Laurell.—Fair program picture. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Luxury (Arrow), with Ruby DeRemer. Picture good. Drew a S. R. O. crowd on a cold Sunday. Plenty of action in this subject.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—Transient patronage.

Making Good (Sanford), with Pete Morrison.—This is a good little five-reeler. Star won't go in my house. The picture has a little of everything. If you can use Morrison you will find this a good program picture. Ten and twenty cents.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

Making Good (Sanford), with Pete Morrison.—A fair picture. No business on account of rain.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

Making Good (Sanford), with Pete Morrison.—A good Western story and a great football game that pleased most of my patrons. Five reels.—Gus Cook, Crystal theatre, Dundee, Ill.—Small town patronage.

The Man Alone (Anchor), with Hobart Bosworth.—Not bad.—G. J. Ritter, Regent theatre, Bogota, N. J.—Family patronage.

The Man Alone (Anchor), with Hobart Bosworth.—Very poor program picture and print in rotten condition. Threw it out after first showing and got another picture. Fair attendance. 4,100 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Man From Beyond (Houdini), with Houdini.—Exhibitors, do not buy this one, as there is no story to it. Print we had had no main title. Patrons did not stay for finish. Patrons claim they could not make head or tail out of the story. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Geenral patronage.

Man and Wife (Arrow), with a special cast.—Five reels. Very good picture. Well liked by our patrons.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Heart of the North (Davis), with Roy Stewart.—Six reels. An exceptionally fine Northwest mounted story. Beautiful scenery and well cast and acted. If this type goes with your people, don't pass this one up.—S. C. Hene, Castle Creek theatre, Lavoye, Wyo.—Oil field patronage.

Headin' North (Arrow), with Jack Livingston.—The gal he loved run away with the villun and got killed when the buggy backed down a hill, and he swore a dire revenge on the man. The girl, played by one Gladys Cooper, surely never took a beauty contest, and it was all well that she did die at once and give the others a chance, for as an actress she is a misfit. After that it was a fair Western in which the boob shoots from the hip and kills the villun just as he was about to shoot the hero. Then, of course, there is another girl, somewhat better looking, so he takes her. "Off with the old love, on with the new." Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Headin' North (Arrow), with Jack Livingston.—Fair program picture. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Headin' North (Arrow), with Jack Livingston.—A very good Western melodrama.—J. J. Casselman, Colonial theatre, Tracy, Minn.—General patronage.

Mine to Keep (Grand-Asher), with Bryant Washburn.—Very good picture. Good attendance. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Out of the Dust (McCarthy), with a special cast.—Seven reels. Print in poor condition. A fine program picture sold as such by the Independent exchange.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

Serials

Ghost City (Universal), with Pete Morrison.—Good serial. Played third episode and holding out fine. If your people like Western serials, give them this.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

Haunted Valley, The Way of a Man (Pathe).—Both extra good. Fifteen and ten episodes.—Sun theatre, Gothenburg, Nebr.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—Have finished this serial and can recommend it to anyone as the best I have ever run and will please all the children and most all the women and men as near 100 per cent as I believe they can make. Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—The best serial I ever used. Each episode better than last and so diversified. Absolutely clean. Better use it. Am sorry it's nearly finished.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Short Subjects

Fighting Blood (F. B. O.), with George O'Hara.—The second series is even better than first series. These are good short subjects and worthy of a place on anyone's bill. Two reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Just finished "Fighting Blood," second series, and broke all house records. The most wonderful finish we ever saw for a series or a serial, and the splendid announcement of the director thanking the public for following the series.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—First series. Excellent. Every exhibitor should use them. Prints perfect. Detroit office.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

Fox Educationals.—These are a good one reel filler. "A Dutch Treat," "Toilers of the Equator," "Cloisters in the Clouds," "Ireland Today," are good ones.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Larry Semon Comedies (Vitagraph).—All good if not played too close together, as there is a certain sameness about them which grows monotonous.—Sun theatre, Gothenburg, Neb.—General patronage.

Our Gang Comedies (Pathe).—Oh, boy, if you want good comedies book them. They sure will please. I run them with my serial. Rather have them than a feature picture. They draw the young and old. I've been in the business about twelve years and never have I seen such good entertaining comedies. Book them and advertise them big. Two reels.—J. Bailey, Dixie theatre, Shelbyville, Tenn.—General patronage.

Pathe News.—Has great drawing power to run with your features. One reel.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—General patronage.

Plum Center and Carter De Haven Comedies (F. B. O.).—Very good.—Sun theatre, Gothenburg, Neb.—General patronage.

Range Rider Series (Pathe), with Leo Maloney.—Good fillers. All the action that can be packed into two reels.—Sun theatre, Gothenburg, Neb.—General patronage.

The Spat Family, Our Gang, Snub Pollard, Mack Sennett Comedies (Pathe).—All good for our house. Good clean comedies so far. Only one really bad print from Pathe, on "Hook, Line and Sinker," Snub Pollard.—Sun theatre, Gothenburg, Neb.—General patronage.

The Agent, with Larry Semon.—A good comedy with lots of laughs in it. Print in good condition. Two reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—General patronage.

American Legion Parade at San Francisco.—Too much of the same thing gets to be very boresome. One reel.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Arabia's Last Alarm (Fox), an Imperial comedy.—This is good. Something doing from start to finish. Horse and dog trained to perfection. Worth playing. Two reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

The Barnyard (Vitagraph), with Larry Semon.—Boys, all I can say on these comedies are that there are no better made. They are sure all good. I have three more to play. I wish I had thirty more, as they cannot be beat.—A. E. Berlin, Lyric theatre, Rock Falls, Ill.—General patronage.

The Backyard (Vitagraph), with James Aubrey.—Nothing wonderful. Too silly. Two reels.—Cozy theatre, Toledo, Iowa.—General patronage.

The Busher (Educational), with Lee Moran.—O. K., I'll say. It is one of the Busher stories by R. W. Lardner adopted from "You Know Me Al." Print O. K. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

California or Bust (Pathe), with Snub Pollard.—Say, but if we could have gotten all of this picture it sure would have been

a riot. As it was, it pleased them, and that's what we want. It's a shame for any exchange to send out a film in such condition. Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Columbus, Jamestown (Pathe).—Chronicles of America Series. Very little drawing power, but do fine with the school back of them. Four reels.—Sun theatre, Gothenburg, Neb.—General patronage.

The Counter Jumper (Vitagraph), with Larry Semon.—Larry Semon puts out the best two reel comedies. I have played almost all and every one was good. Two reels.—P. G. Held, Sterling theatre, Fairmont, Neb.—General patronage.

Crash (Educational), with Jimmy Adams. —This is the funniest one reeler we have shown in some time. Just a little different. Fine print.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage

Dogs of War (Pathe), with Our Gang.—Some comedy, some advertising, and a few laughs. Two reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

The Educator (Educational), with Lloyd Hamilton.—Poorest Ham comedy we have ever had. Had we known, would have paid for it and not played it.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Explorers (Fox), a Sunshine comedy.—This is above the average comedy. Fox certainly makes the best comedies on the market. Two reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

The Pall Guy (Vitagraph), with Larry Semon.—Personally thought this to be one of the poorest Semon ever made. However, it will get by very well at that. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Flip Flops (Pathe).—The best two reel slapstick comedy I have run for six months. Pathe sure does come across with an extra good comedy once in a while. Over 125 children saw this comedy and enjoyed it so much that over half remained for second show. Two reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

Frogland (Fox).—What an agreeable surprise we received when we viewed this one reel novelty. It was the most unusual thing we and all our audiences ever saw. **We understand that Fox just bought one of these to try it out. We'll take the rest of them if they will buy them.** You know what Aesops Fables are. Well this is just three times as good. One reel.—Harry M. Palmer, Indiana theatre, Bloomington, Ind. —General patronage.

Front (Educational), with Poodles Hannaford.—This is very good comedy and got lots of laughs. Personally I like the Christie and Mermaid comedies better, but this will please. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Goat (Pathe), with Snub Pollard. —This was really a funny comedy and pleased my audience well. It is old, however, but it is better than a lot of the new ones. One reel.—C. V. Anderson, Oak theatre, Oakdale, Neb.—General patronage.

I Do (A. E.), with Harold Lloyd.—Good, as all others.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

Inbad the Sailor (Pathe).—Pretty good. Fair crowd. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Income Tax Collector (Fox), with Lew Brice. -It's a circus of a comedy, all the way through. Lots of laughs and pep. Print in fine shape. Two reels.—Joe Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

Is Conan Doyle Right? (Pathe).—Not so good for small town. Did not draw. Two reels.—Sun theatre, Gothenburg, Neb.—General patronage.

Jamestown (Pathe).—100 per cent better news in the second issue of the Chronicle, twice as much action, photography twice as good, twice as interesting. Walkouts reduced from 30 per cent to 0. If they improve at this rate, No. 3 ought to be a crackerjack. Four reels.—Fahrney and Elson, Electric theatre, Curtis, Neb.—Small town patronage.

Just Passing Through (Pathe), with Will Rogers.—Not much of a comedy. Didn't take at all. Two reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Lazy Bones (Fox), with Clyde Cook.—The kids stayed to see this second show, so must have been O. K.—Gem theatre, Waterville, Minn.—General patronage.

The Limit (Educational), a Cameo comedy.—Very good. One of best Cameos we ever used. One reel.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Little Miss Hollywood (Universal), with Baby Peggy.—Baby Peggy is a cute little girl, but there is nothing to this one. Not her fault. She did not write it. Lay off. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Love Nest (First National), with Buster Keaton.—This is my first Keaton comedy and I'll say that this one was a wow—whatever that is. This old boy is going to knock 'em cold before the series is finished, if the rest are even a fraction as good as this. Two reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Man from Madrid (Universal); with Billy Sullivan.—Billy may be the star (and he's fine) but I can't neglect Hayden Stevenson. I get a big kick when he hands me that personal line. Fine starter for fourth series. 'Ray for the entire cast! Two reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

No Wedding Bells (Vitagraph), with Larry Semon.—I have not played a poor Semon comedy yet, nor have I yet received a poor print on Semon comedies. **We ought to have more exchanges like Vitagraph.**—A. E. Berlin, Lyric theatre, Rock Falls, Ill.—General patronage.

Once Over (Educational), a Cameo comedy.—Not much, but I guess is good as most single reel comedies.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Pat's Patents (Hod.), with Charles Murray.—The best of this series of comedies. I hope he keeps up with slapstick.—A. C. Russell, New Iris theatre, Velva, N. D.—General patronage.

Pop Tuttle's Grass Widow (F. B. O.), with Dan Mason.—Best Plum Center comedy we have ever used. Got lots of laughs. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Pop Tuttle's Lost Control (F. B. O.), with Dan Mason.—My people, as well as myself, enjoy Dan Mason, but this Pop Tuttle was the poorest I ever saw. If you have bought the entire series, as I did, you will play it and it will get by O. K., but if you are picking out your comedies, pass this one by. Two reels.—George C. Starkey, Opera House, Montour Falls, N. Y. —General patronage.

Pop Tuttle's Tactics (F. B. O.), with Dan Mason.—To say that I am pleased that this is the last one of Pop Tuttle's Plumb Center comedies would be putting it mild. I cannot see anything to those comedies and my patrons seem to feel the same way about them. They looked very good at first, but it is about the same thing all the time and that gets on your nerves. Enough said. Two reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—General patronage.

A Quiet Street (Pathe), with Our Gang. —Every one of these seems to be better than the one before it. You can make these rascals do anything. Two reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa. —Neighborhood patronage.

A Sailor Made Man (A. E.), with Harold Lloyd.—This is good. All like Lloyd, enough said.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.—General patronage.

She's a He (Universal), with Buddy Messinger.—A rather entertaining bit containing quite a number of laughs. Two reels. —Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

So This Is Hamlet (Hod.), with Charles Murray.—One of the poorest comedies I have ever seen. Absolutely nothing to it. Very silly and will not please. Good print. Two reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Snowed Under (Metro), with Bull Montana.—Very glad this was our last Montana comedy. Two reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

The Social Error (Hodkinson), with Charles Murray.—Here is an old comedy, with the print in very fine shape, that is an absolute knockout. One that is worth picking up for any place that has not run it. We have run two of these and both were good, better than the average. Two reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Step Forward (F. N.), with Ben Turpin. —A little old, but was a good comedy and will go over good with any program. Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Sunny Spain (Pathe), with Paul Parrot. Very good comedy. One reel.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—General patronage.

Southbound Limited (G.-A.), with Monty Banks.—Better than his previous attempts Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—Stanley, Wis.—General patronage.

Sunday Calm (Pathe), with Our Gang.—Great stuff. They all wait for the next one. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Skylarking (Pathe).—Pleased fairly well. Not as good as some of the other Pathe comedies. Two reels.—Raymond Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

Spring River (Fox), a Sunshine comedy. —I'll say they had it all right. This is a pippin. Just one roar from beginning to end. Fox is making some good comedies this year. Two reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Tut Tut King (Universal), with Neely Edwards.—Boys, take my word for it, this is a good comedy, and I heard more laughs on this than I have heard for months. It sounds good again to get a comedy that really makes them laugh a little. One reel.—C. V. Anderson, Oak theatre, Oakdale, Nebr.—General patronage.

Town Terrors (Fox), with Jane and Katherine Lee.—A dandy two-reel comedy, and especially fine for children. Print in only fair shape. Two reels.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Tips (Universal), with Baby Peggy.—Nothing to this, but the audience seemed to like it, so we should worry.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

A Tropical Romeo (Fox), with Al St. John.—This was a darn good comedy and it got the laughs. Film in only fair shape. Two reels.—Miller & Wilcox, Lake View, Iowa.—General patronage.

That Son of a Sheik (Educational), a Christie comedy.—Just a fair comedy with a few laughs. Two reels.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

Two Twins (Metro), with Bull Montana. —One of the poorest comedies we have seen. No more of Montana's for us. Two reels.—Erle Martin, Hobert theatre, Hobart Mills, Cal.—Small town patronage.

Two Wagons—Both Covered (Pathe), with Will Rogers.—As a comedy it is a knockout. Goes big on the coast. I featured the comedy, gave it first place in my newspaper ads and on marquee. Big business. First run. Two reels.—Nat Holt, California theatre, San Francisco, Cal.—General patronage.

Two Wagons—Both Covered (Pathe), with Will Rogers.—A good burlesque. Played it with "Spanish Dancer." Business very light. The comments on this were varied. Not so good as "Ropin' Fool," said one. I agreed with him. Two reels. —Star theatre, Humble, Tex.—General patronage.

Treasure Bound (Educational), a Mer-

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Title .....

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Producer .....

Remarks .....

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Title .....

Star .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

maid comedy.—A good comedy that pleased all.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—General patronage.

Why Elephants Leave Home (Pathe).—Some extra good stuff in this film, but really it should be boiled down to one reel. Most all of our patrons liked it, but they were just a bit restless before it was over. Shorten it, then you'll have an unusually good filler. Two reels.—Harry M. Palmer, Indiana theatre, Bloomington, Ind.—General patronage.

White Wings (Pathe), with Stan Laurel.—A very good single reel comedy. One of Laurel's best. One reel.—Erle Martin, Hobart theatre, Hobart Mills, Cal.—Small town patronage.

The Wise Cracker (Fox).—I think this is a poor two-reel comedy. No laughs in this one. The guys that play in this act too silly. Print good.—P. G. Held, Sterling theatre, Fairmont, Nebr.—General patronage.

Wet and Weary (Fox), with Clyde Cook.—The gag department must have had an off day. They had a hard time thinking up stuff for Cook to do to fill up two short reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Mistress of Shenstone, with Pauline Frederick. Very good. Heard several say they liked it and heard no one say they didn't, except the kids. They grumbled about it, but it will please the majority very well. Six reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—General patronage.

One Ol' Cat (Educational).—Fine cartoon and picture subject. Wonderful and puzzling to audience how they are made. One-half reel.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Out of Place (Fox), with Al St. John.—Not so good. Seems to me Al is slipping. Will not be much of a card if they don't get better offerings than this one. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Pop Tuttle's One Horse Play (F. B. O.).—Poorest comedy we have had for a long time. This is the first of this series we have run. Here's hoping the others are better. Not a laugh in the full two thousand feet. A piece of cheese, I'll say.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

The Rainstorm (Fox), an Imperial comedy.—This one will certainly make them laugh. Two reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

Robinson Crusoe, Ltd. (Educational), with Lloyd Hamilton.—A very good comedy, but print was in terrible condition. They claimed the print was in good condition, but it wasn't, so stay away from Educational comedies for that reason. Two reels.—Earle J. Williams, Tivoli theatre, Knox, Ill.—General patronage.

Say It With Diamonds (F. B. O.), with the De Havens.—I missed this, but my patrons pronounced it a splendid comedy. Two reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Sunny Spain (Pathe), with Paul Parrot. Here's a knockout on a one-reel comedy. Pathe has some real comedies. They have good prints and for service you can't beat them. One reel.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Those College Girls (Tri).—Sid Chaplin must have written these titles, for they show the same vulgar nonsense and lack of humor that the reissue Chaplins do. No comedy and rotten. They are too old to disturb. Let the dead past bury its dead. Two reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Three Sevens, with Antonio Moreno.—This picture did not please. They said so when they left the show. Too much exaggerated. Films in fine shape. Five reels.—L. J. Moritz, Dana Consolidated Movie Show, Dana, Iowa.—Neighborhood patronage.

Twin Husbands (F. B. O.), with the De Havens.—A dandy comedy. These De Havens run pretty good. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Uneasy Feet (Educational), with Lloyd Hamilton.—About the poorest thing that has ever been put out by Hamilton. The print was in a 'ell of a shape, which didn't help matters either. Two reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Up In the Air (Fox), an Imperial comedy.—This comedy is a knockout. We played it with "The Mail Man" and it aroused almost as much comment as the feature. Two reels.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

Up In the Air (Fox), an Imperial comedy.—This is the funniest comedy I ever saw. It's better than a few of the big special comedies, and that goes for Lloyd, Keaton and others.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Why Pay Rent? (Fox), an Imperial comedy.—These Imperial comedies are good. This one is full of funny stuff. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Yellow Girl (Vitagraph), with Corinne Griffith.—Very good novelty reel. One reel.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Watch Dog (Pathe), with the Puppy Doo Dads.—Can't say so much for this one as a comedy. Entirely acted by animals and, while this might be good as novelty, it cannot stand up to the ordinary good single reelers.—John M. Williams, Park theatre, Glen Rose, Tex.—Small town patronage.

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Altho' "THE TEN COMMANDMENTS" has not been shown except in several important cities, yet the fame of ROD LA ROCQUE and ESTELLE TAYLOR has been broadcasted to every nook and corner of the land because of the tremendous publicity of "THE TEN COMMANDMENTS."

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THEATRE CONSTRUCTION AND EQUIPMENT

Possibilities for Increasing Income

ANY legitimate line of endeavor that can be profitably conducted in connection with the theatre is obviously something in which many theatre owners are interested as a means of combating "Old Man Overhead". Two instances, claiming recognition from this standpoint are brought to our attention and submitted following are the claims made for the revenue possibilities of each.

The first is the pop corn or sidewalk machine. Of this it is stated that a great many theatres are augmenting their earnings in this manner. Says a manufacturer:

* * *

"Many additional dollars can be gotten easily by catering to the physical 'taste' of the public as well as their taste for good pictures.

"Perhaps the most popular, the fastest selling and by far the most profitable to the theatre owner is pop corn and peanuts—particularly a nationally advertised brand. They actually 'flock' to buy and the profits roll in for out of every dollar's worth of sales the theatre owner makes, he retains about $0.65 as clear profit. At that rate it doesn't take very long to pile up a neat sum. Some theatres have a plan of placing a coupon in pop corn cartons reading, 'Ten of these coupons entitle you to a free ticket to the show on —', usually naming some night when the attendance is light. The plan sells a lot of corn on which there is an excellent profit and keeps the house filled up on 'weak' nights.

* * *

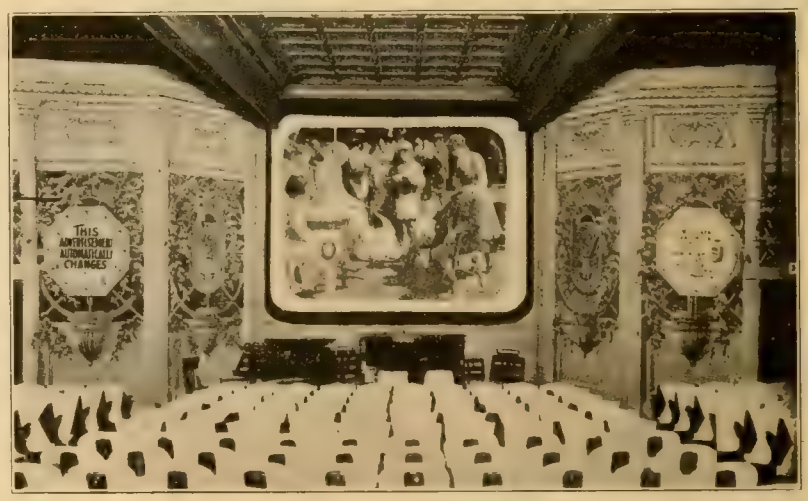
"Many capitalize on the tantalizing aroma of popping corn. To scent popping corn is to want it. One theatre owner found his sales boosted materially when he placed a blower fan so that the aroma of the toasting corn would permeate the house and make the folks that were not already eating, hungry for some so they would usually buy it on their way out.

"In our opinion, drawn from years of experience in our field and from active association with the theatre owners, the theatre owner who doesn't give a thought to the profit making possibilities for the sale of pop corn is overlooking a chance to increase his earnings materially."

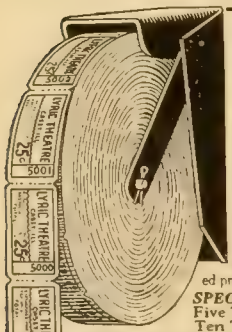
And here the manufacturer turns the rest of the story over to several testimonial letters from exhibitors. In one of these the theatre states that it is doing a

(Concluded on page 90)

Typical sidewalk machine for pop-corn and peanuts which it is claimed can be profitably operated by a theatre as a means of augmenting earnings.



Installation of an "advertising theatre clock" which is offered as another means of increasing the exhibitor's income.



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Your own special Ticket, any colors, accurately numbered, every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

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Fifty Thousand 12.50
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National Ticket Co. *Shamokin, Pa.*

MIDDLE WEST EVENTS

EXHIBITOR MAKES THEATRE FACTOR IN HIS COMMUNITY

Finds Duty Does Not End With Good Shows and Music

(Special to Exhibitors Herald)

ST. LOUIS, MO., Feb. 26.—Motion picture exhibiting is something other than putting good film on the screen, accompanied by nice music and in agreeable surroundings. At least that seems to be the principle underlying the success of Spyros Skouras, head of Skouras Brothers Enterprises and the St. Louis Amusement Company of St. Louis which combined have control of some eighteen of that city's leading amusement places.

Skouras knows humanity He arose from the ranks of the workers, fighting the battle from a comparatively lowly position to the dominant place he now holds in the motion picture industry. But that he has not lost sight of the bigger things in life is apparent from his policy in conducting his theatres. They have always been something more than places of amusement—in a word they have been an integral part of the community.

Today St. Louisans are conducting a drive to raise $500,000 for a new building for the St. Louis Maternity Hospital. The Rockefeller Foundation has promised a large endowment to the institution if the necessary building is erected. St. Louis is out to make good and as always Skouras, his brothers and his associates, prominent among whom is Harry Koplar, will uphold their end.

On Monday, February 18, 20 per cent of the gross receipts of sixteen of the Skouras houses was turned over to the hospital fund. The theatres participating were: Grand Central, West End Lyric, Capitol Down Town Lyric, Juanita, Lafayette, Lindell, Maffitt, Manchester, Novelty, Arsenal, Pageant, Shaw, Grand Florissant and Shenandoah.

* * *

Samuel S. Harris, well known Little Rock, Ark., exhibitor, has leased the New Conway theatre, Conway, Ark., being erected by S. G. and Theodore Smith and will open the house probably on March 15.

* * *

Circuit Judge Frey of St. Louis has taken under advisement the suit for a receiver for the Garrick Theatre operatives the Jewel Amusement Company. The plaintiffs W. A. Koons and W. W. Strack alleged that they formed a partnership to operate the theatre on September 11, 1923, with Joseph Oppenheimer, C. C. Collier and Everett Taylor, who were named defendents in the suit. They claimed that the defendants had conspired to exclude them from the management of the company and its profits. The Garrick Building Company has brought an eviction suit against the Jewel Amusement Company, contending that the burlesque shows being given has damaged the rental value of the property. This case is pending in the Circuit Court.

Harrison Ford and Enid Bennett in "Fool's Awakening" (Metro)

From Macon, Mo., came a rare one (if true). Recent dispatches from that city stated that the patrons of a motion picture there had been given an added thrill when a dog that had accompanied his master to the show made an attack upon a tramp flashed on the screen during the comedy "Moonshine." With lusty barks and growls the animal rushed from a point in the rear of the theatre toward the screen but was stopped before he crashed through the screen.

* * *

Verne Victor Barnes, field representative in St. Louis for the Palmer Photoplay Corporation, celebrated his forty-fourth birthday on February 14. His many friends throughout the territory remembered the occasion while the *St. Louis Times* honored him with a place in its birthday column, using his photo in conjunction with a brief account of his career.

* * *

R. C. Seery, district manager for First National was a recent St. Louis visitor.

* * *

Louis Landda, owner of the Washington theatre, Granite City, Ill., is confined to his apartments in the Gatesworth Hotel by a fractured leg. He had the misfortune to slip on the ice.

* * *

Jack Hoeffler of Quincy, Ill., was at the local First National office the past week.

* * *

Theatres in the St. Louis territory that have closed recently include: Liberty theatre, Strasburg, Ill.; Princess theatre, Bolivar, Tenn.; Rex theatre, Jackson, Tenn.; Elite theatre Queen City, Mo.; Roosevelt theatre, St. Louis (closed for repairs) and Grand, Searcy, Ark.

FAMOUS ABANDONS LOCAL THEATRICAL BUILDING PROJECT

Market Circle Realty Company Sells 99 Year Lease

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Feb. 26.—The project for the development of the west half of the English hotel block in Monument Circle by the erection of a five-story motion picture theatre and office building on the site was abandoned today with the sale of E. O. Hunter, of the firm of Rubush & Hunter, architects, 430 American Central Life Building, and a group of business associates, of the capital stock in the ninety-nine-year lease on the property held by the Market Circle Realty Company, a holding company for the Famous Players-Lasky Corporation.

The new owners of the company plan to remodel the building for office and store uses. Although architectural plans have not been worked out, Mr. Hunter said that in the rehabilitation the remodeled half of the building would retain its symmetry as related to the other part, which is occupied by the English Hotel and theatre and several store rooms.

The transfer of the ownership of the capital stock of the realty company also involved the transfer of the ownership of the lease, William E. English retaining the title in fee simple to the property. The realty company is capitalized at $900,000, of which $600,000 is in an authorized preferred stock issue, and $300,000 in authorized common stock.

None of the preferred stock had been sold by the bond department of the City Trust Company, which contracted to handle the issue, although the realty company had started tearing down parts of the building, following its vacation by tenants in August. The Famous Players-Lasky Corporation, represented in the Market Circle Realty Company, obtained the ninety-nine-year lease from Mr. English in 1919.

* * *

The Regent motion picture theatre, 42 South Illinois street, has been purchased by the Central Amusement Company, owners and operators of the Apollo, Ohio, Isis and Lyric theatres, and will open today under the new management, it became known last night. The theatre was bought from the Indianapolis Amusement Company, which operates the Colonial theatre. The purchase price was not made public. The Regent has a seating capacity of 700. Charles M. Olsen, president of the Central Amusement Company, said the present policy of the theatre will be continued for the present.

* * *

A fire starting in the projection room at the Royal theatre at Newcastle, Ind., caused damage estimated between $500 and $1,500. The fire started when a comedy film caught fire from the arc lights in a projecting machine.

The picture was about half finished, when the film broke and caught fire The

flames jumped to some other films on a re-wind, next to the machine, and these were destroyed. In all, about eleven reels of film were burned. The flames spread to a desk in one corner of the booth, and to the woodwork, etc. Just as soon as the fire spread, the fire shutters over the front of the picture booth dropped into place, thus preventing the fire from spreading to the rest of the theatre. All of the damage was confined to the booth.

Roy Fisher, the operator, attempted to stop the fire with a portable fire extinguisher, but before he could do this, the flames had spread, and he had to leave the booth. As it was, he was slightly burned about the face.

* *

Motion picture operators, musicians, stage hands and electrotypers, on strike in Indianapolis, today were receiving "moral support" from the Central Labor Union, following action of the central body Monday night.

The theatrical men employed by the F. J. Rembusch Enterprises, including the Lincoln Square, Manhattan, Gem and Gayety theatres, are waging a fight against the "open shop," strikers told delegates. This charge has been denied by Rembusch.

The electrotypes are striking to maintain a forty-four hour week, Louis P. Crandall, Chicago, special representative told the delegates. Employers want a forty-eight hour week, he said.

The C. L. U. repudiated the Farmer-Labor party when it refused to hear a communication from the party addressed to the delegates. A report condemning the police and firemen's band was accepted.

* * *

Thirteen reels of motion pictures showing the activities of the state department of conservation are much in demand, said George N. Mannfeld, superintendent of the fish and game division.

Four of the reels feature the work of the fish and game division and are of interest to fishermen. The titles of these pictures are: "Propagation of Black Bass in Ponds," "Artificial Propagation of Pike Perch," "Bass Fishing With Live Bait," and "State Fair Exhibit of Live Fish and Game Birds."

Phases of warden service in Indiana are described in the film entitled "Our Own Indiana." A part of this film is devoted to scenes at Lake Wawasee. The many attractions at Turkey Run state park are shown in one film.

Reduction of admission prices to 22 cents has been announced by E. Cooper of the Butterfly theatre.

When Mr. Cooper, veteran La Crosse, Wis., showman, acquired the Butterfly several months ago while it was under a second run policy, he immediately switched to first run pictures and boosted the price of admissions. After several months trial, however, he apparently is convinced that the old policy will be more to his benefit.

Oscar Florine, Pathe salesman, was slightly injured last week when a near-sighted motorman bumped into Oscar's auto as he was about to turn into his garage at Melrose and Broadway. It took a half hour to detach the street car from the auto or vice versa.

"Ted" Meyers, the big jovial fellow at Pathe exchange is to leave us. He's been appointed manager of the Omaha exchange. "Ted" has been with Pathe seven years and knows all the exhibs. hereabouts.

CHICAGO PERSONALITIES

By J. R. M.

THE death of Albert J. McCarthy, 2858 Archer ave., was quite a shock to his many friends in the show business. Mr. McCarthy conducted the Loomis Theatre on Archer ave. and has been in the motion picture business about 14 years. He died Thursday sight, Feb. 21.

* * *

Clyde Elliott, who runs the New Evanston theatre, Evanston, has taken over the Hoyburn theatre also. He will continue the same policy as at the New Evanston, running only first-class pictures and big box-office attractions. Former Manager Breckenridge of the Hoyburn called on friends along Film Row last week. He has not announced his future plans.

* * *

Another Evanston theatre has changed hands—The Campus—having been taken over by Earl Johnson, who conducts the Auditorium theatre, Berwyn. He will install a new ventilating system and other modern equipment to bring this house up-to-date.

* * *

"The Sky Pilot," the Siple Studio production made last Fall at Rantoul, Ill., was given a special screening at the Blackstone theatre, Rantoul, Ill., last Wednesday and Thursday for Major F. L. Martin and the Air Service corps. The picture was greatly enjoyed and will play a return engagement at the Blackstone theatre within a short time.

* * *

Washington's Birthday, Friday, was observed pretty generally along Film Row. Most of the exchanges were closed a half day and there was very little business transacted.

* * *

O. Lambert is the new assistant manager of Goldwyn-Cosmopolitan exchange, Chicago, succeeding Ira Ferman, resigned.

* * *

Dick Kemp of the Owl theatre, who has been ill, is out again.

* * *

L. A. Rozelle, manager of Metro exchange, has a new Cadillac phaeton.

* * *

Max Gumbiner it is reported has purchased the Crescent theatre, on Milwaukee ave.

Rube Levine and family, well known along Film Row, left on Sunday for New Orleans, where they will spend a short vacation.

* * *

Joe Fassero, of the Mantoon theatre, Mantoon, Ill., died last week, following an operation for appendicitis.

* * *

William Frazer, general manager of Harold Lloyd's film company, stopped off in Chicago on Tuesday, en route to Los Angeles.

* * *

J. J. Gregory, Selznick salesman, attended the Farmers' Institute at Dixon, Ill., Feb. 19-20 and gave the agriculturists a treat by screening two late pictures for them. He was unable to get the local theatre, because the Institute meetings were held there, so he hired a hall. It is estimated 1200 farmers attended the two showings.

Al Dezel and Irving Mack of the Chicago Advertising Service (formerly Irving Mack & Co., Inc.), have just completed a record booking for the one reel film "How Sunday Comics Are Made," it having played eleven downtown houses and 250 neighborhood theatres.

POSSIBILITIES FOR INCREASING INCOME

(Concluded from Page 88)

business of $100 a week with a sidewalk machine of which $70 is net profit. Another exhibitor informs the company that his profits run about 65 per cent with sales running from $40 to $70 on Sundays and holidays.

Another company tells of profits the theatre owner can make on an "advertising theatre clock". This device, it is explained, is an automatic stereopticon clock which projects a three to six foot clock dial and clock hands in combination with automatically changing advertisements onto a screen usually placed at one side of the regular picture screen.

* * *

Twelve ads can be accommodated, and these, it is stated, change at two minute intervals. At $7.50 per month per ad one of these clocks will earn $1,080 a year, according to the manufacturer.

FIVE BOYS BECOME IMBUED WITH SPIRIT OF THE WILD WEST

Rush to Rescue of the Screen Hero—Costs Them Money

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 26.—Five boys, watching a Wild West thriller at the Radio theatre, Twenty-fifth street and Fond du Lac avenue, became so excited when the hero was trapped by savage Indians that they joined him in the battle that followed, bombarding the screen redskins with iron staples fired from slingshots.

As a result, Anton Bilek, owner of the house, is going to have a new screen and the five boys are going to pay for it.

All would have gone well with the amateur sharpshooters had one of them not missed his target and hit an innocent occupant of a front row seat instead. When the injured gentleman gave vent to a howl of pain and dashed for the office of the theatre to complain the hero's "reinforcements" fled in panic, but were captured and subsequently arraigned in court.

An examination of the screen revealed that it had been punctured in fifty-two places.

The boys were allowed their freedom upon promise to pay for the new screen.

* * *

Because they could get no definite assurance that any of the movie stars that they sought would be able to attend, members of the Motion Picture Theatre Owners of Wisconsin and the Milwaukee Film Board of Trade have decided to abandon plans for a joint ball.

* * *

A record run during its first week has resulted in "The Covered Wagon" being retained for a second week at the Davidson theatre, Milwaukee's legitimate house. The picture is being shown at a top price of $1.50. Because of its historical value, it is proving a lure to an unusual number of children.

EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

When Old New York was young

Yale University Press

presents

Peter Stuyvesant

3 Parts

Like all the Chronicles of America Series, it brings history to life, and entertains and instructs at the same time.

The exhibitor who shows these pictures gets the Good Will of his community. When scores of mayors issue proclamations urging that their communities see them at the theatre; when editors far and near print editorials on their importance; then you may know that here is the most important series of pictures, from the national standpoint, that has ever been made.

Exhibitor Opinion on Roadshowing—Page 31

EXHIBITORS HERALD

The Independent Film Trade Paper

THREE WEEKS

Elinor Glyn's renowned romance

with CONRAD NAGEL and AILEEN PRINGLE Directed by ALAN CROSLAND Scenario by ELINOR GLYN Continuity by CAREY WILSON JUNE MATHIS Editorial Director

A Goldwyn Picture

Goldwyn-Cosmopolitan

VOL. XVIII, No. 12 Entered as second-class matter, August [illegible], at the Post Office at Chicago, Ill., under the act of March 3, 1879 March 15, 1924

The Start of a Box

Play this against the field!

FAST ST

A GLORIOUS series of two-reel racing stories that will sweep your public off its feet and clean up at your box office! Something new, something different! Romance, action and thrills of the turf! Coming soon—

featuring

"The Information Kid"

played by

BILLY SULLIVAN

popular star of

"THE LEATHER PUSHERS"

supported by

Shannon Day, Duke R. Lee, Caesare Gravina
James T. Quinn and others

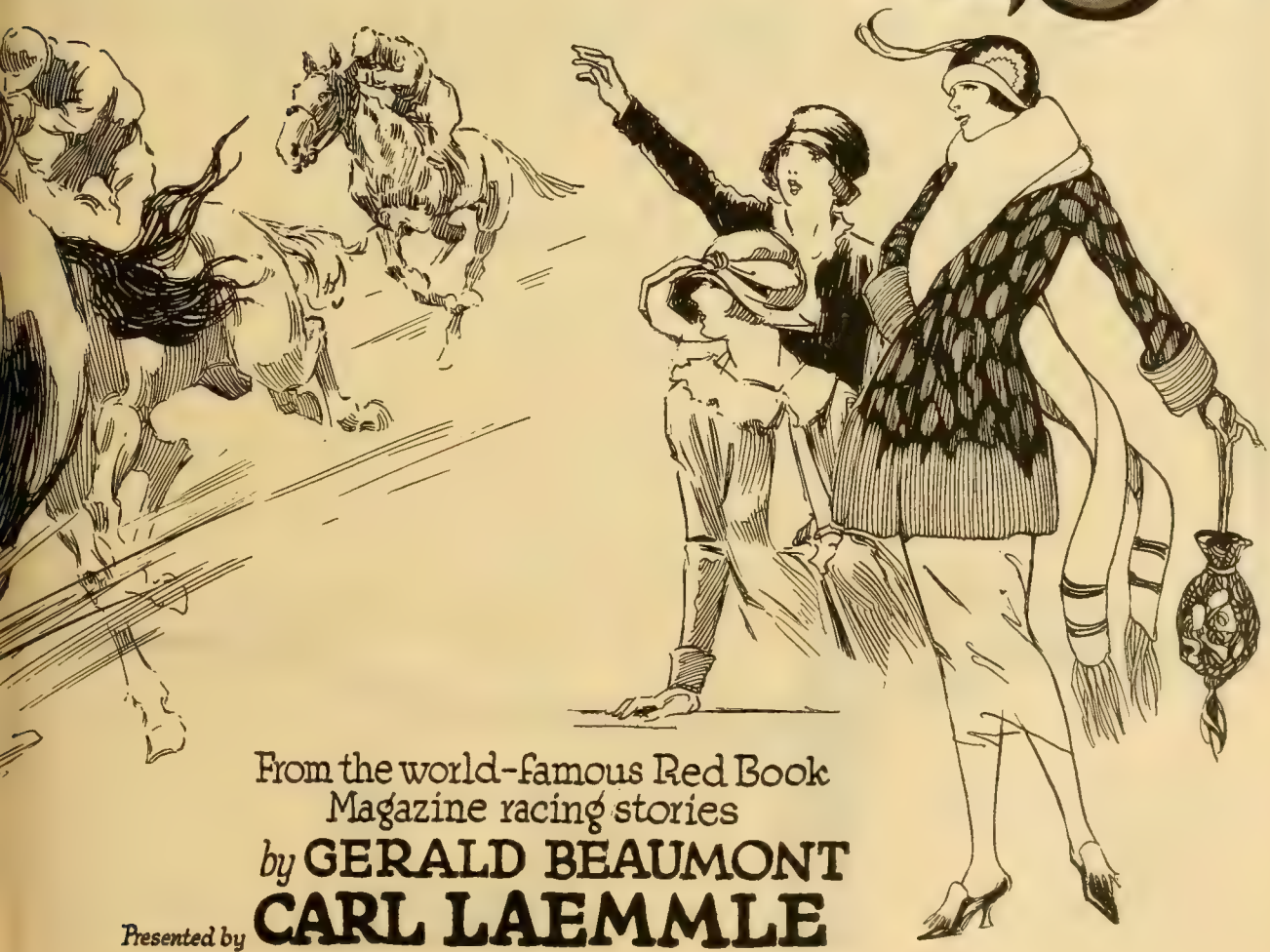
UNIVERSAL JEWEL SERIES

Directed by EDWARD LAEMMLE

lew Era in ffice History!

Watch and wait for the greatest series of all two reel features

EPPERS



From the world-famous Red Book Magazine racing stories

by GERALD BEAUMONT

Presented by CARL LAEMMLE

Comedy and Romance

Flow in a steady stream from

"No More Women!"

Which tells a corking heart interest story in a big picture style that will please any type of audience.

This is a thoroughly good light comedy farce that has a real plot and makes splendid entertainment from opening to closing scenes. Madge Bellamy never was more beautiful, and Matt Moore never did better screen work.

Associated Authors
Frank Woods *Elmer Harris*
Thompson Buchanan AA *Clark W. Thomas*
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore *and* Madge Bellamy

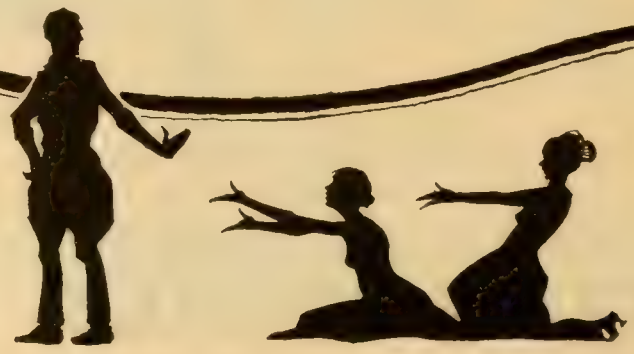
Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

Now Booking

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in Every United Artists Exchange



SPECIAL SHORT SUBJECT NEWS

There's Nothing Like Universal Short Subjects To Put "Pep" into Your Show!

THAT ORIENTAL GAME is the title of this two-reel Century, and you'll say Pal, the Dog and his Mah Jong opponent, Harry Sweet, didn't miss a comedy bet in it. Every move is a laugh and the climax is a riot! Get in the game with them and watch how your fans respond to your judgment and their fun!

"Fast Steppers" New Era in Short Features

UNIVERSAL is making no secret of the fact that they are greatly excited and highly enthusiastic over their forthcoming series of two reel features of the turf, "Fast Steppers." Billy Sullivan, the popular star of the great "Leather Pushers" series, is featured as "The Information Kid, and is supported by a splendid cast. Exhibitors are promised something entirely new and decidedly different in this race track series of youthful romance and adventure.

New International News Packed with Interest

No. 20

CONTAINS: RADIO RUMBLINGS—Tuning on Station W-E-A-F, the world's largest broadcasting station; CULEBRA, VIRGIN ISLANDS.—Island defenders in war game shower attacking force with rain of poison, gas bombs; International snapshots from the news of the day,—Maison-Lafitte France Epinard, greatest race horse in France, getting ready to sail for America; Britain's new ambassador to Washington; A new shrine for the Nation; Boston,—The giant Leviathan goes into drydock again for repairs; Port Landore,—the latest in pets (sure to be popular with the ladies); Catalina Island,—The "Cubs" begin 1924 baseball practice; Portland, Ore., —Trench-digger doing work of a hundred men; Los Angeles and Frisco,—Testing of new fire-proof paint; Ashton, O.,—America's dog derby won by boy of sixteen; In the Caribbean Sea,—Rough-riding on the sea, newest Navy thriller; Los Angeles,—75,000 ex-Iowans hold California reunion; Chantilly Forest, France,—(International Special)—Unusual pictures of royal stag hunt.

Universal Westerns Better Than Ever

UNIVERSAL is proving with its smashing array of stars and directors that two-reel westerns can be real features on any program. This year's two-reel western series is simply a revelation to oldtime showmen who've only needed to see them to book them—and find them box-office sensations! With such stars as Jack Mower, Helen Gibson, King Fisher Jones, Kent Sanderson, Harry Carey, Bob Reeves, Pete Morrison and Kingsley Benedict, you can't help but get them in and feel their graet box-office drawing power!

"Gumps" Real Hit Wherever Shown

ANDY, Min and little Chester are still on the job and as usual they are among the outstanding comedy characters of the year. These Universal "mirthquakes" in two reels are putting laughs into many programs—every fan knows "The Gumps" from their funny paper—they are based on the nationally famous newspaper comic strip by Sidney Smith. Many papers carry the feature as a colored page in their comic section. Cash in on this great national exploitation.

Sullivan Big Hit in Fourth "Leather Pushers"

EVERY exhibitor knows of the results obtained by the first, second and third series of the "Leather Pushers." The fourth series is the best of them all. Handsome and dashing Billy Sullivan, nephew of the great John L. Sullivan is featured. Young Sullivan is one of the fastest lightweights in the ring and knows just where to put the punch into the "Leather Pusher" series. They are full of lightning action, real romance and titles that make your audience ask for more.

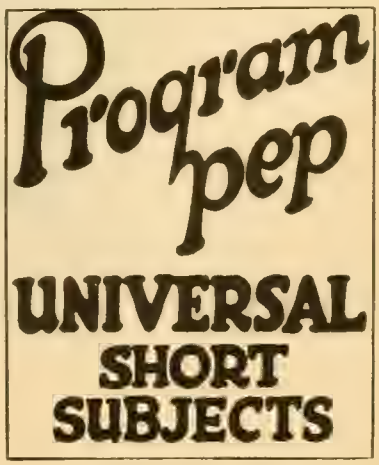
Universal Comedies Help Pack 'Em In

TO fill that gap that comes in between the larger subjects live showmen have found there is nothing more effective than Universal One-Reel Comedies. They pep up the program and, as a result, pep up the box-office. Get them with these big drawing cards! NEELY EDWARDS, BERT ROACH, CHUCK REISNER, SLIM SUMMERVILLE, BOBBY DUNNE and JOE MARTIN, the funny monk.

Showmen Cashing In On Big Valentino Re-issue

NOW is the time to cash in on the tremendous pulling power of Valentino. Live exhibitors everywhere are taking advantage of Universal's splendid two-reel de luxe re-issue of his popular feature success, "A Society Sensation." Note these bookings: Strand Theatre, Brooklyn, N. Y.; Fox's Washington, Detroit, Mich.; Kinema, Salt Lake City, Utah; Sun Theatre, Omaha, Neb.; Cameo, Oil City, Pa.; Capitol, McKeesport, Pa.. Chester J. Smith, in Motion Picture News, says:

"Rudolph Valentino has all the charm of manner and appearance in this two-reeler as in his more recent productions. It is a fast moving story, well acted. It is bound to be a winner in any house."



Ads That Made Bo

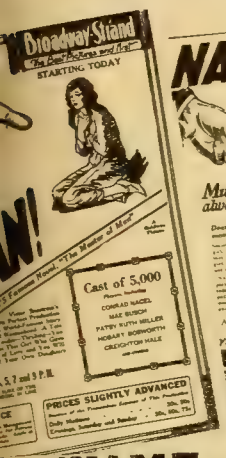
In New York-Wash
Chicago-Detro
Los Ange

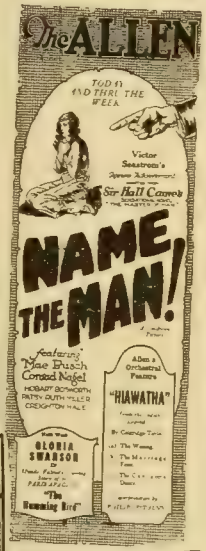
These ads were created by leadin

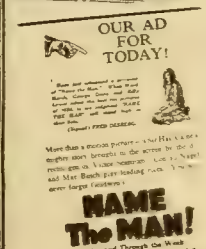
Goldwyn-C

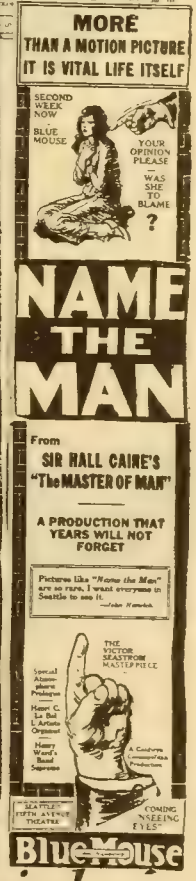
x Office Records!

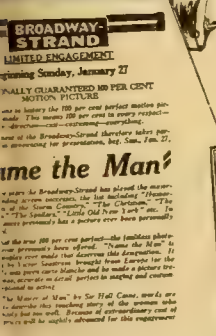
gton - Cleveland
-Kansas City
s - Seattle







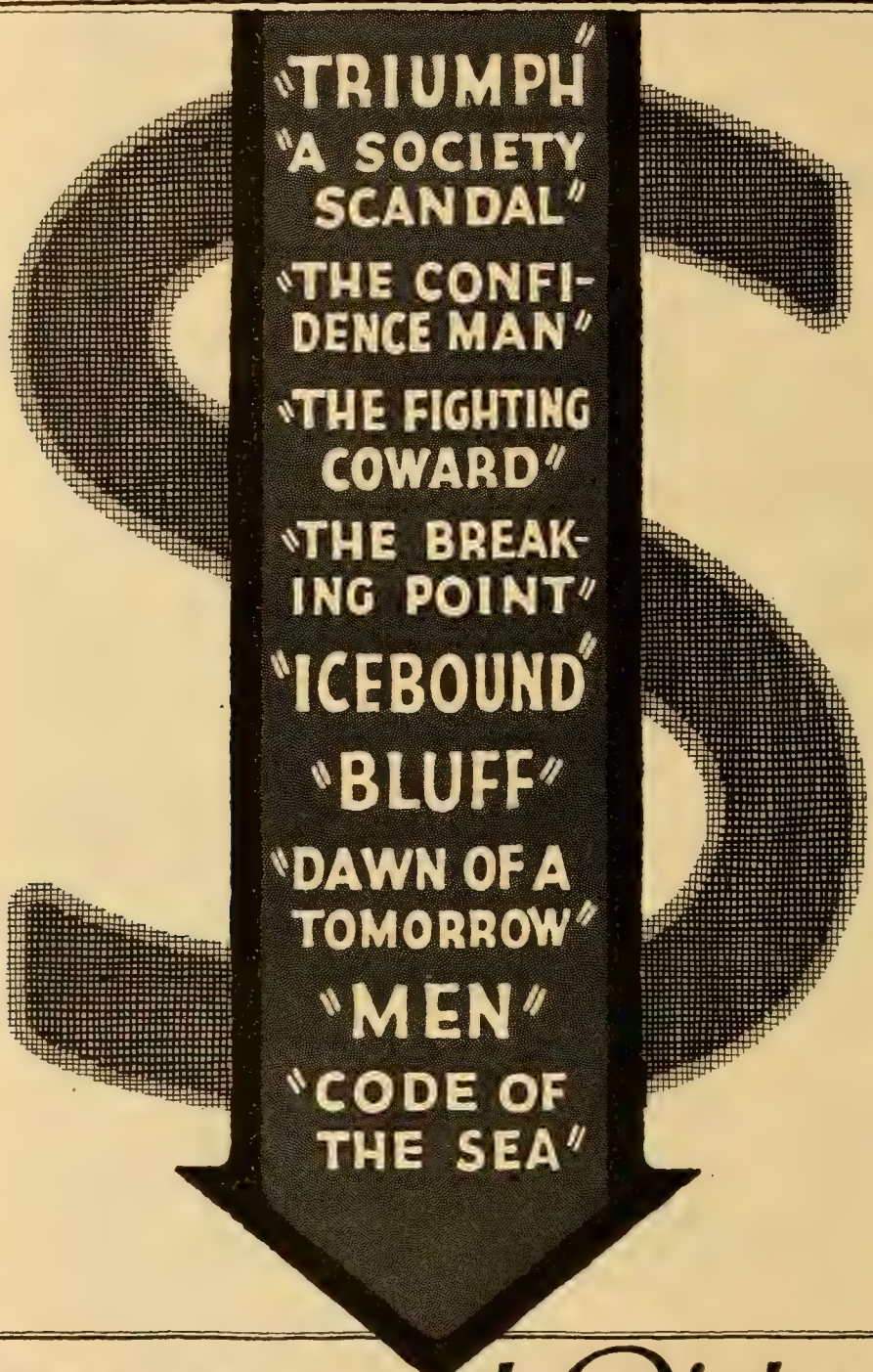




xhibitors from Press Book material

osmopolitan

Follow the Big Money Line!



Paramount Pictures

PRODUCED BY FAMOUS PLAYERS – LASKY CORP.

There's Cold Cash in "ICEBOUND"

William de Mille's

PRODUCTION OF THE GREATEST AMERICAN PRIZE PLAY BY OWEN DAVIS

Screen play by CLARA BERANGER

WITH

RICHARD DIX, LOIS WILSON

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

PRODUCED BY

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR

One of the 18 Great March-June Paramounts

Lloyd Hamilton in his first five reel feature-A sensation

wire Hodkinson Exchanges for dates

EXHIBITORS HERALD

REVIEW ~ by Martin J. Quigley

Hodkinson Has a Sure Bet In Five-reel Comedy-melodrama

"HIS DARKER SELF," an Albert L. Grey production, directed by John W. Noble, distributed by the W. W. Hodkinson corporation. Featuring Lloyd Hamilton. From a story by Arthur Caesar. Subtitles by Ralph Spence. Five reels.

THIS comedy-melodrama, made in the D. W. Griffith studios, is a subject that has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture

The production, we have heard, was originally laid out as a starring vehicle for Al Jolson, to be directed by D. W. Griffith and we have no doubt that Mr. Griffith more or less watched the picture going through his studio. If he did not he certainly missed a number of good sound laughs.

Lloyd Hamilton is as funny as Al Jolson probably thought he would be in the part. Hamilton is a diverting comic, well-schooled in all the tricks of getting his full share of laughs out of every situation and piece of business.

The comedy vein of the production is frequently broken into with decided flourishes in the realm of thrilling melodrama. Near the end of the picture there is an action-full chase participated in by a number of speed boats that constitutes an excellent thrill punch.

The story is light enough not to interfere with the gags and the thrills. Hamilton impersonates a colored man about town and seeks to track down a bootleg chieftain of darktown. He encounters a series of adventures that carries the interest safely through.

The sub-titles of the production, done by the talented Ralph Spence are a particular feature of the show.

We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. It ranks with the very best feature length comedies we have seen and we expect it to be responsible for a gale of laughter in the motion picture houses of the country.

The Cast: Lloyd Hamilton, Tom Wilson, Tom O'Malley, Lucille LaVerne, Irma Harrison, Edna May Sperl, Sally Long, Kate Bruce.

Distributed by
HODKINSON
Season 1924~1925
Thirty First Run Pictures

The most widely booked feature in first run theatres in the history of independent distribution

Some First Run Theatres That Will Play "Love's Whirlpool" Within the Next Few Weeks

NEW YORK.....Cameo Theatre (first run full week)
Followed by Keith, Proctor and Moss Circuits and Meyer & Schneider Theatre Circuit.

CHICAGO	Randolph Theatre
ST. LOUIS, MO	Wm. Goldman's King's Theatre
BOSTON, MASS	Fenway Theatre
INDIANAPOLIS, IND	Palace Theatre
CINCINNATI, OHIO	Capitol Theatre
LOUISVILLE, KY	Rialto Theatre
PROVIDENCE, R. I	Victory Theatre
TAMPA, FLA	Strand Theatre
HOUSTON, TEXAS	Capitol Theatre
OAKLAND, CALIF	State Theatre
JACKSONVILLE, FLA	Imperial Theatre
SANDUSKY, OHIO	Schade Theatre
CHATTANOOGA, TENN	Rialto Theatre
WINSTON-SALEM, N. C	Amuzu Theatre
SAVANNAH, GA	Odeon Theatre
MIAMI, FLA	Hippodrome
JACKSON, TENN	Lyric Theatre
WACO, TEXAS	Hippodrome
COLUMBIA, S. C	Imperial Theatre
MUSKOGEE, OKLA	Palace Theatre
KNOXVILLE, TENN	Strand Theatre
MACON, GA	Rialto Theatre
ST. PETERSBURG, FLA	Pheil Theatre
SALT LAKE CITY, NEV	Pantages Theatre
FORT WORTH, TEXAS	Phillips Egypt Theatre
SACRAMENTO, CALIF	Liberty Theatre
DAYTON, OHIO	Keith's State Theatre
HUNTINGTON, W. VA	Strand Theatre

SOUTHERN ENTERPRISES THEATRE CIRCUIT

"LOVE'S WHIRLPOOL"

with

James Kirkwood, Lila Lee and Madge Bellamy

Presented by
REGAL PICTURES, INC.
Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures

A LAUGH RIOT!

FASTER THAN THE WIND
HEAR 'EM SAY IT!

"After seeing 'The Yankee Consul' I consider Douglas MacLean as funny as Charlie Chaplin."—*Harriette Underhill, New York Tribune.*

"One of the funniest it has been our pleasure to see."—*F. Mordaunt Hall, The Times.*

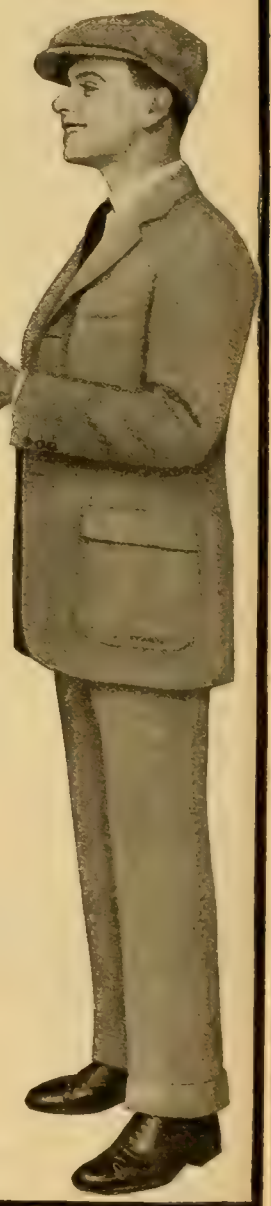
"Douglas MacLean is ably filling the place left vacant by Douglas Fairbanks."—*E. V. Durling, New York Herald.*

" 'The Yankee Consul' is a triumph—honestly a whizz."—*Mabel McElliott, New York News.*

"The demand for clean humor is most amusingly embodied in 'The Yankee Consul.' "—*Sam Comly, New York Telegraph.*

"We like Douglas MacLean and we don't stand alone. The doors were stormed last night."—*New York Telegram and Mail.*

Photoplay suggested by the bubbling musical comedy of Henry Blossom Jr., and Alfred G. Robyn.



DOUGLAS MACLEAN

in

"THE YANKEE CONSUL"

Smashed Thirteen Months' Record

"Opened with Douglas MacLean in 'Yankee Consul' yesterday to record business for thirteen months. Undoubtedly the best picture he has made. More laughs registered on this one than with 'Hottentot'. Bring on more 'Yankee Consuls.'"

A. P. Desormeaux, Manager
Strand Theatre, Madison, Wis.

Encore Pictures

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Physical Distributor: Pathe Exchange, Inc.

Can a woman be a success in marriage and business at the same time? That's the theme of

"Why Get Married"

Two girl friends became brides at the same time. One wanted a home. The other loved office work—and independence.
Which was happier?

Andree Lafayette

the Most Beautiful Woman of All France, in

A First Year story which will pack your house with young people

A Laval Production,
presented by
L. Ernest Ouimet

Encore Pictures

Physical Distributor: Pathe Exchange, Inc.

ASSOCIATED EXHIBITORS

Arthur S. Kane, President

To the Exhibitors

A BIG

Baby Peggy and the Baby Peggy Doll at Gimbel Bros, New York

Sol Lesser

presents

Baby

CAPTAIN

In the Greatest American story ever written of a Child and Grown-Ups

Supported by
Hobart Bosworth - Lincoln Stedman
Irene Rich - Harry T. Morey and
Barbara Tennant

PRINCIPAL

of the United States

MESSAGE

On this irresistible screen star, her tremendous box office value PROVEN, we have ready for you the most elaborate Advertising, Publicity and Exploitation cooperation EVER GIVEN in connection with any motion picture production.

Tie-ups of all kinds have been arranged with more than ONE HUNDRED big business firms, who stand ready to work with YOU when the picture is shown. You don't have to ASK them. They are waiting—Department Stores, Book Stores, Newspapers, ALL of your leading merchants.

THREE MILLION PEOPLE have read CAPTAIN JANUARY. Millions more know and admire BABY PEGGY. On her recent tour of the country she was welcomed EVERYWHERE. Daily papers and magazines used big articles about her. A gigantic audience is waiting to see this little star.

Peggy JANUARY

By Laura E. Richards

THE book published by L. C. Page & Co. of Boston now in its 54th edition. Over 600,000 circulation.

PICTURES CORPORATION

SOL. LESSER
President

"We promise the biggest profits

Baby Peggy Hosiery

Baby Peggy

UNDERWEAR

We offer you

A Gilt Edge

Box Office Attraction

SOL LESSER presents

BABY PEGGY

IN

"CAPTAIN JANUARY"

WITH AN ALL-STAR CAST

Your advertising is ready everywhere.
Below is a sample.

CHICAGO SUNDAY TRIBUNE: OCTOBER 14, 1923.

Established 1875 by E. J. Lehmann

THE FAIR

Service–Quality–Price

State, Adams and Dearborn Streets

Introducing The New BABY PEGGY Dolls

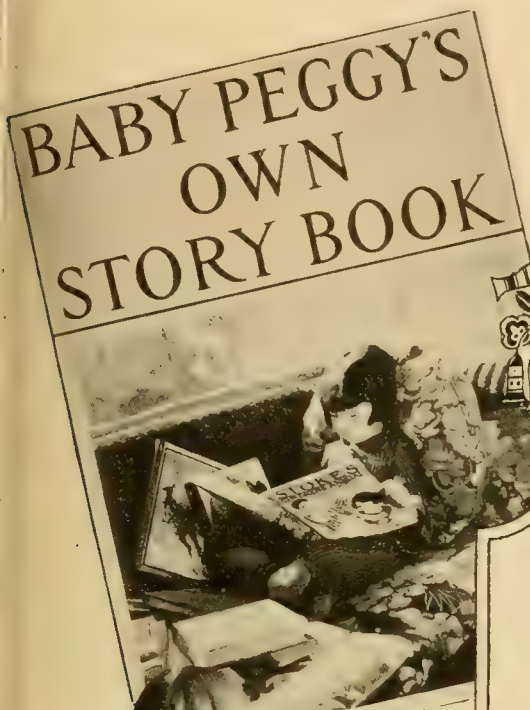
Image of the Nation's Darling Baby Peggy Montgomery

Baby Peggy Dresses

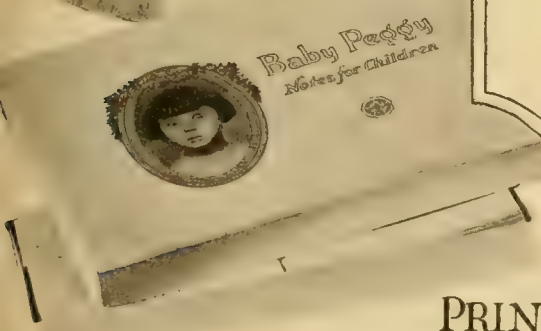
Baby Peggy Jewelry

Baby Peggy Bonnets

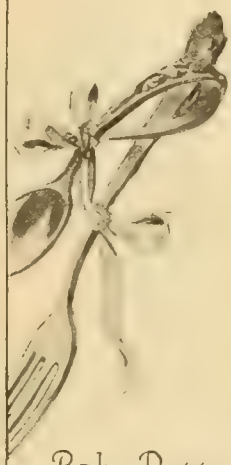
in the history of your house!



Baby Peggy Coats



Baby Peggy Handkerchiefs



Baby Peggy Silverware

SOME OF THE MOST PROMINENT FIRMS HANDLING *Baby Peggy* PRODUCTS

They will work with you

HERE is a list of some of the most prominent firms handling BABY PEGGY PRODUCTS. They are waiting for you to show "Captain January." When you set your date they will communicate with you and help you establish a record for your picture.

BABY PEGGY Handkerchiefs, Adams Bach Mfg. Co.; Writing Paper, C. E. Weyand; Underwear, Louis Baer & Co.; Dolls, Louis Amberg & Son; Hosiery, Wayne Knitting Mills; Books, Frederick A. Stokes Co.; Coats, Baum & Katz; Jewelry, D. Lisner & Co.

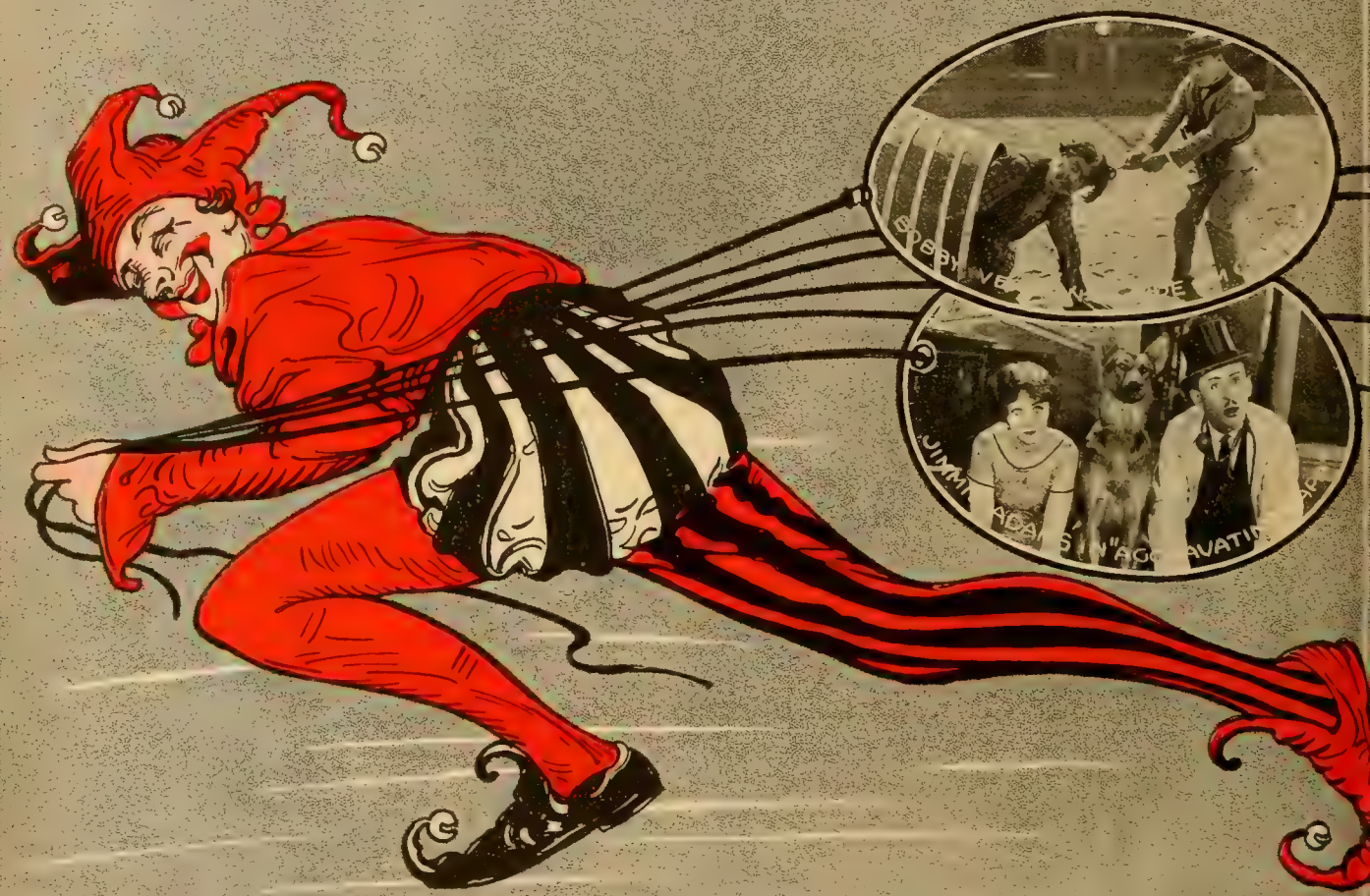
This chain extends from coast to coast

PRINCIPAL PICTURES CORPORATION
Sol Lesser, President

"Fast and Funny"

Christie

The Best Bet for



"In the Front Line of Laughmakers"

Comedies

A Balanced Program

You can get them only from "Educational"

IT'S A PARTY!

Frolic and Fun
Skit and Pun

Razz and Jazz
Beauty and Brains

Ra! Ra! Bingo
It's a Party.

Press Agents Revel and Dinner Dance
T. N. T. ASTOR, MARCH 29.

LILLIAN GISH *in the*
HENRY KING *Production of*
THE WHITE SISTER

Based on the story by **F. Marion Crawford**

Presented by **Inspiration Pictures Inc.**
Charles H. Duell, Jr., *President*

A Metro Picture
REG. U.S. PAT. OFF.

Unanimous Praise

A Metro Picture

NEW YORK

The World.

One of the most noteworthy adventures ever made in cinema production. . . . Its photographic excellence and beauty of landscape views possibly never has been surpassed in the cinema. A grand achievement.

—*Quinn Martin*

The Sun and The Globe

"The White Sister" is not a movie; it is a work of art . . . a genuine artistic triumph . . . a complete and satisfying masterpiece of the screen.

The Morning Telegraph

A most palpable treat . . . Lillian Gish's performance is universal in its interest. . . . Plenty of romance, beauty, and pictorial charm. . . . Scenic effects are exceedingly beautiful. Interesting and well worth seeing.

—*Louella O. Parsons*

New York Evening Post

Don't miss it. . . . Never has a simple tale of love and despair been told with greater beauty, sincerity or truth. Every picture is a painting. Lillian returns to the screen with a charming impersonation.

The Evening World.

"The White Sister" contains much genuinely moving and thrilling drama. A big and a fine picture that deserves to rank with the best the movies have yet produced. It is fine entertainment. You ought to see it.

—*Don Allen*

The New York Times.

The players actually appear to live the parts they enact on the screen. . . . Miss Gish obtains the full effect in every situation. . . . One of the strongest love stories that has ever been filmed.

—*F. W. Mordaunt Hall*

THE NEW YORK HERALD

Miss Gish is always exquisite. . . . Remarkable qualities and emotional repression. . . . The exterior scenes are beautiful. . . . It is so superbly played by Lillian Gish and by Ronald Colman, and so perfectly directed by Henry King that one is entitled to assume that here is an unquestionable candidate for the Hall of Film Fame.

—*Robert E. Sherwood*

NATIONAL MAGAZINES

THEATRE MAGAZINE

Lillian Gish's work is extraordinary. It has something of the ardent yet ethereal quality of Eleanora Duse. If you miss it, you will lose one of the artistic triumphs of the screen.

MOVIE WEEKLY

"The White Sister" is a film which justifies motion pictures . . . highly artistic . . . the scenes are exquisite. Miss Gish enacts one of the beautifully memorable roles of screen history. The eruption of Mount Vesuvius and the subsequent breaking of a reservoir are thrilling. By all means see "The White Sister." It is excellent entertainment.

Life

Lillian Gish gives a performance that is divinely exalted. She possesses greater emotional force in her left eyebrow than all the fake thrills that the silent drama has perfected.

—*Robert E. Sherwood*

JUDGE

A picture of great photographic beauty. . . . Worth seeing alone for the grandeur of its natural settings. . . . A masterpiece of beauty. . . . The action is tense and the actors more than competent. The production is dignified and an ornament to the screen. Lillian Gish is all alone in her class.

MILWAUKEE

WISCONSIN NEWS

Lillian Gish better than in anything she has ever done. From any standpoint it is splendid

MAKE AMERICA "SAFE FOR DEMOCRACY"

NEW YORK JOURNAL

One of the very best productions ever made. . . . Overflows with Italian beauty. . . . Entire cast play their parts with profound sincerity. . . . For dramatic suspense, let one commend the scene in the observatory on the brow of muttering Vesuvius.

THE EVENING MAIL

In "The White Sister" where her role is most difficult, Lillian Gish acquitted herself so well that there is no denying that she is an exceptional emotional actress. . . . By far the finest thing she has done on the screen. The photography is beautiful.

CHICAGO

HERALD EXAMINER

Miss Gish gives the most gorgeous performance of her career. . . . "The White Sister" will hold your attention throughout.

THE CHICAGO DAILY JOURNAL

The genius of Lillian Gish makes a great film of "The White Sister." There is something lingeringly lovely about the picture. One of the year's important offerings. . . . It should stand near the top of the list.

—*Virginia Dale*

THE CHICAGO EVENING POST

Lillian Gish has made this tragedy into a story which will grip you and hold your interest. . . . Director Henry King has achieved a very unusual production and one which is intensely dramatic.

Chicago Daily Tribune.

One of the most exquisite photoplays ever screened. . . . The power, the beauty, the realism, the pathos of it must strike home. . . . Lillian Gish is lovely throughout . . . her acting is excellent. . . . Ronald Colman as her lover is immense. . . . The atmosphere is all it should be.

—*Mae Tinee.*

CHICAGO AMERICAN

"The White Sister" achieves a place by itself. Miss Gish displays a surer, more mature, more compelling almost, it would seem, a perfect art . . . you realize you are viewing one of the screen's greatest. Locations are of great beauty. Henry King's direction and adaption are worthy of great praise.

—*Rob Ree*

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

This is a picture that no one can afford to miss. . . . The entire production is marvelous. . . . Heart-rending for its exquisiteness and pathos of portrayal.

—*Irene*

New York Tribune

Miss Gish does some of the best acting she has ever done. . . . One has come to expect perfection in a Lillian Gish performance.

—*Harriette Underhill*

THE EVENING TELEGRAM

Miss Lillian Gish as "The White Sister" is all loveliness and appeal. . . . The picture has not yet been equalled for scenic beauty.

—*Robert G. Welch*

From the Press--

BOSTON

The Boston Telegram

"The White Sister" is the biggest and best motion picture which Boston has seen in many, many years. It is the biggest picture because of the great care and skill with which the picture itself was made. The superb acting of Miss Gish has given the picture rare value and . . . has created a new standard.

—Margaret Harris

BOSTON AMERICAN

Probably nothing enhanced the beauty of the picture so much, other than Miss Gish's excellent interpretation of her role, as did the scenic effects. The glorious finale is the criterion of thrillers. Artistic seems rather an inadequate word. . . . Yo must go.

Boston Evening Transcript

Exceptionally fine photography. "The White Sister" deserves high praise. Miss Gish holds fast the interest and sympathies of her audience . . . she proves herself once more the tragic mistress of the screen.

THE BOSTON HERALD

Director Henry King with the aid of Lillian Gish and the Italian settings has produced an unusually beautiful picture, . . . dramatic and vigorous. The picture's greatest claim to distinction is the tragic wistfulness of Lillian Gish.

The Boston Daily Globe

Exquisitely poignant in its religious thrill and ecstasy, it leaves one feeling almost inspired. "The White Sister" is a classic. . . . There is no doubt of its artistry. . . . It is a fascinating photoplay.

The Boston Post

Lillian Gish is still the screen's greatest emotional actress. . . . The scenes and settings are unbelievably lovely. The pathos, the romance and the pictorial beauty are perfectly blended to make a fine film.

—Prunella Hall

The Boston Traveler

A remarkable picture . . . glorified by the very beautiful portrayal of Lillian Gish. No one but Lillian Gish could play such a role. She shares that spiritual quality; the nobility, and ethereal loveliness that belong to Eleonora Duse. Scenically . . . a most beautiful picture.

—Eleanor Very

TRADE PRESS

Motion Picture News

A picture destined to live in the memory. . . . A picture with a soul . . . wonderfully acted and directed . . . fraught with genuine heart throbs. . . . Grips the emotions . . . and holds you in a vise-like grip with the overwhelming sweep of the scenes. . . . Lillian Gish plays like one inspired . . . her scenes are unforgetable. . . . The climax is breathtaking.

—Laurence Reid

Moving Picture WORLD

Lillian Gish as the heroine is superb. . . . Never has she done anything finer. Some finely executed spectacular scenes showing the eruption of Mount Vesuvius. The film holds you in a vise-like grip because of its beauty and force.

—C. S. Sewel

EXHIBITORS Trade REVIEW

Another great picture . . . Splendidly conceived and finely executed. . . . Tightly holding the interest from the beginning to the end.

George Blaisdell

EXHIBITORS HERALD

Nothing so fine from every viewpoint has ever before been shown on the screen. . . . For photographic excellence, beauty of landscape views, wonderful settings and exquisite elaborateness of costuming the screen has yet to receive anything that surpasses this production.

The Film Daily

The Bradstreet of Filmdom — The Recognized Authority

Gorgeously mounted. . . . One of the greatest pictures ever made, with Miss Gish giving an outstandingly notable performance. . . . Director Henry King has done a magnificent piece of work.

The Billboard

Lillian Gish does the finest acting of her career in "The White Sister." . . . Settings are beautiful. . . . The scenes of the erupting volcano and the mad scramble for safety of the villagers are splendidly done.

VARIETY

Photography is a delight to the eye. . . . It was splendidly done.

REELAND REVIEWS

"The White Sister" will prove to be one of the biggest pictures of the year and will be pointed to for many years to come. The exteriors are the most beautiful ever seen upon the screen.

Exceptional Photoplays

Published Monthly October to June by The National Board of Review Committee on Exceptional Photoplays 70 Fifth Avenue New York City

The White Sister" is a stirring memorable picture . . beautiful and also real. . . . Angela is most sympathetically played by Lillian Gish

PHILADELPHIA

PUBLIC LEDGER

Lillian Gish gives one of the finest performances of her career . . . with her delicate appeal, her poignant charm and pathetic beauty. It offers her an unsurpassed opportunity to depict an anguished soul, rent by sadness and misfortune. One of the few super-specials worth making.

The Philadelphia Inquirer

Truly notable production . . . exquisitely handled. . . . Lillian Gish has achieved the best work of her career and has created a part which will be long remembered. She has caught the tragic spirit of the novel.

The Evening Bulletin

A beautiful series of pictures. . . . A picturization that really puts this work in the class of pictorial rather than dramatic art. . . . So complete so poignantly beautiful and meaningful. Lillian Gish and a splendid supporting cast are excellent.

THE NORTH AMERICAN

Lillian Gish gives another of her portrait gems, and makes a highly and convincing character of Angela. The natural backgrounds are one of the rare and beautiful features of the film. The glimpses of Vesuvius are highly interesting and unusual.

SAN FRANCISCO

San Francisco Chronicle

Lillian Gish reaches an emotional pinnacle that few actresses can hope to scale. She seems an inspired creature.

—George C. Warren

THE CALL

One of the most entirely delightful picture plays of the time . . . there with a punch that will satisfy the most exacting. Lillian Gish contributes a great, if not her greatest, characterization.

Illustrated Daily Herald

A critic would have to scatter superlatives to do justice to the production and to the star. Infinitely worth while, a screen classic. Strong dramatic situations . . . smashing classic. Will go down in screen history as one of the distinct achievements of the silent drama. *—Hamilton Wayne*

First engagement in a motion picture Theatre!

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
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Night Message	Nite
Night Letter	N L

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RECEIVED AT 1924 Jan 15 AM 6 37

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MILWAUKEE WIS 14

E M SAUNDERS
METRO PICTURES CORP 1540 BROADWAY NEW YORK NY

LILLIAN GISH IN WHITE SISTER OPENED SATURDAY TO ONE OF THE BIGGEST DAYS ALHAMBRA THEATRE HAS EVER HAD STOP SUNDAYS BUSINESS WAS EVEN BIGGER THAN SATURDAYS AND THE THIRD DAY TODAY MONDAY IS KEEPING RIGHT UP WITH THE TWO OPENING DAYS STOP CONCENSUS OF OPINION BY OUR PATRONS THAT THE WHITE SISTER IS NOT ONLY EXCELLENT IN ENTERTAINMENT AND SUSPENSE QUALITY BUT IS REALLY A VERY BEAUTIFUL PRODUCTION STOP I HAVE NO HESITANCY IN RECOMMENDING THIS PRODUCTION TO ALL EXHIBITORS AS ONE OF THE YEARS BIGGEST BOX OFFICE ATTRACTIONS

LEO A LANDAU

CAN WE SAY MORE?

Metro Picture

REG U S PAT OFF

Believe in titles?

Think a good one gets business? Then take a look at this

POISONED PARADISE

THE FORBIDDEN STORY OF PARIS AND MONTE CARLO.

To be followed by another great production, with another great title —

"The BREATH of SCANDAL"

— and after that

"THE TRIFLERS"

Preferred Pictures Corporation

B.P. Schulberg. Pres J.G. Bachmann. Treas

1650 Broadway New York

FOREIGN DISTRIBUTORS . EXPORT AND IMPORT FILM CO. INC.

THE FORBIDDEN STORY OF PARIS AND MONTE CARLO!

B. P. Schulberg presents a GASNIER Production of Robert W. Service's famous love story of the youth who was brought up to curse the roulette wheel, and of the girl from Paris who prayed every night, "God Bless Monte Carlo."

POISONED PARADISE

With a Preferred Cast

KENNETH HARLAN CLARA BOW CARMEL MYERS RAYMOND GRIFFITH

Scenario by Waldemar Young

Preferred Pictures Corporation

B. P. Schulberg, Pres. J. G. Bachmann, Treas.

1650 Broadway, New York.

One of the First National
20
February to June
1924
"The Enchanted Cottage is my greatest acting picture"... Richard Barthelmess
Inspiration Pictures, Inc.
Charles R. Duell President
Presents
RICHARD BARTHELMESS
in
THE ENCHANTED COTTAGE
From the play by Sir Arthur Wing Pinero
with May McAvoy
Scenario by Josephine Lovett
A John S. Robertson Production
A First National Attraction
Photographed by George Folsey
FIRST NATIONAL PICTURES
Foreign Rights Controlled by Associated First National Pictures Inc.
Madison Avenue New York

"Don't let him have it!

First an earthquake had spoiled his chance of a getaway with a fortune in jewels,—and now his buddy, fearing he would listen to the plea of his sweetheart and return the loot, threatened to shoot him and take the stuff himself. It's a situation that would make anyone grip their chair.

M. C. LEVEE *presents* *A*

MAURICE TOURNEUR

production

TORMENT

by William Dudley Pelley ~
with **OWEN MOORE**
and **BESSIE LOVE**
Personally directed by
MAURICE TOURNEUR

One of the First National

20

February to June
1924

FIRST NATIONAL PICTURES

A First National Picture

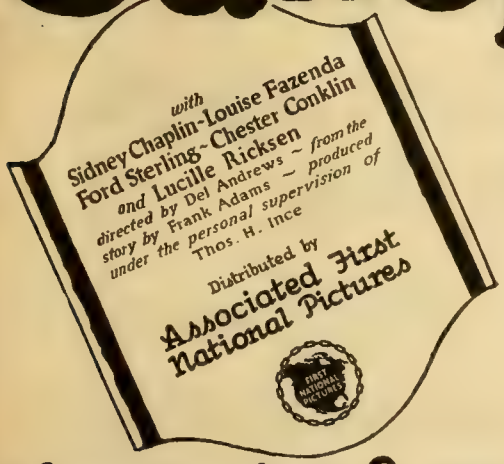
Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

"Sydney, old kid, you're a riot and the picture is the funniest thing I have ever seen or starred in."

Everybody who sees

Thos H. Ince's

Galloping Fish

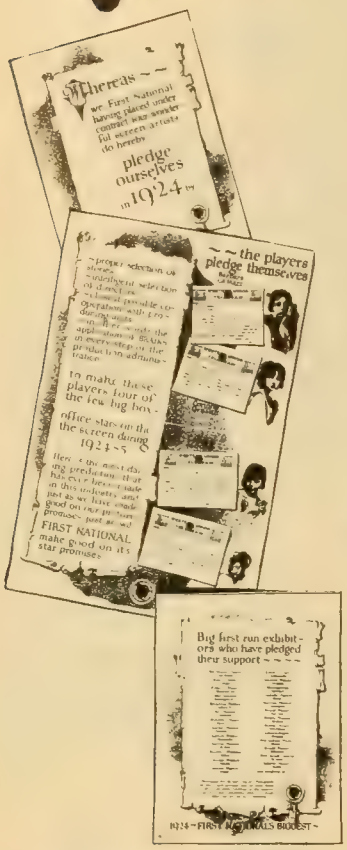


will agree with "Freddie" that here is a sure-fire genuine-*howling-roaring* Laugh buster!

also to be found in the Feb. to June 20

We predicted—

"at the end of 1924
CORINNE GRIFFITH
would be one of the biggest stars in pictures



we apologize

and change that prediction to read:

After the release of

"LILIES OF THE FIELD"

a Corinne Griffith Production Inc. presentation featuring
CORINNE GRIFFITH & CONWAY TEARLE
Directed by ~ ~ ~ ~ JOHN FRANCIS DILLON

MISS GRIFFITH will be one of the greatest stars on the screen to day

FIRST NATIONAL PICTURES

build stars ~ prestige and patronage ~
1924 like every other year belongs to First National

FIRST NATIONAL PICTURES

EXHIBITORS
HERALD
"The Independent Film Trade Paper"
Martin J. Quigley—Publisher & Editor

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Vol. XVIII March 15, 1924 No. 12

Makes Extortion Less Popular

Mr. Arthur H. Sawyer, an independent producer, set out to put an end to the activities of one blackmailer who had been preying on the West Coast motion picture colony—and succeeded. Through Mr. Sawyer's instrumentality one Herman L. Roth, a lawyer, who had been prostituting his profession to the ugly business of blackmailing, stands convicted in a California court on the charge of extortion.

Mr. Sawyer's action, which was not without an annoying publicity feature which frequently causes persons facing a similar situation to remain silent and permit the extortionist to escape the proper penalty, amounts to a public service. It was a courageous act and Mr. Sawyer is to be commended.

* * *

A Warning To Producers

A warning to producers is in order.

It seems that in an effort to give the public what it wants producers periodically approach a cycle of pictures that are either obscene or bordering on the obscene. Right at this time we appear to be on the border of such a cycle.

A particular risque picture may achieve a quick success and a certain portion of the public may give it a warm welcome. But the vast majority of the public want only clean and wholesome pictures and, aside from the box office angle, the picture tainted with immoral suggestion is bound to get the industry into a great deal of trouble meaning expense and loss of revenue. In addition, there is the consideration that this industry, in order to progress and to maintain the goodwill of the most influential segments of society, must demonstrate day in and day out that it is a safe and proper custodian of the motion picture.

Right now many of the best sellers in fiction are stories with a moral suggestion entirely on the wrong side. They are simply the old paper-covered "French" novels, glossed over a bit and tucked into the apparent respectability of cloth bindings. They represent and they appeal particularly to an ephemeral spirit of the age which gets its impetus from a false notion that a revolt against conventions means progress. They amount to about as much in the world of literature as Greenwich Village does in American life.

Strangely enough, the public has a tolerance toward what appears in print that they will under no condition extend to motion pictures. A motion picture story that would send its producer to jail would not even hail the novelist into court. In the smaller towns a certain part of the public may read such a story covertly but if the same sort of a story is done in a motion picture and presented publicly they will join enthusiastically in an open denunciation.

It is natural that producers should follow the trend of current fiction. But in view of the character of the stuff of several novelists who are now enjoying a momentary popularity, this should only be done with great caution.

This industry must avoid jeopardizing the great goodwill it has built up through any reversal in form with respect to the moral character of its pictures.

* * *

Giving Credit To Cameramen

We want to speak a word for the cameraman as an essential and mightily influential factor in production.

There is a lot done behind the scenes in pictures as well as in the theatre and in—life.

The cameraman is no more a mechanical workman than is the director. His profession requires a wealth of technical knowledge and experience yet, in addition, he must have vision, imagination, quick decision and a sense of beauty. The cameraman is the translator of the ideas of the writer and director and in order to be able to translate he must understand the subject matter.

Cameramen generally have a splendid professional interest and enthusiasm in their work. Frequently they face severe perils to life and limb and they do so uncomplainingly. They are adding immeasurably to the beauty of the screen and the technical proficiency of American motion pictures stands to their everlasting credit.

Unfortunately there has been a neglect in giving cameramen due credit as the photographers of particular productions. Producers and distributors should look to this and see that the information is sent out so that cameramen may be given the individual credit they are entitled to.

by Martin J. Quigley

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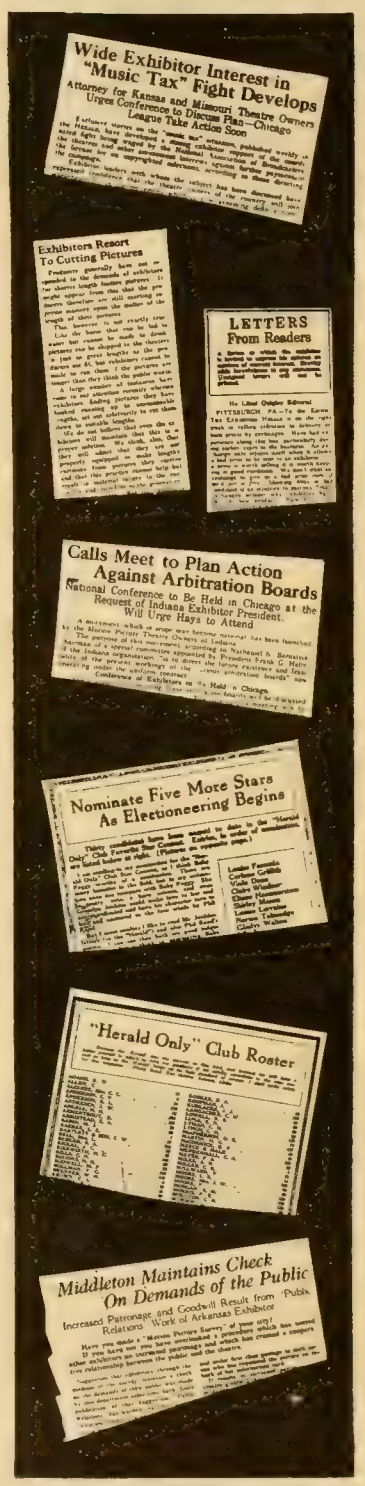
A Leader in Its Field



EXHIBITORS HERALD has the confidence of its readers for it is the leader in the field of motion picture trade journalism. Above are news and department heads suggestive of the service which the HERALD renders to its readers.

Re-Takes

I SEE there's another trade paper in the field. It's called "The Bootlegger's News." Dry statistics are being kept out of its columns.

* * *

Chicago is trying out the dial system of telephoning and now anybody can get his own wrong number.

* * *

Pearl White is being sued for $50,000 by a stunt man for doubling for her. Pearl will find it cheaper to do her own riding hereafter.

* * *

The sheiks ought to be happy this week, if they read the news. The elimination of the admission tax on movie tickets up to fifty cents will give 'em something more to spend on spats.

* * *

Hay'l Hay'l the Gang's All Here

They're smuggling likker into New York in box cars marked "hay" nowadays. Coming through the rye, as it were.

* * *

Most Talked of Film

"The Great Film of Oil". Produced in Wyoming. Released in Washington, D.C. Big cast. All Cabinet Stars.

* * *

Meet Nightly

The Yeggmen have an association in Brooklyn. Their favorite song is "Oft in the Stilly Night".

* * *

No Mashed Potatoes Allowed

Those exhibitors who contemplate attending the national convention in Boston next May should start now practicing eating beans with a knife.

* * *

Breaking the Gloom

The Empey World this week uses black type to announce that EXHIBITORS HERALD gave it a laugh by its handling of the Hearst speech on exhibitor reports. After hefting the World for the last ten or twelve weeks, we consider that anything we can do to give them a laugh is an act of kindness.

* * *

Traveling South

Our mysterious friend, John T. King, drops us a line from down Georgia way, saying he read a piece in the papers about us and our dog Rex, who is a howling success as a reviewer. Beats all how that guy King gets around doesn't it?

* * *

A Great Trick

Those yeggs who "jump into their cars, step on the gas and are soon out of sight" must use balloon tires, to do anything like that in Chicago's traffic.

* * *

Big News of Week

Carey Wilson, editor of Goldwyn scripts eats peanuts and apples while writing stories for the screen.

Mack Sennett hates Pullmans, so Pathe officials are going to California to talk over new contracts out there where real estate and movies flourish.

J. R. M.

This Week

Two sides of the print question.
A humdinger of a letter from an exhibitor, page 75.
A rip-snorting message from an exchange manager, page 28.
Who's right?

Davis Asks Appointment of Receiver for the T. O. D. C.

Bases Action on Money Loaned to the Cohen-True Distributing Organization—Pittsburgh Man Dropped from Board in Reorganization

(Special to Exhibitors Herald)

NEW YORK, March 4.—Application for a receiver for the Theatre Owners Distributing Corporation was filed in the city court of New York City last Friday by Attorney Charles E. Thorne acting on behalf of Harry Davis of Pittsburgh, vice-president of the Motion Picture Theatre Owners of America and one of the organizers of the Theatre Owners Distributing Corporation.

Davis Says Money Loaned Has Not Been Refunded

The action is based on money advanced by Mr. Davis as a loan to the corporation and which he says he has repeatedly demanded and been unable to get.

Mr. Davis was until a week before last, a member of the board of directors of the Theatre Owners Distributing Corporation, when at the annual election of officers new officials and a new board of directors were selected.

Prior to this meeting and since the formation of the organization a year ago, William A. True of Hartford, Conn., has been president. At the recent election Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, was elected president of the T. O. D. C. and Mr. True was made chairman of the board of directors. A new member of the board of directors was elected in Carl Anderson, head of Anderson Pictures Corporation which has a distributing arrangement with the T. O. D. C.

Trouble Long Brewing

Trouble has been brewing for some time past between Mr. Davis and the other members of the board of directors, which was to pass judgment on pictures for distribution. The immediate break was caused by the acceptance of the picture "After the Ball," which is now being distributed by Anderson Pictures Corporation. According to Mr. Davis' version, he did not approve of the picture and as a member of the board of directors he had the right to have a voice in selecting or refusing.

In commenting on his suit for a receiver Mr. Davis said:

"My only interest in going into the T. O. D. C. was to benefit the exhibitor generally as I believe that an organization such as we planned conducted along the lines agreed upon, would be of great benefit to the exhibitor especially to the smaller exhibitors throughout the country. For these reasons I gave the matter a lot of time and advanced money to the organization, part of this in payment of stock and the remainder simply as a loan. Certain lines of conduct were agreed upon and those agreements were not kept. When I get into a situation where I am convinced people are not playing fair with me and are not keeping their word as to agreements made, I simply get out as quickly as I can.

Is Seeking No Harm

"That is what happened in this case and I announced my intentions to the other members of the board of directors and officials that I wanted no further connection with the organization and asked them for the return of the money I had advanced.

"No disposition was shown to do anything in this matter and I figured my simple recourse was to have me try and begin the action which I instructed Mr. Thorne to do.

"I do not seek to harm the organization in any way and if this action of mine should have that effect I shall be extremely sorry."

Sydney S. Cohen said:

Cohen Says Action Surprises

"My attention has been called to the application for a receivership filed by Harry Davis of Pittsburgh against the Theatre Owners Distributing Corporation. This action is a surprise to all con-

(Concluded on page 29)

Revenues From Admission Tax Steadily Rising

(Special to Exhibitors Herald)

WASHINGTON, D. C., March 4.—Admission tax collections continue to mount, those for January being some $500,000 greater than for the preceding month, according to reports issued by the Treasury department. Collections by the Bureau of Internal Revenue during the month amounted to $7,576,991, while those of December came to $7,047,876.

When comparison is made between the latter months of 1923 and corresponding months of 1922, the increase is even more marked. The following chart shows comparative figures for current months and the corresponding periods of the year previous:

	1923	1922
October	$6,999,867	$5,396,461
November	6,849 212	5,484,790
December	7,047,876	6,825,249
	1924	1923
January	$7,576,991	$6,766,208

Seating tax collections for January totaled $27,707 against a total of $37,035 for the same month in 1923.

United Artists to Ally With Famous Is Report

(Special to Exhibitors Herald)

NEW YORK, Mar. 4.—It is reported here that certain members of the United Artists corporation have been engaging in preliminary discussions with executives of the Famous Players-Lasky corporation with a view to perfecting a distribution arrangement.

The United Artists members, although not definitely known, are supposed to be Mary Pickford and Douglas Fairbanks who are now in New York.

In an interview with a representative of the HERALD, Mr. Fairbanks flatly denied the foregoing rumor.

Quigley Is Commended For "Tinee" Editorial

Letters and telegrams commending Martin J. Quigley for his editorial, "Mae Tinee's Strange Newspaper Reviews," which was published in the March 1 issue of the HERALD, have been received from exhibitors, producers and distributors.

All agree that Mr. Quigley has "hit the nail on the head," declaring that as a reviewer of motion pictures Mae Tinee of the *Chicago Tribune* is not so good. Letters from Iowa and Illinois exhibitors are published in "Letters from Readers," page 66.

House Enacts Bill Lifting Tax on Admissions of 50 Cents or Less

(Washington Bureau of Exhibitors Herald)

WASHINGTON, D. C., March 4.—The house ways and means committee scored a victory for its tax program last week when, despite efforts of various members both to increase and reduce the admissions to be exempt from tax, the house, as in committee of the whole, adopted the admission tax provision written by the committee, providing for the exemption from tax of all admissions of 50 cents or less.

A strong effort was made by Representative Rainey of Illinois to have the rate of tax made 1 cent on each 20 cents, with a view to affording relief for the legitimate theatres, while Congressman LaGuardia of New York sought to incorporate an amendment freeing all admissions of not more than $1 from tax. Efforts were made to exempt the spoken drama, opera, concerts and chautauquas from tax.

Representative Blanton of Texas, on the other hand, asked the house to reduce the exemption to 20 cents, while Representative Lowry of Mississippi, asked for the entire elimination of exemptions.

When it came to voting, however, the house refused to consider any of the amendments offered from the floor and upheld the committee's recommendation of exemption up to 50 cents and the present tax of 1 cent on each ten cents or fraction thereof on all admissions in excess of that amount.

Blame for Bad Prints Placed on Exhibitor's Shoulders

Manager Declares Theatre Owners "Pass the Buck" When Ruined Films Are Returned to Exchanges

FOR more than two years "Exhibitors Herald" has waged a persistent campaign for "Better Prints." It has given space to exhibitor complaints; urged distributors in editorials to take cognizance of the situation and has taken other steps to bring about better conditions in film inspection and shipment.

Its campaign has not been without results. Several distributors have spent large sums for improved machinery in their exchanges. Complaints, forwarded by the HERALD, have been promptly investigated. A decrease in the number of complaints from exhibitors has indicated that things have improved.

THIS week, the HERALD received from a well known exchange manager an open letter to exhibitors. He gives his side of the print question. In an appended note, he says that he is just as anxious to see good prints as the exhibitor and that he believes his contribution may arouse some thought on the matter. His letter is as follows:

* * *

THE BAD PRINT SITUATION

Brother, have you given this any serious thought?

We are all human, and prone to pass the buck. How much of the trouble rests with you? None you say? Good. You are one in one thousand.

How much do you know about your own projector? You say you pay an operator to look after that. All right, we pay inspectors to examine the prints after you have used them, but just as long as the human element enters into the thing, there will be mistakes, and sometimes a tendency to lay down on the job.

The fault is always with the exchange, because I have never known an operator or an exhibitor who would admit they ruined a print.

Get this. The exchange does not run the pictures, the theatres run them. The exchange supplies them, so if the films are damaged, some machine did it.

We realize that films can't last forever, but I have known prints to be returned to the exchange after only three bookings absolutely ruined.

We know the fault lies in one of the three theatres, but unless the print is returned after each booking we can't place the blame, because each of the three will pass the buck to the other.

We do not dare circuit a print. How much trouble did you have in the old days of the lock system? Very little. Why? Because you thought of some of the fellows who followed you, and he thought of you. In those days prints were out on circuit as long as four weeks.

The 2,000 foot reel is the worst factor that the exchange has ever had to deal with. In nine cases out of ten the sprocket holes are sprained by the teeth pulling the weight of the extra reel. You may not notice it, but the inspection shows it.

The tension on your take up must of necessity be tightened to take up the extra pull, and the strain on the first 400 feet is bound to strain the sprocket holes. Result? The next fellow hollers rotten print, and according to you the exchange is at fault.

If you had a new suit of clothes and your brother wore them until they were no longer of any use, you would know he did it, not you.

That is our case exactly. We have new clothes but the brothers wear them out. But the Hell of it is, the brothers say we wear them out ourselves, and being a brother, we don't dare call him a liar.

The exchanges do not run pictures, therefore, if any damage is done, it must be done by exhibitors. Learn some more about your projectors, and stop passing the buck to the exchanges, they try to repair the damage you do.

Sounds like a lot of children. No, mother, Johnny did it, and Johnny, who is me, gets the spanking.

An exchange manager has some faults, but ruining prints is not one of them.

* * *

An interesting letter from an exhibitor on the print question appears in "Your Colyum" on page 75 of this issue.

Impossible?

Press agents CAN tell the truth! AND WILL!!

T. N. T. Hotel Astor
March 29

Heaviest Blizzard Hits Theatres in New York

(Special to Exhibitors Herald)

ALBANY, N. Y., March 4.—The theatres in northern New York were badly hit last week by the worst blizzard that has struck the section in many years. Snowdrifts ranging from three to ten feet deep were reported from many sections, and while the storm was on some of the theatres were practically deserted.

Troy and Albany Have Work Shortage

(Special to Exhibitors Herald)

ALBANY, Mar. 3.—Slack work in the collar shops in Troy, N. Y., and the car shops in Albany, is being reflected in the motion picture theatres of these two cities. In Schenectady, N. Y., better street car service is expected through an order that additional cars be placed in operation. Theatre owners believe this will bring patronage from the outlying sections.

John Selig, Brother of William Selig, Is Dead

John M. Selig, brother of the famous pioneer in the motion picture industry, died last week at his home in Chicago.

He was formerly in charge of the Chicago office of William Selig until the latter transferred his activities to the West Coast.

The Funny Side of Exhibition

This interesting feature of the "Herald's" columns is being revived at the urgent request of many exhibitors. Last year the slogan for this "Written by Exhibitors" department was, "Let's have a laugh in 1923." Now it reads "Let's have a laugh every year."

By VERNON LOCEY

(Temple Theatre, Howell, Mich.)

We were bothered some with rats. We borrowed a cat from the grocer next door and I had my son, whom I thought as smart as the average at fourteen, put the cat in the basement after the evening show.

Next morning when I went down to fire up I found the lights had burned all night. I remembered who was the last one in the basement, so I asked the boy if he couldn't remember to turn out the lights. He replied that he left them burning so the cat could see to catch the rats.

By CHARLES STORCH

(Casino Theatre, Republic, Wash.)

I happened to run across a couple of sample copies of yours and running through them I saw your "Funny Side." That appealed to me. Reading matter without some humor tickles me about as much as eating dry bread without butter. I am enclosing check for subscription.

I ran "Dante's Inferno," one of the first multiples released, about twelve years ago. This shows one scene where sinners are buried up to their necks in a solid bed of ice. I had the house cram-jam full—about 300 in a 250 house. My operating room was open on two sides and there was a farmer sitting within reach of my right hand while running the machine. With him was his whole family—wife, three girls and three boys.

The house was as quiet as a church. One could have heard a needle drop. But when that ice scene flashed on it proved too much for Mr. Farmer.

"Hell!" he said. "That isn't Hell. Why, they've got ice down there."

That broke the spell. I shall never forget as long as I live. The man was so sincere and withall unconscious, it took the house by storm. Everybody snickered or bellowed.

I ran that picture to the tune of a $243 house in a town of then about 900 inhabitants, including dogs and chickens, at 15 and 35 admission. Everybody told everybody else. They came trooping in all night long. It was 5:20 in the morning when I put on the "Good Night" slide.

Famous Makes Changes In Sales Organization

(Special to Exhibitors Herald)

NEW YORK, Mar. 4.—The following appointments in the sales organization of Famous Players-Lasky Corporation are announced, effective immediately:

John A. Hamell becomes district manager of District 2, with supervision over the New York New Jersey and Albany exchanges. J. J. Unger succeeds Hammell as manager of the New York exchange. T. H. Bailey, until recently special representative in the Pacific Coast district, has been appointed manager of the Portland, Ore., exchange, succeeding C. M. Hill, resigned.

Morris Gest to Handle Entire Roadshowing of "The Thief of Bagdad"

(Special to Exhibitors Herald)

NEW YORK, March 4.—A contract has been signed whereby Morris Gest takes over the entire roadshowing in this country and abroad of Douglas Fairbanks' newest production, "The Thief of Bagdad." The picture will be given its premiere at the Liberty theatre on March 17. It is confidently expected by Gest and Fairbanks that the picture will run there the better part of a year.

In speaking of the new coalition, Mr. Gest said:

"I have accepted the invitation of Douglas Fairbanks to assume the direction of this mammoth and artistic production, which I consider represents the culmination of artistic endeavor upon the screen and the crowning achievement in the cinema world. For the first time the phantasy and mystery of the Orient have been reproduced. I have long admired Mr. Fairbanks as an artist, both on the stage and on the screen, and it is because of the high artistic value of this wonderful production, as well as my lifelong friendship and admiration for Mr. Fairbanks, that I consented to undertake this great work.

"For years I have been importing European art to America. Now I will have the great honor and pleasure of presenting to America and Europe this triumph of American art, "The Thief of Bagdad," in which Mr. Fairbanks outdoes everything, in my opinion, that has ever been attempted upon the screen."

"Music Tax" Would Be Eliminated by Bill Now Before Congress

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., March 4.—Amendment of the copyright law, so as to clarify certain provisions and set forth more specifically the rights of composers, is sought by Senator Dill, of Washington, in a bill he has just introduced in the senate. Under the terms of Senator Dill's bill, the performance, whether or not for profit, in any manner, of musical compositions, where such performance is made from printed or written sheets or by reproducing devices issued under the authority of the owner of the copyright, would not be subject to any royalty payments other than those involved in the sale of the music or reproducing device itself.

Adoption of this measure would settle the arguments now pending between publishers and composers, on the one hand, and theatrical men and radio broadcasters, on the other, over the payment of royalties on music rendered in the course of a performance.

Shreck Leaves for Columbus Convention

Jay M. Shreck, news editor of EXHIBITORS HERALD, left Chicago Wednesday, March 5, for Columbus, Ohio, to attend the state convention of the M. P. T. O. of Ohio, March 6 and 7.

The presence of Sydney S. Cohen at Columbus lends a national importance to the gathering.

Schreck's stories of exhibitor activities have been among the important features of the HERALD during the past four years and his account of what happens at Columbus, appearing in next week's issue, will be eagerly awaited by the trade.

Davis Quits M. P. T. O. Post; Report Bender May Resign

Cause of Dissension Said to Be the Fact That the Indiana Exhibitor Has Never Been Permitted to Function as Treasurer of League

(Special to Exhibitors Herald)

NEW YORK, March 4.—Harry Davis, of Pittsburgh, vice-president of the Motion Picture Theatre Owners of America, has walked out of that organization, declaring that he is through and would have nothing more to do with it as it is now constituted.

Report Bender Also Has Quit National League

It is reported also that William Bender of South Bend, Ind., treasurer of the national organization, has taken similar action.

It is said that the immediate cause leading up to this action was that Mr. Bender had never been permitted to function as national treasurer of the exhibitors organization to which he was elected at the Chicago convention in May of last year.

The situation reached an acute stage with Mr. Bender, it is said, when the funds received as the returns from National Motion Picture Day were not turned into the national treasury as per agreement.

Father of M. P. Day

Mr. Bender is given credit with being the father of the Motion Picture Day idea, which was first made public at a convention in Atlantic City last summer. The proposition was enthusiastically received and in order to raise funds to put it over a number of the leading exhibitors present gave notes amounting in the aggregate to $16,000. According to a resolution adopted at the time, half of the money secured on these notes was to be turned over to the M. P. T. O. A. for its own general uses. The other half was to be used to defray the expenses incidental to putting over Motion Picture Day.

These notes were turned over to Sydney S. Cohen, who endorsed them. According to Mr. Bender's understanding, it is said, the money was to be turned into the national treasury and disbursed from there, which was not done. When the returns from Motion Picture Day commenced to come into national headquarters, Mr. Bender made another effort, it is said, to function in the office to which he was elected, and this time was backed by Harry Davis, the vice president, and generally considered one of President Cohen's strongest right hand men.

Put Auditors on Books

Mr. Bender and Mr. Davis came to New York and after a talk with President Cohen, auditors were put to work on the books of the organization about two months ago. According to the asserted understanding of Mr. Davis and Mr. Bender, President Cohen agreed to have the funds of the organization turned into the national treasury on the completion of the audit.

This, they assert, has never been done and the funds have continued to be disbursed from national headquarters as before. Then Davis and Bender, it is said, figured that there was nothing for them to do but quit. So far as can be learned neither Mr. Bender or Mr. Davis formally resigned, but as they put it, "We just quit."

It is said that the result of the audit of the books showed that up to that time approximately $35,000 had been received at national headquarters as the returns from National Motion Picture Day. From this all the notes given at the Atlantic City meeting have been paid.

(A representative of the "Herald" called Mr. Bender on the long distance telephone on Saturday, March 1. He denied that he had resigned as treasurer of the M. P. T. O. A., but added that he might have a statement to make within a few days.)

Ladies Too!!

All aboard!
Nobody bored!
Fun and frolic!

T. N. T.

Hotel Astor, March 29
Soup at 7—be on time

Davis Is Seeking a Receiver for the T. O. D. C.

(Continued from page 27)

cerned in view of the fact that the corporation is in splendid shape and in a formative period where it is moving along the lines which brought about it formation.

"We are now releasing pictures and making moves in conformity with our corporate purposes. We have arranged for additional pictures and propose to put these into the hands of exhibitors as soon as the same are finished and other arrangements completed. At a recent meeting of the board of directors, Mr. Davis was not reelected to the board and is not now an officer of the company. Mr. Davis unfortunately took the position that the will of the majority should not prevail and that his ideas should be given special attention.

"This, of course, was not agreeable to the others and resulted in differences which we believe culminated in his present action. The company has no outstanding indebtedness except advances made by the directors. The only purpose of this action is to embarrass the operation of the company which was formed for the purpose of affording the theatre owners special service along film lines."

Rules Exchanges Must Supply Film on Dates Specified

New York Arbitration Board Holds That Dates Cannot Be Changed Without Consent of Both Parties

(Special to Exhibitors Herald)

NEW YORK, March 4.—A precedent of interest to all exhibitors and distributors was established by a decision by the New York Board of Arbitration last week. The question at issue was whether or not an exchange has the right to change the playing date of a picture already agreed upon, by giving a notice to the exhibitor of its inability to play the picture, such notice being given in time for the exhibitor to make a substitution.

THE case was brought before the board on complaint of Harry Brandt, owner of the Parkside theatre, Brooklyn, against the F. B. O. exchange and arose out of the following facts:

A contract was entered into between Harry Brandt on behalf of the Parkside Theatre of Brooklyn, for the showing of the picture "Judgment of the Storm." Play dates were specified in the contract and in due course, a letter of confirmation setting forth the dates specified in the contract, was received by the theatre. Shortly thereafter, the Exchange notified the theatre that the dates in question were not available, and that the theatre would have to select some other dates. The theatre insisted upon the delivery of the picture upon the dates specified in the contract and refused to give any other dates. The question thus squarely presented for the determination of the Board, was whether a distributor can, without the consent of the exhibitor, change the play dates specified in the contract and compel the exhibitor to select other dates. Mr. Charles Rosenzweig, representing the F. B. O. Exchange, argued before the Board, that in view of the fact that ample notice was given the theatre, that the dates in question were not available, other dates should have been selected by the theatre.

* * *

Bernard Edelhertz, chairman of the Uniform Contract Committee who was specially retained by the Theatre Owners Chamber of Commerce to represent the Parkside Theatre, argued at great length, to the effect that the specified play dates formed an essential part of the contract, and that neither side could arbitrarily set aside such dates, without effecting a vital breach of the terms of the contract.

"If," he argued, "the distributor can modify an essential part of a contract without the consent of the exhibitor, then, all film contracts are practically of no value at all. A contract is either enforceable in all its terms, or it is not enforceable at all. Specified play dates form as much an essential part of a contract as the protection clause. A film contract, like any other contract, should be binding in the exact form in which it was entered into between the parties, and is not subject to modification by either side, without mutual consent."

"The fact that change of play dates is a common practice between the distributor, and exhibitor, does not effect the principle involved in this case at all. All sorts of changes in the terms of a contract can be effected so long as both sides agree thereto. But, where, as in this case, the change is sought to be made without the consent of one of the parties to the contract, the Board must enforce the contract in all is essential terms, in the form originally agreed upon, and not upon terms which one of the parties seeks to arbitrarily impose upon the other. Such an interpretation would virtually nullify all existing contracts."

"Under the arbitration clause contained in the Uniform Contract, the Board is invested with power to direct either of the parties to do and perform certain acts. Therefore, by virtue of this power, the Board has the right to direct specific performance of the terms of the contracts."

* * *

Mr. Edelhertz summed up his arguments, by asking the Board to render a decision directing the Exchange to deliver the picture contracted for, on the dates specified in the contract.

After considerable deliberation, the Board rendered a decision in accordance with the views expressed by Mr. Edelhertz. By this decision, the New York Board of Arbitration has placed itself on record as establishing a precedent in the contractual relations between distributors and exhibitors upholding the right of either party to enforce specific performance of the contract in the exact form in which it was originally entered into between the parties.

Truart Product to Go Through F. B. O. in Majority of Districts

(Special to Exhibitors Herald)

NEW YORK, March 4.—As a result of negotiations just concluded a bulk of the product of Truart Film Corporation will be distributed through Film Booking offices in all territories excepting the State of New York, Philadelphia, Chicago and New Haven.

The first productions to be distributed under the new deal are: "Broadway Gold," Edward Dillon feature starring Elaine Hammerstein; "The Empty Cradle," with Mary Alden and Harry T. Morey in the leading roles; "The Unknowing Purple," an A. Carlos production with a cast including Henry Wathall, Alice Lake, Stuart Holmes, Helen Ferguson and others; "Women Men Marry," with E. K. Lincoln, Florence Dixon, Hedda Hopper, Julia Swayne Gordon and others; "Let's Go!" a Richard Talmage production directed by W. K. Howard with Eileen Percy, Tully Marshall and George Nichols in the cast; "On Time," another Richard Talmadge picture with an all-star cast, and Elaine Hammerstein's "Drums of Jeopardy," with Wallace Beery and Jack Mulhall in the cast.

Cooperation on Part Of Exchanges Urged

I. M. P. P. D. A. States That Exhibitor Confidence Must Be Restored

(Special to Exhibitors Herald)

NEW YORK, March 4.—Active cooperation by the independent exchanges of the country "so that the confidence of the exhibitors will be restored," is urged by I. E. Chadwick on behalf of the Independent Motion Picture Producers & Distributors Association of which he is president.

In a broadcast to manager-owned independent exchanges, Mr. Chadwick said:

"The Independent Motion Picture Producers and Distributors Association has recently been formed for the purpose of providing a live and quick acting organization to serve every branch of the independent market, and to raise the standards of independent productions to such a degree that the confidence of the exhibitors will be fully restored.

Encourage All Factors

"The various factors in this important branch of the motion picture industry are to be encouraged in every possible way. The producers, distributors, manager-owner exchanges, theatres, stars and directors will be given the fullest measure of co-operation that they deserve with a view to promoting a better understanding among all these units.

"National headquarters will be maintained in New York City presided over by an executive secretary and staff and where you will be cordially welcomed whenever in the metropolis. Arrangements have been completed for legal and accounting representation in the important cities in the United States for the benefit of the independents.

"We have already undertaken to collect statistics bearing on the production, distribution and exhibition of independent pictures both in this country and abroad and to compile an accurate list of the independent State right exchanges, with information pertaining to their activities and other pertinent data of interest.

Coast Branch Planned

"You will no doubt be interested to learn that many of the prominent exchangemen have written letters commending the organization of the association and offering their services in aiding in the establishment of this new body upon a firm and sound foundation."

A branch of the I. M. P. P. D. will be organized on the West Coast under the direction of Joe Brandt.

Exhibitors Whip Plan For Public Free Shows

(Special to Exhibitors Herald)

MINNEAPOLIS, Minn., March 4.—Plans of the Community Amusements Association to stage free picture shows in towns throughout the Northwest this summer as a part of a gigantic advertising stunt were practically wrecked this week when the local Vitagraph and Selznick exchanges declined to give the association film service.

Exhibitors declare the free shows, if held, would put them out of business and made energetic protests to the various film exchanges.

Roadshowing Is Topic of Wide Interest in Exhibitor Circles

"The Mother Lodge of Liars of the World"

—That's what Will Rogers called the A. M. P. A.

Right you are Will—
But on March 29 we tell the truth.
Come see how you like it, Will.

T. N. T. Hotel Astor
March 29

Censors Remove Ban on Normand Pictures in Ohio

(Special to Exhibitors Herald)

TOLEDO, OHIO, Mar. 4.—Ban of the State Board of Film Censors on the showing in Ohio of motion pictures in which Mabel Normand or Edna Purviance appear, has been lifted, is the announcement of Vernon M. Riegel, state educational director.

The action against these two stars was taken shortly after they gained considerable notoriety as witnesses to the shooting of a wealthy oil man in his apartment, New Year's day, by Miss Normand's chauffeur.

In a letter to the presidents of the Cleveland and Cincinnati Film Boards of Trade, announcing the revocation of the ban, Riegel wrote:

"Inasmuch as there have been no developments in the Normand-Purviance affair that would render their films harmful under Ohio statutes, they will no longer be barred by the board unless something develops that will bring them into the Arbuckle class."

Clemmer Again Heads Washington M. P. T. O.

(Special to Exhibitors Herald)

SEATTLE, WASH., Mar. 4.—Dr. Howard S. Clemmer, of the Clemmer theatre, Spokane, was re-elected president of the Motion Picture Theatre Owners of Washington for the ensuing year at a recent meeting of that organization.

L. A. Drinkwine of Tacoma, was chosen first vice-president, and J. M. Hone of Bellingham will retain the position of executive secretary and treasurer with offices in the city.

Survey by "Herald" Brings Big Response

First Returns in National Referendum on Subject Are Published This Week

Returns from over the country have been received in sufficient number to permit the HERALD this week to begin publication of another of its service surveys which, over a period of several years, have furnished the industry with exclusive and accurate estimates of exhibitor thought on subjects of import.

For its present subject the HERALD survey department chose: Do you favor or oppose roadshowing?

When this subject first was taken under advisement by the department it was argued by some that because of the present limitations on roadshowing the question would not provoke general interest. Returns, however, disprove that belief.

Returns have been received from exhibitors operating in towns as small as 300 population. These theatre men have shown as keen an interest in the topic as their brothers operating in the metropolitan centers where roadshowing is a common occurrence.

Exhibitor estimates of this plan of presentation on big pictures form a notable chapter in the literature devoted exclusively to trade matters. Roadshowing is now in the stage of evolution, a period of development susceptible to suggestion. Exhibitor opinions, then, may be a determining factor in the future of this plan of presentation.

Among the larger exhibitors there is a variance of opinion as to the value and logic of roadshowing. To cite an example: Harry M. Crandall of Washington, D. C., is unalterably opposed to it, as is Col. Fred Levy of Louisville, Ky. Phil Gleichman of Detroit, however, finds roadshowing advantageous to the regular motion picture theatre. Joe Plunkett of the New York Strand believes the plan beneficial if devoted solely to big productions.

Nor is sentiment unanimous for or against roadshowing in the smaller cities. A. L. Middleton, Grand theatre, DeQueen, Ark., stresses a thought which undoubtedly will be given serious consideration by distributors. He writes:

"For instance, if I could get 'The Covered Wagon' now the effect of roadshowing would mean money to me, but they will hold the price above what I can pay for it until the effect of this roadshow advertising has died and some other big roadshowing will be in the public mind."

A number of other exhibitors register the same objection, declaring that because of that situation they refrain from playing pictures which have been roadshowed.

Further analysis of the many opinions received will be published next week.

Read Opinions
On Following Pages

Do Exhibitors Favor Roadshowing?

Opinions published on this and following pages form the initial installment in the HERALD'S nation-wide survey among theatre owners on the important subject of roadshowing. Returns will be published weekly until conclusion of the survey.

By JOSEPH PLUNKETT

(Mark Strand theatre, New York City, N. Y.)

1. In some instances I do, that is, where a picture is of enough importance, but as a general thing I do not favor them.

By PHIL GLEICHMAN

(Broadway Strand theatre, Detroit, Mich. Patronage, first run.)

1. Yes.

3. Creates an interest in pictures by a class of people not usually interested in regular picture houses.

4. No effect.

5. No.

6. No.

8. It is a good thing for the business in general providing only the real big pictures are roadshowed.

By JOHN A. BARNES

(Ideal theatre, Beaver Dam, Ky. Population, 750. Patronage, neighborhood.)

1. Too expensive.

2. The patronage pays too much for the whistle.

4. Makes no difference to me.

5. No. Let each manager decide what his patrons will pay for.

6. No.

7. Let the price be graduated by the cost of production and the age of the picture and let everybody buy it who can.

By LYNN OVERTON

(Regent theatre, Bangor, Mich. Population, 1,246. Patronage, general.)

1. No.

2. It gives the city house where shown the advantage of making the real money from the big ones while the small towns have to do without until the picture is old. Small town managers should flatly refuse to play these pictures after they are a year or two old.

4. For a few real big attractions it is beneficial.

5. Yes, if the patronage demands. Each manager should know his local conditions best.

6. No, because there are only a few which are worthy of this kind of showing. It doesn't give the small town exhibitor the advantage he should have with these productions which are shown in this way.

7. I think that 60 days after release date of the big productions that the small town theatre should have an opportunity to play these pictures at a rental within reason, thereby giving them the advantage while this production is still fresh in the minds of the theatregoing public.

8. It is all right for the big houses to play these pictures first but the roadshowing idea only helps the theatre where it is shown and no advantage whatever to the small town. We should not be held off until the picture is so old that it is practically forgotten.

By A. E. BENNETT

(Liberty theatre, Muncie, Ind. Population, 35,000. Patronage, general.)

2. It is in direct opposition to the very existence of the motion picture theatre.

4. I do not believe it does the motion picture theatres any good.

6. There is always a possibility of anything.

7. There are very few cities that do not have a motion picture theatre which is suitable to play most any of the so-called costly attractions.

8. I am directly opposed to it as it is my opinion that, if continued, the motion picture theatre, which is the very heart of the industry, will be seriously affected and eventually be forced out of business.

By HARRY M. CRANDALL

(Crandall theatres, Washington, D. C. Population, 450,000. Patronage, excellent.)

1. No.

2. Because the picture houses in the first place made the producers possible, and the success of motion pictures depends upon a continuance of reasonable admissions.

4. It will eventually be detrimental to the entire industry, for the reason that you cannot expect to pick out the good ones and get $1.50 for them and then expect the public to pay 50 cents for what is left.

5. The owners of the individual theatres are best qualified to answer this question.

6. Never.

7. Would merely say this that the cost of attractions does not necessarily insure success at the box office. We have had many direct examples of this.

8. As given above.

By CUSTER CARLAND

(Victoria theatre, Frankfort, Mich. Population, 1,200. Patronage, small town.)

5. No.

6. No.

8. As I have never played a picture that had been roadshowed, I am unable to state how it would affect my business in playing such a picture. However, on account of my position in this territory, no large city near and the only theatre here, I do not believe that the playing of any picture in legitimate theatres would affect my business other than for the good.

By E. M. SIMMS

(New Family theatre, Adrian, Mich. Population, 12,000. Patronage, neighborhood.)

1. Yes.

3. If roadshow carries orchestra and others.

4. Detrimental.

5. Yes.

6. Yes.

7. Percentage altogether.

8. Good. It will bring business to a realizing of the local problems.

By W. N. YOUNGCLAUS

(Majestic theatre, Jefferson, Ia. Population, 3,400. Patronage, general.)

1. Yes.

2. Because it stimulates interest in pictures.

3. When the exhibitor does get it he can make some money.

4. Beneficial for reasons given.

5. Doesn't make any difference.

6. Believe this is out of the question. Experience has proven this.

By L. A. MILLER

(Lake View theatre, Lake View, Ia. Population, 800. Patronage, general.)

1. No.

2. It takes too long for an exhibitor in the small towns to run them. If we are to run an up-to-date theatre we must run the same that they do in the city.

4. It is detrimental the way it is handled at the present time, but if we were able to run them after they had in a short time, O. K.

5. I should say not.

6. No, I don't think so, but I do think that there will be more roadshows in the motion picture game from now on, especially so in the larger places. In time, I think the producers will be giving the pictures to the exhibitors a little bit sooner after the runs.

7. I am not exactly opposed to it, but if they would give them a good run at the legitimate theatres and then release them to the theatre immediately afterwards, it would be a great thing for all

The Survey

In conducting its exhaustive survey on the subject, "Do you favor or oppose roadshowing?" the HERALD presented the following questions to exhibitors as suggestive of the many phases of this important subject:

1. Do you favor roadshowing of pictures?

2. If not, what is your objection?

3. If you do favor it, state your reasons.

4. Is the playing of big attractions in legitimate theatres prior to general release detrimental or beneficial to your business?

5. Do you believe that theatres should be classified, some playing big attractions on the two-a-day policy, others playing Westerns, others comedy-dramas, etc.?

6. Do you believe that there is a possibility of the roadshowing of pictures entirely replacing the present plan of exhibition?

7. If you are opposed to the roadshowing of pictures, what plan of exhibition would you suggest for the costly attractions?

8. In general, what are your opinions on roadshowing of pictures?

the exhibitors. The novelty of roadshowing will die out after a while.

8. Well, it is as I have said, there are two ways to look at it. If they would give them to the exhibitors sooner, O. K., but the idea of holding them off so long isn't a very good policy, but I suppose the producer knows his business and no doubt it is a big cleanup for him, so let him go to it and get all he can.

By M. B. NIVEN

(Cover theatre, Fort Morgan, Col. Population, 3,818. Patronage, general.)

1. Yes, if they don't come too fast and are worthy of being roadshowed.

3. You get the advantage of the advance publicity of the large cities which enables the smaller towns to put it over in a bigger way.

4. It really is more beneficial to us after playing a legitimate theatre in Denver than the regular picture theatres.

5. It might work to advantage in the larger places.

6. It may come to that. Time alone will tell. Exhibitors in small towns could not afford to have every picture roadshowed in.

7. Roadshowing is all right for the large cities and once in a great while in towns, if they do not come too often.

8. Roadshowing of pictures of course enables them to get more revenue out of the productions at greatly increased prices over the regular picture houses but it is hardly fair to regular picture exhibitors to play them in the legitimate houses, although the exhibitors have the same privilege of remodeling their houses into legitimate houses. In small towns I don't believe roadshowing pictures would be a success.

By C. F. KNIGHBAUM

(Char-Bell theatre, Rochester, Ind. Population, 3,720. Patronage, the best.)

1. No.

2. Smaller towns get the bunk and have to pay a big price when the picture is old.

4. Beneficial.

5. No.

6. No. At least, I hope not.

7. Percentage in the large houses

By C. S. WATSON

(Electric theatre, Caldwell, Kan. Population, 2,100. Patronage, community.)

1. No.

2. It exploits very few pictures at the expense of the hundreds of good pictures that are being made.

4. Detrimental for the same reason.

5. No.

6. No.

7. Reduce the cost of these costly attractions and place them on a basis where all picture theatres can play them on the basis of their seating capacity and size of the town.

By G. J. RANSON

(Highland College theatre, Highland, Kan. Population, 1,000. Patronage, general.)

1. Yes.

3. Creates a demand for picture. Advertises big subjects.

4. Helps us because people know pictures when we use them.

5. No.

6. No.

8. Seems to me the only way out for superattractions.

By J. F. DITTMAN

(Lindo theatre, Freeport, Ill. Population, 20,000. Patronage, small town.)

1. No.

2. Gives regular patrons the idea that the exhibitor is not giving the best there is.

4. I can't say. "Covered Wagon" played legitimate theatre and I'll gamble any amount that they will ask me ten times the film rental that they took out of the burg.

5. Not such a bad idea.

6. No.

7. Costly attractions are not necessary. Don't make 'em.

8. No picture ever made is worth $1.65 admission charge and high prices will kill the business just as sure as shootin'.

By E. A. WATKINS

(Angels theatre, Angels Camp, Cal. Population, 700. Patronage, mixed.)

1. The pictures that are roadshowed would be rated so high for rental that we little fellows could not afford them, so let them roadshow.

4. Beneficial on account of the big advertising

5. No.

6. Not for some time to come

7. Not opposed.

8. As stated above.

By HOBART WICKENS

(Dreamland theatre, Kiowa, Kan. Population, 1,500. Patronage, small town.)

1. No.

2. A motion picture theatre that is showing all of a company's product is entitled to all of their pictures regardless of how big they are. They should be privileged to either buy them or show them on a percentage basis.

4. Detrimental. I cannot buy a picture until about a year after it has been roadshown in my key city, and by that time my patrons have forgotten all about it. If they must roadshow pictures, they should be released to exhibitors in each state immediately after being shown in the key cities.

5. It might be all right for a city but in a town with only one thetare I must show different kinds of pictures.

6. No, because only one picture out of a hundred is big enough to roadshow.

7. Let the motion picture theatre show them and charge an admission according to the entertainment value of the picture.

8. Roadshowing of pictures is another scheme for the producer to make more money. They are content to let the exhibitors show their poor pictures, but when they make a really big picture they show it themselves because they can make more money.

By R. R. WINSHIP

(Majestic theatre, Phillipsburg, Kan. Population, 1,600. Patronage, small town.)

1. Yes, with restrictions.

3. Builds prestige and creates desire to see the picture, but should be released to smaller exhibitors before the desire dies out.

4. Beneficial to some extent.

5. Not for small exhibitors to pass on.

6. A possibility but with values put on the pictures roadshowed think receipts would not justify.

8. My answers are simply based on my opinion as I have had no opportunity to play a picture that has been roadshowed, therefore, will read with interest experiences of exhibitors who are able to make intelligent answers.

By M. D. FOSTER

(Gem theatre, Williamsburg, Kan. Population, 400. Patronage, rural.)

1. No.

2. Takes business from us.

4. Helpful if we could play them soon afterward.

5. No

6. Yes.

7. Let us play on percentage.

8. Here it causes people to believe we cannot handle worthwhile attractions.

By SPRAY & McCORMICK

(Crystal theatre, Decatur, Ind. Population, 4,800. Patronage, general.)

1. Yes

3. It is more safe for small town exhibitors.
4. Beneficial.
5. No.
6. No.
8. If the percentage can be arranged satisfactorily, it is a much safer plan.

By J. J. ENLOE

(Y. M. C. A. theatre, Hitchins, Ky. Mining community. Patronage, working class.)

1. No.
2. Unfair to the exhibitor through whom they made the money with which to make the picture big enough to roadshow and afterwards.
4. Not in this little town.
5. That can be done only in large cities.
6. No, not by an "I" of a lot.
7. Let the large exhibitor handle the situation.
8. They are shown only in cities where there are plenty of people. The exhibitor would not be put to the expense to run a big show as a special company, therefore he should not have to rob the patrons. It would bring the "swells" to his house. The exhibitor should have all or none. Do not use the exhibitor for bread and meat and the roadshow for luxury.

By E. A. WEBER

(Palace theatre, Zwolle, La. Population, 600. Patronage, general.)

1. No.
2. Hurts the small exhibitor.
4. Beneficial.
5. Yes.
6. No.
7. 50-50 basis, advertising furnished.

By R. S. WINGER

(Victory theatre, Union City, Ind. Population, 4,800. Patronage, general.)

1. Never.
2. From exhibitor standpoint, everything. There is no argument for it.
4. People get the idea that we don't have the best until old.
5. No, I am in small town.
6. No.
7. Percentage 50-50 after advertising deducted.
8. Exhibitors should go together and not run any picture that has been roadshown.

By MARTIN LEVITT

(Arc theatre, Lafayette, Ind. Population, 22,000. Patronage, general.)

1. To a limited extent on really extraordinary productions.
3. It gives production a certain prestige which, if legitimate, adds to its box office value when used by picture house.
4. Beneficial.
5. Might be a good idea.
6. I doubt it.

By D. H. ROCKWELL

(Idlehour theatre, Alma, Mich. Population, 6,000. Patronage, general.)

1. Yes, as it is done now.
3. Gives the big pictures added publicity.
4. Beneficial.
5. No.
6. No.
8. I believe that roadshowing of big attractions is a help to the small town exhibitor.

By E. L. FRANCK

(Mission theatre, Santa Paula, Cal. Population, 5,000. Patronage, general.)

1. No.

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2. If not, what is your objection?
3. If you do favor it, state your reasons.
4. Is the playing of big attractions in legitimate theatres prior to general release detrimental or beneficial to your business?
5. Do you believe that theatres should be classified, some playing big attractions on the two-a-day policy, others playing Westerns, others comedy-dramas, etc.?
6. Do you believe that there is a possibility of the roadshowing of pictures entirely replacing the present plan of exhibition?
7. If you are opposed to the roadshowing of pictures, what plan of exhibition would you suggest for the costly attractions?
8. In general, what are your opinions on roadshowing of pictures?

2. Admission prices too high for small town houses.
4. Has not been resorted to in this section. Long runs and intensive advertising in big first run city houses are an aid to nearby small town houses.
5. That is each theatre's individual problem.
6. No.
7. Guarantee and percentage, admissions and length of run to be governed by local conditions as well as showing made in metropolitan engagements.

By VICK MILLWARD

(Harris theatre, Bancroft, Idaho. Population, 350. Patronage, general.)

1. No.
2. The small town exhibitor never gets a chance to play them until out of date and percentage is too high to make any money on them when he does finally play them.
4. This does not bother us in our town. Town too small to care about it.
5. No.
6. There may be a possibility, but I hope it never happens in my day.
7. If the pictures will make money for the exhibitor, he will always be willing to pay for them. Too many roadshows are rotten these days. Make good pictures and the money will be forthcoming.
8. The practice is rotten. The exhibitor has to play all of the cheap pictures to get the good ones, and then in order to play a big picture, has to give about 75 per cent of the proceeds to someone else. We are going to refuse to play any roadshow pictures. Let them distribute the pictures through the exchanges.

By FRED LEVY

(First National franchise holder, Louisville, Ky.)

1. No.
2. Belong in regular.
7. Rent to exhibitors at fair prices.

By FRANK H. BURNS

(Beacham theatre, Orlando, Fla. Population, 14,000. Patronage, winter tourist.)

1. No.
2. Exhibitor does not get his share.
4. A small town like this really benefits when a picture plays in the big cities first, that is, if we can get it within a reasonable time.
5. There should be separate theatres for big attractions, but all program pictures should play one house.
6. Never.
7. Give the big pictures to the exhibitor on a rental basis, but if necessary set a fixed admission price. But let him win or lose just as if he were running the ordinary subject.
8. Maybe the big companies feel as though they should roadshow them to make money and, of course, they clear a tremendous profit. But it most certainly robs the exhibitor of the cream of the business after he played all their junk during the year.

By C. R. McHENRY

(Rosewin theatre, Dallas, Tex. Population, 150,000. Patronage, neighborhood.)

1. No.
2. It has a tendency to create an apparent value that sometimes is nonexistent and causes a high rental not justified by the picture itself.
4. I can't say positively.
5. No.
6. No. I hope not.
7. Playing at first run picture houses in the regular way.
8. I run a neighborhood show and possibly am not constituted as an authority on the subject.

By JOHN T. BELGER

(Gaiety theatre, Bluffton, Ind. Population, 5,000. Patronage, general.)

1. No.
2. Exhibitors should have profits on big pictures as well as regular releases, roadshowing preventing this. It also detracts from the motion picture theatre.
4. Not affected locally but know it is detrimental.
5. No.
6. Not in the near future, especially in smaller towns.
7. Place productions in picture theatres at fair rentals or percentage.
8. If pictures are returned later to picture theatre, the big pictures following are hurt in the roadshow house as public expects its return and then forgets the

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8. In general, what are your opinions on roadshowing of pictures?

picture. Remember "Birth of a Nation" would never play a regular movie.

By JOHN H. WETZ

(Rialto theatre, Middletown, Ind. Population, 1,200. Patronage, general.)

1. No.

2. Leaves nothing for the small exhibitor.

4. It might be under certain conditions.

5. Yes, in the larger cities.

6. No.

7. Roadshowing at advanced prices only.

8. Roadshowing of the bigger pictures in legitimate houses at advanced prices is all right for the cities of 10,000 and up, but I think it will be a detriment to the smaller exhibitors. In my own case, I am an exhibitor in a town of 1,200 with two cities of 10,000 or more within fourteen miles. As an example I will take "The Covered Wagon." Paramount has shown it in both cities in legitimate houses at advanced prices. As it stands now it would be a benefit to me if I could get a date of booking for it soon after it is shown in these houses at a fair rental. But if I have to wait until after these two houses have shown it at popular prices I will have but few patrons to draw from. Most of my patrons will go to the other cities to see it. However, if I could book the picture soon after the second showing in the larger towns so that I could inform my patrons that I will show a picture in a week or two or on a certain date they would not go away to see it. Thus I think it depends on the kind of a deal the exchanges give the small exhibitor as to whether roadshowing will be a benefit to them or not. I think roadshowing will be a benefit to the exhibitors in the larger cities.

By D. N. CAMPBELL & SON

(Lyric theatre, Rockwell, Ia. Population, 700. Patronage, Americans.)

1. No.
2. We got stung on roadshows.
4. Detrimental.
5. No.
6. No.
7. Not any.
8. Have not had much experience with roadshows and have got stung with those we have had.

By S. D. LEAHY

(Lyric theatre, Harbor Springs, Mich. Population, 1,200. Patronage, small town.)

1. No.

2. The cream is taken off before the exhibitor can purchase same at any rental price.

4. Again the cream is taken off and the skimmed milk offered the exhibitor.

5. No.

6. No, the roadshowing of pictures would leave the small town without a theatre.

7. Thirty to sixty days first run houses.

8. It is a joke, a distributor writing in a contract for a small town, "first run," when the picture is from one to three years old.

By PROCTOR & WADE

(Sultana theatre, Williams, Ariz. Population, 800. Patronage, mixed.)

1. No.

2. Too many small towns that cannot make it pay for either distributor or exhibitor. Also takes too much money out of small towns.

4. Think it helps small town if close to running point.

5. No.

6. We hope not. Will ruin many small town men.

7. Don't see that any change is necessary. Should be sold at rental that will permit a legitimate profit.

8. I think it's the bunk absolutely.

By A. W. ROSENBUSH

(Royal theatre, Hartford City, Ind. Population, 6,100. Patronage, general.)

1. No.
2. Too long time elapses before it is available for the smaller towns and houses.
4. I think it would be beneficial if not withheld from general release for so long.
5. No.
6. No.

By A. L. MIDDLETON

(Grand theatre, DeQueen, Ark. Population, 2,500. Patronage, all classes.)

1. Under fair arrangements, maybe.

2. Puts too high imaginary value on it. Small town people are interested but when it comes to town later, very much later, without the big orchestra, etc., it is disappointing to them.

3. No doubt it creates interest in the public to see but when the price of admission is announced in small town their interest is dead.

4. Beneficial but not to the extent that the producer thinks it is, according to the prices they quote.

5. Owing to location.

6. Yes. A dangerous possibility. Means that the small town will not get them.

7. Their problems are for them and I would not dare suggest.

8. Would not suggest roadshowing, but if they are roadshowed and advertised big in the city and then rented at right price in the small town it helps the small town, but not for long, as the producer will take advantage and milk us dry.

(General comment) There are good reasons for roadshowing and good reasons against it. Roadshowing on percentage basis is fine even for small towns if fair percentage, but they usually want too much, and it tends to put us in the power of the producer.

Roadshowings in the large cities and rentals in the smaller towns later, mean increased business when we get the picture in the small town provided they do not withhold it too long from the small town.

For instance: If I could get "The Covered Wagon" now the effect of roadshowing would mean money to me, but they will hold the price above what I can pay for it until the effect of this roadshow advertising has died and some other big roadshowing will be in the public mind.

In the city, theatres are classified, and better so, but in the small town they cannot be, because there can only be one show operated profitably, and we cannot use all big stuff and cannot use all Western but must have a Western one day and big stuff another and about one a week of the big stuff and general diversity must be the rule.

I believe that there is danger of the roadshowings of big pictures making it impossible for the small towns to play really big pictures, on account of the erroneous crazy ideas of the producer with regard to small towns.

One dollar and $1.50 prices are impossible in the small towns. Have so far found it impossible to use a roadshowed picture at any time on account of reason that would take too much space to tell you here.

By MYRTLE M. WARREN

(Palace theatre, Chillicothe, Ill. Population, 2,500. Patronage, small town.)

1. No.

2. The picture exhibitors should get the harvest or first run.

4. Detrimental.

5. Yes.

6. Should not.

7. Percentage or straight rental.

8. I think it a poor policy when there is a picture that might mean something to an exhibitor to let the legitimate house have first run. Patrons think their exhibitor asleep.

By J. R. DENNISTON

(Family theatre, Monroe, Mich. Population, 15,000. Patronage, the best.)

1. Am not opposed to it.
3. The logical way to handle pictures too big for picture houses.
4. Not detrimental but hardly beneficial. Do not believe it affects my business one way or the other.
5. Depends upon local conditions.
6. No.
8. If someone makes a picture he thinks is big enough to roadshow, let him go to it. If it makes good, fine. If it doesn't, no harm has been done to the trade as a whole.

Additional Reports

Next Week

Vitagraph Officials Meet on Coast to Discuss New Product

Unusually Busy Year Looked for from Pioneer Company - Horse Show a Brilliant Affair

By HARRY HAMMOND BEALL

HOLLYWOOD, March 4.—With the arrival here this last week of Albert E. Smith, president of the Vitagraph Company of America, and H. Bradley Fish, general manager of the western division of exchanges, practically all of the big executives of the pioneer producing organization of the picture world are on the west coast.

The gathering of the clan here is taken to mean an unusually busy year at the Hollywood studios of the Vitagraph Company, and important production and distribution announcements are anticipated.

J. Stuart Blackton, vice-president, came here not long ago from New York, and has already started personally on the production of a special feature "Between Friends" from the novel of Robert W. Chambers.

JOHN B. ROCK, recently appointed general manager of Vitagraph by President Smith, is expected to make a visit to the coast before many weeks.

David Smith will alternate production activities with Blackton at the western studios under the new schedule, which calls for twelve features a year.

C. J. Marley, Los Angeles manager of the Vitagraph exchange, will immediately start on a tour of his territory personally announcing the year's Vitagraph policies first hand to the exhibitors.

* * *

"Movie Night" at the Ambassador Horse Show last week was the most brilliant affair of the cinema social season so far this year. Grace and beauty ruled the tanbark arena and all moviedom turned out for the stellar event. Among the celebrities who occupied boxes at the show were Charles Chaplin, John Bowers, Madge Bellamy and mother, Anna Q. Nilsson, Mr. and Mrs. Tom Mix, Priscilla Dean, Wheeler Oakman, Sid Chaplin, Carmel Myers, Sid Grauman and others.

A feature of the evening was the riding of Mrs. Charles Jones in the stock class and the winning of first in the three-gaited saddle horse class by Mack Sennett's "Pershing."

This year's horse show has been one of the most successful staged on the coast.

* * *

Paramount publicity promulgators, headed by W. ARCH REEVE, have had a busy week of it convincing the Los Angeles public that Gloria Swanson is still a living entity. Rumors had been circulating here for some time that the fair Gloria had passed into the Beyond and that Famous Players-Lasky officials were keeping it dark.

One of the best of the propaganda stunts to prove Gloria is still alive was a six column layout on the front page of the *Los Angeles Examiner* which showed Gloria in long distance telephonic conversation from New York with Florence Lawrence, dramatic editor of that paper. The verbatim conversation between the critic and the star was reproduced in the paper.

* * *

ARTHUR HAGERMAN, publicity director at Universal City, had a surprise party pulled on him one day recently when William Koenig, business manager at the Universal studios calmly walked into Hagerman's private office and introduced to him as the new director of publicity, Billy Leyser, former picture editor of the *Cleveland News Leader*. Hagerman was told he might remain on the staff at the same salary but his decision in this matter has not as yet been announced.

Considerable indignation was expressed uniformly at a recent Wampas meeting over the suddenness of such a transaction. Hagerman is a popular member of the W. M. P. A. and Billy Leyser has been a good friend of many of the boys for a long, long time.

Those who sympathize with Hagerman have no grievance against Leyser, for they believe he was brought here to Universal City in perfect innocence of the real situation.

* * *

WILLIAM FARNUM, the newest star to be signed up by Famous Players-Lasky, is rustling together his wardrobe to start work in his first picture under the new contract. Wallace Worsley, who made "The Hunchback of Notre Dame," will direct.

* * *

WILLIAM A. SEITER is making elaborate preparations for the direction of "Helen's Babies," which will be Baby Peggy's second story for Principal Pictures Corporation. Nate Watt will assist him.

DAVID SMITH who with J. Stuart Blackton will direct twelve big productions at the Vitagraph Coast Studios this year.

J. STUART BLACKTON who will contribute to the program of twelve big productions which Vitagraph will make on the coast this year.

Universal City is to have improvements and additions on a large scale, according to JULIUS BERNHEIM, g. m. of the "Big U" plant. A stage larger by half than "the world's largest," rebuilding of the laboratory and the installation therein of $30,000 worth of developing machinery and $10,000 worth of printing machinery and many enlargements of the "ranch" department by purchase of livestock are principal among the improvements contemplated.

* * *

Universal City, by the way, it seems is fast becoming the rival of the Vitagraph company for the post of being "the family studio" of Hollywood. Almost every other executive at the Vitagraph plant seems to bear the name made famous by the manufacturer of cough drops and now, when the name "Laemmle" is shouted at the Universal studios, at least three are there to answer. For, in addition to "Uncle Carl," the big chief, both Edward Laemmle and Ernst Laemmle are directing on the lot.

* * *

Picking able co-workers is one of the best things MARSHALL NEILAN does and he has made no exception in gathering together his staff of assistants and technical workers to assist with the producing of "Tess of the D'Urbervilles" for Goldwyn.

Headed by Leeds Baxter, who combines the duties of business manager with that of general real estate agent, the staff includes Tom Held, assistant director; David Kesson, cameraman; Bert Shipman, second cameraman; Harold Grieve, art director; Harold Oliver, assistant art director; Arthur Smith, special effects; D. J. Grey, cutter; Blanche Sewell, assistant cutter; Marjorie Jordan, script clerk; William Lanihan, chief electrician, and J. W. Graham, auditor.

* * *

March will be celebrated as "old home" month on the Metro lot.

Rex Ingram and his entire company will return the latter part from Egypt, where they have been filming "The Arab." He will sail for the United States on March 5th, it is stated in a cable just received by Joe Engle, Metro's general manager.

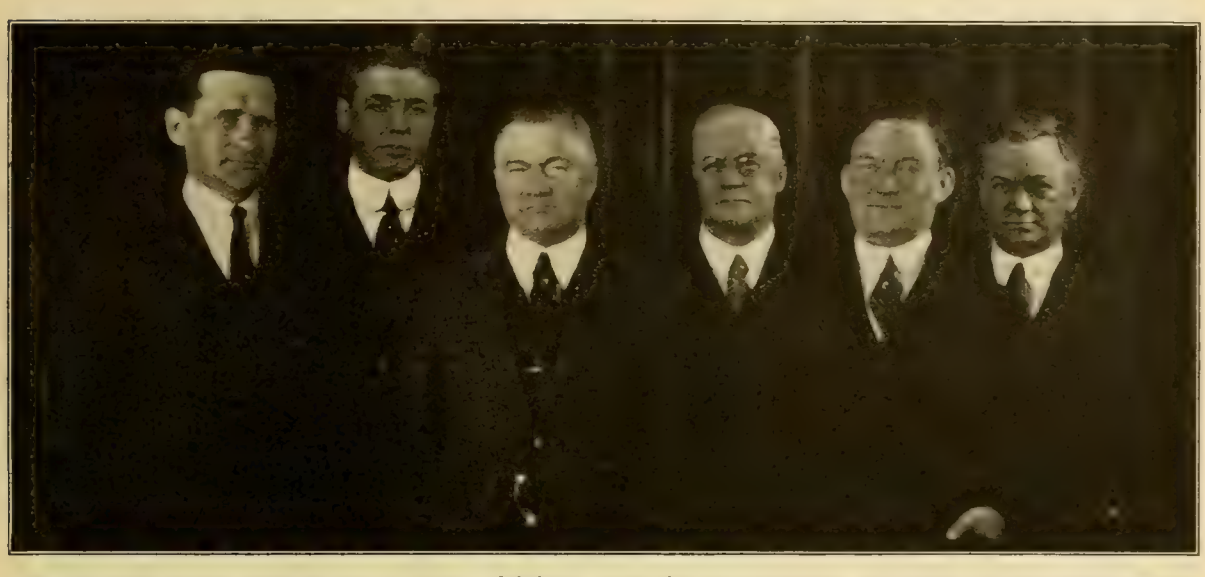
The middle of March will see Laurette Taylor returning from New York to start work on "A night in Rome" from the poem written by her author-husband, J. Hartley Manners. It will be her third production for Metro.

Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

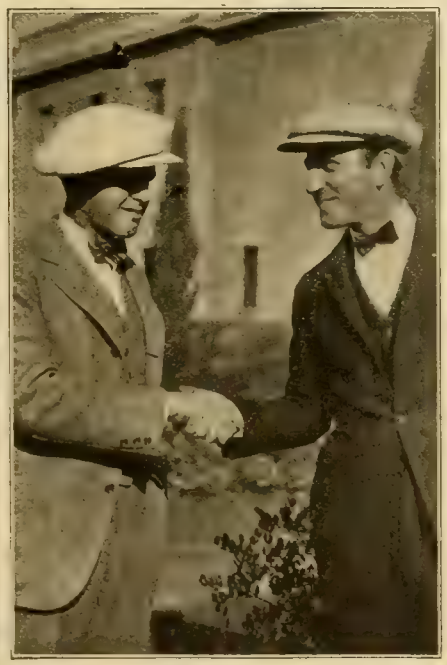
Issue of March 15

Stories Told by the Camera



President Albert E. Smith and his cabinet snapped following a conference at the home office after the appointment of John B. Rock as general manager to succeed the late John M. Quinn. Mr. Rock is the son of William T. Rock, one of the founders of the old Vitagraph. Left to right the Vitagraph executives are: John B. Rock, general manager; Albert E. Smith, president; George H. Smith, managing director of Vitagraph Film Company, Ltd., London; George A. Balsdon, assistant general manager, and A. Victor Smith, assistant to Mr. Rock.

Alyce Mills, charming little screen beauty who is to be featured in a series of special productions by Hepworth Productions, Inc. She recently completed her work in "The Masked Dancer."



Left to right: Pandro Berman, son of Harry Berman, general manager of F. B. O. studios, and Charles R. Seeling, producing and directing "Yankee Madness" for F. B. O.

Harry D. Wilson, popular advertising-publicity chief for Principal Pictures, was elected president of Wampas at annual election. Wilson has been a big factor in success of this organization.

Keep Fighting!

"Please find check for two years' subscription to the HERALD. I feel so grateful for 'What the Picture Did for Me' mere words won't express my feelings. Keep fighting the amusement tax and music tax. We will win in the end."—KENNETH B. DUKE, Town Hall, Leonardtown, Md.

George Randolph Chester and his wife Lillian E. Chester. Mr. Chester, former editor-in-chief of Vitagraph, died suddenly at his home last week. He was famous first for his "Wallingford" stories and later for his "Izzy Iskovitch" series with which he staged a magazine come-back.

Look at the stalwart son of the great open spaces all fixed up as a links-eyed golfer. Fox presents Tom Mix in photoplays supreme.

Here's a dazzling bit of femininity for you—but not too dazzling to look at. Agnes Ayres as "Billy Hallowell" in Paramount's "Bluff."

Four desperate pirates you may see around the Hal Roach lot where he is producing "Buccaneers" for Pathe. Top to bottom: Mickey Daniels, Sunshine Sammy, Farina, and the dog.

LILA LEE

LLOYD HAMILTON

HARRY CAREY

DOROTHY MACKAILL

DOROTHY DEVORE

Now and then the cameraman succeeds in getting a unique shot. Here is Baby Peggy atop a giant Pelican. The photograph was made during the production of "Captain January" which the starlet has just finished for Principal Pictures Corporation. Wonder where Peggy's going?

LOIS WILSON

BETTY COMPSON

JAMES KIRKWOOD

WALTER HIERS

BRYANT WASHBURN

BILLIE DOVE

MADGE BELLAMY

Twelve Hodkinson stars. Here is some of the best medicine for an unhealthy exchequer we could prescribe for any exhibitor. It would seem that when you get a bunch like this working for you all you have to do is borrow all the vacuum cleaners, shovels and wheel-barrows in the world and carry money to the bank. Lila Lee, James Kirkwood, Walter Hiers, Bryant Washburn, Billie Dove, Madge Bellamy, Betty Compson, Lois Wilson, Dorothy Devore, Dorothy Mackaill, Harry Carey, Lloyd Hamilton.

Lost Without It!

"Enclosed find check for two years' subscription on the HERALD. I guess I am like the rest of the boys for I would be lost without the HERALD."—JESS LEBRUN, Cort theatre, Decatur, Ind.

Is this Sheila's first step toward stardom? Pat O'Malley, leading man for Laurette Taylor in "Happiness," a Metro production, had a photo record taken of his daughter's first step. The little lady will soon emulate her father's example and enter pictures.

Joseph Erich St. Ritus Von Stroheim seems to enjoy copying his father, Erich, Goldwyn director of "Greed," now being edited and titled. The youngster has the watch on the left and bracelet on right and cane. Fourteen months old.

Samuel Goldwyn (top right) who will produce the famous stage play, "Potash and Perlmutter in Hollywood" for First National. Frances Marion (top left) will adapt play to screen and Alexander Carr (lower left) and Barney Bernard (lower right) will have title roles, the latter to play "Potash" and the former to have role of "Perlmutter." Work on the feature is now under way.

George Magrill, star, and Don Marq Hix, director of the Adventure Pictures Corporation, planning new hair raiser for Magrill to risk his neck in for forthcoming production from Ace High Magazine, "Paradise Hole," by Ralph Cummins.

It's the Best!

"Send me EXHIBITORS HERALD for two years. I am dropping them all as fast as they run out. The HERALD is the best for us here in this territory."—W. H. GILFILLAN, Lotus theatre, Red Lake Falls, Minn.

Exhibitors All!!

"Happy Louis" L. R. Greenfield, the smiling, popular owner of the L. R. Greenfield theatres in the Golden Gate city.

Here are the two men who are responsible for the success of the Century theatre at Oakland, Calif. At the left is Lou Harris, popular house manager and at the right is Herbert Harris, efficient general manager of the theatre.

An old timer heeds call of West. R. Robbins, former owner of Medbury at Detroit, has purchased Amusu in L. A.

C. E. Peterson and "Mascot," owner of theatres Niles, Fairfax, at San Bruno, and other houses.

H. Gobish, owner of the Flagg theatre at San Francisco. Seven years in North Beach section of Frisco.

Clem Pope, the up-to-the-minute manager of the T. & D. theatre of the West Coast chain at Oakland.

J. C. Rickards, who is a member of the firm of Rickards & Nace, owners of the Strand and Rialto theatres, Phoenix, Arizona.

Exhibitor Lesser, who has been holding his present job as owner of the New Lyceum at Frisco for five years.

John Peters, prosperous owner of the Bijou and Elm theatres at Elmhurst, Calif., has been a successful exhibitor for eight years.

These are "Herald" photos by H. E. N.

The Bowery, Not Broadway, Is Scene of Unusual Premiere

Lack of Exploitation ana Advertising Limits the Run of "Abraham Lincoln" to Few Weeks

By JOHN S. SPARGO

NEW YORK, March 4.—What was perhaps the most unusual picture premiere ever held took place in the Atlantic Garden theatre, the Bowery, New York City, last Friday night, when Universal Pictures Corporation showed its new Jewel, "Fools Highway," a Mary Philbin picture adapted from Owen Kildare's famous story of the Bowery, "My Mamie Rose."

The audience consisted mainly of persons to whom the Bowery of Owen Kildare's day—1890 and thereabouts—is a sacred, sentimental memory. Seated in the motion picture theatre were judges, officials, politicians, newspaper men and hordes of others who remembered when the Atlantic Garden theatre was one of the most famous music and beer halls in America.

THE picture was preceded by songs and talks by persons who had appeared in the Atlantic Garden years ago. Harry von Tilzer sang his world famous songs, "Take Me Back to New York Town," "Down Where the Wurtzburger Flows," "Wait Till the Sun Shines, Nellie," etc. Maude Raymond sang several of the songs she made popular a generation ago. Maude Nugent, who wrote "Sweet Rosy O'Grady" led the audience in singing this heart-hymn of Irish-America, then Charles Lawlor, the blind composer, swept the crowd with tears and memories with his famous ballad, "The Sidewalks of New York."

Al Smith, New York's popular governor, who was born and raised on the East Side of New York, was expected, but his official duties kept him away. In his place, Senator James Walker, almost as popular as the Governor in that section of New York, gave a rousing talk.

One of the most striking features of the premiere was the lobby decoration. The place had been transformed into a veritable barroom. A real old-time bartender drew Volstead beer from cool kegs, and dispensed pretzels and other free lunch to all comers.

Paul Gulick, director of publicity for Universal, staged the premiere. It was hailed as the most unique picture presentation New York has ever seen.

* * *

The ROCKETT BROTHERS' great picture, "Abraham Lincoln," ends its run at the Gaiety theatre next Saturday evening. It was expected, when this picture opened that it would remain on Broadway at least six months. When the history of the presentation is written it will be told in a story of weeks, not of months.

In the six weeks that it has been running there scarcely has been a performance at which more patrons could not have been accommodated even with the small seating capacity of the Gaiety.

Some wise distributors of pictures have figured that exploitation and advertising is responsible for about 75 per cent of the success of any exhibition venture. In the presentation of "Abraham Lincoln," which is conceded by practically all critics to be one of the great pictures of the year, these figures even in the inverse ratio were not adhered to. From what has been done it could be figured out that the Rockett Brothers, or whoever was responsible for it, estimated their venture at about 90 per cent production and 10 per cent exploitation and advertising.

The story of "Abraham Lincoln" at the Gaiety is generally conceded to point a strong moral as to what not to do with a great picture on Broadway.

* * *

First National celebrated Leap Year day with a dance, given by the First National Club at the Hotel Astor. Five hundred employes and friends attended.

General dancing was enjoyed, with a few novelty numbers thrown in. One of these, the heart dance, was won by Miss Beatrice Green of the foreign department, and William Mulligan, the gallant Lothario of the publicity department, who announced that this was the first time that his terpsichorean ability had been officially recognized. Charles Einfeld made his appearance with a dainty brunette who was reputed to be none other than Ann Pennington. As the rumor spread the supposed Miss Pennington was so beseiged with invitations that she was unable to dance.

It was rumored about the First National office the following morning that a number of engagements were the result of the Leap Year dance.

* * *

Following out their "T. N. T." theme the boys running the Naked Truth dinner have adopted a novel ticket for the big affair of March 29.

This ticket is in the shape of a regulation 12 gauge Winchester cartridge, on the outside of which are the three letters T. N. T. with the number of the ticket. On the inside is a flat celluloid card, rolled to fit the cartridge, on which is printed the word "Combustible," together with vital features of interest to the purchaser.

This cartridge, which may be retained by the guest as a keepsake, will have its practical uses, says A. M. BOTSFORD, chairman of the entertainment committee. It will, he says, make an ideal poker chip holder, match box, miniature pocket flask, paper weight, pill box or even a lip-stick container.

* * *

EDWARD EARL, president of Nicholas Power Company, is receiving the congratulations of his friends on his return to his office after a long siege of illness, due to overwork.

* * *

Contrary to much talk in exhibitor circles, CHARLES L. O'REILLY again will head the Theatre Owners Chamber of Commerce as president and Sam Moross will serve as secretary for at least another year. The nominations for officials for the ensuing year were made at last week's meeting of the T. O. C. C. and the accepted "insurgent ticket" failed to materialize.

Charles Steiner, who has ably held down the difficult position of first vice president, is also again a candidate with no opponent. The only contest in the entire line-up is for the job of second vice president and for it Joseph Jamie and Rudolph Sanders have been named.

Sam Schwartz was nominated for treasurer, succeeding Hyman Rachmil, whose business affairs prevent him from devoting as much time as he feels is necessary to the work.

* * *

Beginning next Sunday, the Cameo theatre will be turned over to the W. W. Hodkinson Corporation for a period of eight weeks during which a number of the new Hodkinson pictures will be shown. The house will open under the Hodkinson regime with "Love's Whirlpool," the first of the series being made by James Kirkwood and Lila Lee.

* * *

JAMES R. GRAINGER, big chief of the sales department of Goldwyn-Cosmopolitan, left last week on a trip to the Goldwyn exchanges. Mr. Grainger was accompanied by Sam Eckman, Jr., head of the Eastern division.

Pathe Has New Plan To Assist Exhibitors

Owing to the interest that has been aroused among exhibitors concerning Pathe's group of historical dramas, being distributed under the title of the "Chronicles of America" series, a special department has been organized, to be known as the "Chronicles of America" Department, for the development and promotion of this group of pictures in the field. Harry L. Knappen, formerly branch manager for Pathe at San Francisco and later at Denver, has been appointed manager of the newly created department, with headquarters at the Pathe Home Office in New York and a nucleus field force has already been formed.

The selection of this field personnel is proving no easy task. Candidates are being appointed who, by reason of their educational background and their poise and address are qualified to go before prominent bodies and carry the message of the "Chronicles of America" undertaking to all who may be of assistance to the local exhibitors in presenting these productions on the screen.

A special task of this field staff will be to enlist the co-operation of such organizations as Yale Alumni branches; Parent-Teachers Associations; Committees on Better Films; local patriotic, civic, fraternal, and welfare societies; and groups of educators, clergymen, and other professional leaders in the communities where the pictures are to be shown.

Keith House Abandons New $1.10 Top Policy

(Special to Exhibitors Herald)

LOUISVILLE, KY., Mar. 4.—The Mary Anderson Theatre, one of the Keith houses in Louisville, after a two weeks' trial with two shows a day, reserved seats, and a maximum price of $1.10 admission for the best seats at the night shows, has abandoned the policy.

Third Annual Ball of Paramount Pep Club To Be Held March 7

(Special to Exhibitors Herald)

NEW YORK, March 4.—The third annual ball of the Paramount Pep Club of the Famous Players-Lasky organization will be held Friday evening, March 7, in the Grand Ballroom of the Hotel Astor. According to reports, this year's celebration will surpass either of its predecessors.

Dancing will be continuous from nine-thirty on, and in addition to the dancing, the committees in charge promise to supply entertainment deluxe throughout the evening.

The general chairman of the ball is P. H. Stilson and the sub-committees are in charge of the following: Entertainment—Oscar Morgan, chairman; H. B. Franklin, honorary chairman; Roy Berrick, vice-chairman; Sidney Smith, stage manager. Reception—Lacey Johnson, chairman; Agnes Mengel and Tom Walsh, vice-chairmen. Finance—E. R. Short, chairman. Tickets—W. J. O'Connell, chairman; J. R. Wood, vice-chairman. Decorations—Mrs. Emma Peters, chairman. Programs—Miss Bert Wiener, chairman; J. A. Walsh, vice-chairman. Publicity—C. L. Gartner, chairman.

Mel Shauer is president of the Paramount Pep Club, which is now in the fifth year of its prosperous existence.

Warren Appointed to Sale Control Board of Famous Players-Lasky

(Special to Exhibitors Herald)

NEW YORK, Mar. 4.—Paramount has announced the engagement of F. B. Warren, who will have a seat on the board of sales control of which S. R. Kent has general charge.

In addition to his duties in that line he will serve in a general advisory capacity regarding merchandising.

Warren is one of the best known figures in the industry, being one of the heads of the original Goldwyn company, later connecting with Hodkinson and Associated Producers. He was last associated with American Releasing.

December Film Exports Total Nearly $750,000

(Special to Exhibitors Herald)

WASHINGTON, D. C., Mar. 4.—Motion picture exports during December reached a total value of slightly more than three-quarters of a million dollars, according to a report just issued by the Bureau of Foreign and Domestic Commerce.

The most important exports, naturally, were of positives, of which 10,590,922 feet, with a value of $547,798, were shipped abroad. Exports of unexposed film totaled 4,540,999 feet, with a value of $109,761, while shipments of negative film amounted to 352,540 feet, with a value of $121,079. Compared with the preceding month, December exports showed a decline of about $75,000 in value.

Mayo Joins Christie

LOS ANGELES.—Archie Mayo, for several years associated with many of the leading organizations as comedy director and writer, has been secured by the Christie Film Company, Inc., to direct two reel comedies.

Davis F. B. O. Manager

NEW YORK.—Able Davis has been appointed manager of the Salt Lake branch of the Film Booking Offices, according to an announcement made from the office of Harry M. Berman, general sales manager.

Censorship and State Taxes Menace Exhibitors in South

Kentucky Theatre Men Meet to Plan Fight Against Legal Regulation Measure—Mississippi Proposes 5 Cent Levy on Tickets

A finish fight between exhibitors and certain legislators in Kentucky and Mississippi seems imminent as a result of adverse measures now before the law making bodies of those two states.

In Mississippi an effort is being made to impose a tax of 5 cents on each theatre admission. Complicating the situation in that state is the fact that exhibitors have no association as the foundation of a concerted drive against the measure.

Organization in Kentucky Brightens Situation

Kentucky is marshalling its forces for a fight on the proposed censorship bill and a 10 per cent tax measure. Kentucky, however, is more fortunate than Mississippi in that the theatre owners of the state are organized and are now conducting an active campaign against these menacing measures.

Dispatches outlining the conditions in the two states and in New York follow:

Law Would Close Mississippi Houses

(Special from G. B.)

OKOLONA, MISS., March 4.—The exhibitors of Mississippi have been worrying lately about house bill No. 100, which proposes a state tax of 5 cents on each admission to the motion picture theatres. Being without a state association of theatre owners it has devolved on the individual exhibitors to call on friends to assist in the fight against enactment of this measure, which doubtless would close all picture shows in the small towns and thereby reduce instead of increase the state's revenue.

The situation is of interest to all states (potentially, anyway) since increase in taxes instead of economy in administration is the practice of our times.

But why jump on the picture show which already pays taxes in many cases in amounts far in excess of total capital invested? Besides the picture shows are the poor man's colleges—the only places where he can obtain the culture afforded to others who are able to travel and to attend our universities.

A tax of 5 cents on each student for each class he attends at college would be more statesmanlike since it would harm the smaller number and would be only another tax on culture.

Three Measures Up in Kentucky

(Special to Exhibitors Herald)

LOUISVILLE, KY., March 4.—Fifty-two exhibitors of Kentucky, representing 100 theatres, were present at a meeting held in the Alamo theatre building, for discussing and launching a movement against three legislative bills before the Kentucky general assembly. These bills would create a state board of censors and also levy a 10 per cent tax on box office receipts of all amusements.

A committee composed of Tom Russell, Maysville; J. B. Stout, Danville; E. J. Wiseman, Harrodsburg, and W. R. Patti, Frankfort, was named, to act as a legislative committee, to represent state theatre owners at Frankfort.

It also was decided to have each member of the organization communicate with the legislators from his home district, and use his influence in showing that the theatre owners of the state are bitterly opposed to the proposed censorship and tax.

The meeting at the Alamo was presided over by Col. Fred Levy, due to the absence of President Fred J. Dolle of the Motion Picture Theatre Owners of Kentucky, who is in Florida. The above association, and the Louisville Photoplay Association, combined in the meeting. C. W. Krebs is secretary.

Another bill provides that after one year of operation of the law, no film that is not inflammable or fireproof, may be exhibited.

Measures Hanging Fire in New York

(Special to Exhibitors Herald)

ALBANY, N. Y., March 4.—Two bills of interest to the motion picture industry are still hanging fire in the New York state legislature. Absolutely nothing is being heard these days around the capitol, or in either house, on the censorship repeal bill, which has been introduced for some little time now, and which still remains in committee. Interest in other measures has resulted in censorship being shunted aside.

That some action one way or another must come during March is evident with the announcement that has come from the leaders of both houses to the effect that the present session will adjourn on either April 4 or April 11. State conventions are to be held on April 15, when delegates-at-large will be chosen to the national conventions in June, and political leaders are now getting anxious to have legislative matters over and out of the way.

The announcement of a definite date of adjournment means that the censorship repeal bill must be reported out of committee within the next two weeks. Many of those who have been working for the passage of the repeal are rather disappointed that the measure has not gone to a vote before this.

Just why the bill has not been reported out of committee is not known. Perhaps the majority leader, James J. Walker, of the senate, has something up his sleeve.

The bill which provides for the admission of unaccompanied children, is being further reconstructed in order to make it of an even more local option character.

Give Credit to Exhibitor West of Broadway, Says Editor

Distributor Who Minimizes Intelligence of Theatre Owner Hinders Industry's Progress, Says F. B. O. Agent

SOME pertinent observations on the attitude of the distributor towards exhibitors "West of Broadway" are published in the current issue of "F. B. O. News," the combination house organ and press sheet published by Film Booking Offices and co-edited by Nat Rothstein and Louis Kramer.

For the benefit of its readers, the HERALD, the only national motion picture trade paper published "West of Broadway," reprints herewith excerpts from the editorial.

"THE biggest mischief-maker of all," says the F. B. O. News, "is the egotist in a distributing company who fails to recognize the fact that exhibitors West of Broadway have brains. Who believes that all who run show-shops more than forty-five minutes from Broadway are 'Dumbells.'

"They argue about long runs on Broadway: Do you think that the statement of a long run on Broadway ever made an exhibitor buy a production? Absolutely not! If anything, it antagonizes. Broadway means nothing to an exhibitor 100 miles from it.....In short, he is interested only in his own problems. And, in this alone, he proves he is far from being a 'Dumbell.'

* * *

"Look carefully at this 'Dumbell.' As a rule he controls or owns entirely the theatre he manages, costing from $50,000 to $600,000; he drives his own car, lives in his own home and does business in his own way.

"How many so-called Broadway executives drive cars entirely paid for, own a home of their own and are capable of managing an investment ranging from $50,000 to half-a-milion?

"On Broadway you will still find theatres making misleading assertions in their newspaper ads. You will still find them using tawdry stunts on the streets. You will find all kinds of things being done in the name of exploitation that fail in acting even as a temporary box office stimulant—and hinder the building of good-will and steady day-by-day business.

"And where is it that exhibitors have already eliminated the cheap and lurid from their exploitation? Go West, young man, go West.

"Do not say the exhibitor in the West would use these methods if he had to buck the same competition as Broadway, because he is bucking it every day. Almost any small town with more than two or three shows has more theatre seats per capita than New York. Also, every church affair, basket-ball game, school exercises, etc., are directly felt at the theatre box office.

"Many an exploitation man has pulled a stunt on Broadway with success that has failed in the West. He immediately blames the other fellow and not himself. Everybody but himself becomes a 'dumbell.' Perhaps, if he had made as careful a study of his respective territories as he should, he never would have attempted the stunt that proved a Broadway success.

"There are more illiterate people in New York, (19.7 per cent can not read or write) than in any other place in the United States. The New York exhibitor has every right to use a cheap stunt because he is appealing to a cheap audience.

"The New York exhibitor is Okay and knows his business well. The man that does not know his business, is the fellow that tries to tell the exhibitor West of Broadway, to do the same thing that has met with success on Broadway.

* * *

"Ignorance is the reason a cheap stunt can be pulled with success on Broadway. Education is the reason a cheap stunt cannot be pulled with success West of Broadway.

"And talk about showmen! Did you ever hear of Sidney Grauman, Frank L. Newman, Stanley Chambers, Harry Goldberg, Leo A. Landau, Phil. Gleichman, Fred S. Meyer, H. A. Albright, Ace Beery, Balaban and Katz and Aaron Jones? Well, they are all located West of Broadway.

"Credit is due the New York showman for knowing what appeals best to the crowds passing his door.

"Credit is due the showman West of Broadway, for knowing how to draw 'em down to his doors.

"God only knows what is due the so-called film executive who tries to cram down the throats of 'dumbells', something that they are too wise to swallow.

"What do you say?"

Exhibitor-Journalist Strong on Publicity

ALBANY, N. Y., March 4.—The present manager of the Griswold theatre in Troy, N. Y., is a former city editor, who realizes the advantages of newspaper advertising. Since assuming the management of the house a few weeks ago, Jacob Golden has jumped his newspaper advertising ten times what it formerly was. He has also increased his admission prices by five cents. How well this works out is shown by reason of the fact that the house is jammed to the doors every night. Mr. Golden is giving innovations each week, such as using one of the city's policemen who was a hit in a recent minstrel show, as his soloist for the week. Mr. Golden also plans to offer $100 for the best story centering around Troy, and which will provide the material for filming a later presentation at the theatre.

Brooklyn M. P. T. O. Reelects Sanders to Presidency for 1924

(Special to Exhibitors Herald)

NEW YORK, Mar. 4.—At the annual elections of the Brooklyn M. P. T. O. Rudolph Sanders was again elected president of the organization. M. S. McNamara was elected vice-president; Joseph M. Seider, secretary; Hyman Goldshein, treasurer; Al Friedlander, sergeant at arms.

The new board of directors consists of: Abraham Phillips, Al Friedlander, Louis Schiffman, Louis Ruben, Elias Bernstein, Louis Rosen, Meyer Rosenthal and Hyman Weingarten.

An unusual and pleasing fact was made public when it was announced that, due to the strict economy practiced by the executives of the organization, all paid up members are to receive a surplus. Following the business session, Rudolph Sanders, in recognition of his services as president, was presented with a platinum and diamond set of full dress studs, vest buttons and cuff links to match.

Popularizes the Cue Sheet

M. J. MINTZ

NEW YORK, March 4.—The thematic music cue sheet has come into its own. Within the short space of two years this important adjunct to the presentation of motion pictures has become such an important factor in exhibition that practically every distributing company in the industry has contracted with Cameo Music Publishing Company for their preparation with each important picture.

Producers and distributors long ago learned, and many exhibitors are being impressed with the fact that many good pictures have had their exhibition value lessened by not being presented with proper musical settings. And on the other hand many pictures that in themselves were not conducive to a heavy box office, have been greatly helped by proper music.

* * *

With the exception of some of the large first run theatres the music libraries of exhibitors are limited to such an extent that it is impossible for orchestra leaders to follow the ordinary music cue sheet. As a result many substitutions must be made and the result is that in many instances music not fitting is played.

M. J. Mintz, president of Cameo Music Publishing Company, himself an old time exhibitor, recognizing the need of something that would aid the orchestra leader in this trouble, evolved the idea of the thematic music cue sheet. Regardless of the limited scope of the music library, it is claimed, it is almost impossible for the music to be wrong if the thematic sheets are used.

* * *

Several of the large distributing companies were quick to recognize the value of this new department and this has grown until today among his clients Mr. Mintz numbers the following:

Associated First National Pictures, Associated Exhibitors, Arrow Film Corporation, Burr Pictures, Chronicles Pictures Corp., C. B. C. Film Sales Corp., Equity Pictures Corp., Famous Players-Lasky Corporation, F. B. O., Goldwyn-Cosmopolitan Corporation, Grand-Asher Distributing Corporation, Hodkinson Corporation, Hepworth Pictures, Inc., Metro Pictures Corporation, Mastodon Film Co., Pathe Exchange, Inc., Preferred Pictures Corporation, Principal Pictures Corporation, Selznick Distributing Corporation, Truart Film Co., Universal Pictures Corporation, Vitagraph, Inc., Warner Brothers and Weber and North.

THE THEATRE
A Department of Practical Showmanship

B-K Follies Ask No Odds Of Ziegfeld

Balaban & Katz have given Chicago and the show world generally a very important something to think about in the production of their current Syncopation Week. Here is a seventy-minute stage performance, produced by a motion picture theatre as an added attraction to a motion picture, that in our estimation surpasses any seventy minutes of entertainment concocted to date by even the justly celebrated Ziegfeld. And at no advance in admission prices.

The Balaban & Katz production, which blocked traffic in the environs of the Chicago theatre last week and will do likewise subsequently for the firm's neighborhood houses, is most readily comparable with Mr. Ziegfeld's commodity. That does not mean that they are particularly similar.

The Follies runs about three times as long and employs more than twice as many people, but Syncopation Week runs about three times as fast and its cast of thirty works more than twice as effectively, man to man. Of the two, the B. & K. show outranks the other intellectually, possessing even a plot and continuity, and utilizes dress more successfully than Ziegfeld dispenses with it. In point of staging there is advantage on neither side, both shows investing lavishly in investiture, but Frank Cambria, Balaban & Katz impressario, gets his show from scene to scene with a liquid alacrity that Mr. Ziegfeld should investigate. The direction is so good that it escapes notice, which is the acid test.

The cast includes Marion Harris, singer of syncopated songs for talking machine records; Irving and Jack Kaufmann, also record stars; Rita Owen, a dancer from the new Follies; the Tivoli Syncopators, originally of the Balaban & Katz Tivoli theatre and widely known also for their records; Jimmy Dunn, a comedian; the 1924 American Ballet, otherwise the chorus; Mack and Long, of vaudeville; Joe Whitehead, actor; and Jesse Crawford, house organist.

The plot, which is not cut adrift after the first dance number as in the modern extravaganzas, is ushered in by Nathaniel Finston's eminent pit musicians, who trace three "popular hits" to their respective origins in the classics. They are interrupted by the composite ghost of Wagner, Liszt, Chopin and others, who denounces them and in turn is interrupted by Sherlock Holmes, Jr., jazz edition. The rhythmically verbose Holmes promises to apprehend the music thief really responsible for the orchestra's derelictions and from this point to the close of the court trial accorded the captured miscreant every line, step and note "clicks."

Opening Monday, the show was exposed to a packed auditorium, the management previously having staged similar ceremonies so successfully as to assure this condition. But this production, by public verdict, is better. Whereas, on former occasions, a waiting-line four abreast led down the street and around the corner, the waiting line by Tuesday night led down the street, around the corner, and back!

W. R. W.

Request

THE THEATRE, Exhibitors Herald. — I am planning getting out a program each week, starting the latter part of March, and would appreciate it if any of the exhibitors would send me a sample of their programs.

I am going to make my own program with ads of the local merchants and would like ideas of others to follow. —GEORGE C. STARKEY, Opera House, Montour Falls, N. Y.

NOTE: This department will forward suggestions to Mr. Starkey, by mail or through publication as stipulated by the many who undoubtedly will extend cooperation.

Radio Aids McVickers' Box Office

That radio broadcasting as conducted by himself and W. Remington Welch twice weekly through arrangement with Westinghouse Station KYW has "greatly helped" business at McVickers theatre, Chicago, is the statement of Ed. S. Olmstead, director of publicity, who will address the representatives of Paramount theatres assembled in New York this week on the subject of radio in connection with the theatre.

Mr. Olmstead is, as has been revealed previously in these columns, the able "Mac" whose announcements you have

(Concluded on next page)

The Theatre His Favorite Herald Aid

(If any of you who contribute this column ever doubt even momentarily the wisdom of your time investment, this letter should remove such misgivings. It is really a letter to you.)

THE THEATRE, EXHIBITORS HERALD.—I wish to state that I recently tried out Mr. R. H. Klock's "bargain ad," taken from the "Letters to 'The Theatre'" in the February 23rd number, and will say that it's a winner. Packed 'em for me and it will for any exhibitor.

Thanks to Mr. Klock.

This department of the HERALD appeals to me most, as the ideas are good and, although most of them are from larger towns, they can be applied to the smaller ones. And anyway, if they can't, it sure puts pep into a fellow to read and see all of the wonderful exploitation ideas and letters of the other fellows' success.—H. M. RETZ, Strand theatre, Lamont, Ia.

Calendar Carries Month's Bill

(Mr. Smith's calendar program, with another of similar design, is reproduced upon the third page of this department.)

THE THEATRE, EXHIBITORS HERALD.—Received THE BOX OFFICE RECORD. Many thanks. As soon as you get the new one out I should like one, as I use all late releases.

I enclose program mailing card to let you see my method of putting pictures before the public. I mail one to every home for miles around.—W. F. SMITH, Colonial theatre, Clarion, Ia.

Swanke Describes Lobby Display

(Mr. Swanke's photograph of his lobby display for "The Fighting Blade" is reproduced on the fourth page of this department.

THE THEATRE, EXHIBITORS HERALD.—Here is my lobby on "The Fighting Blade."

The boys in armor were in gray and black, with twelve-foot spears painted aluminum. The center piece is in lavender and white with black and white letters. Swords in gold. Use a three-sheet cutout below.—ARTHUR SWANKE, Mission theatre, El Dorado, Ark.

Attention: Fred Meyer

(Dear Mr. Meyer: Now your magazine is getting into real company.—W. R. W.)

THE THEATRE, EXHIBITORS HERALD.—The one thing which we find is a great thing

ILLUSTRATING THE LETTERS

in this old business is to get along with everybody it is possible to get along with. All the exchanges, because you never can tell when one of them will have a picture that you might need and they will soak it to you if you are not on good terms with them. It is not necessary to buy from all, in the small towns you cannot do it; but we must have the best there is.

Visit with your patrons, it's just as important a thing as a man can do to stimulate business. Give them service, courtesy and pictures, and read the HERALD and Fred Meyer's house organ.—MILLER & WILCOX, Lake View theatre, Lake View, Ia.

Ryan Submits Helpful Hints

(Undoubtedly enforcement of the rules given is another of the many causes contributing to Mr. Ryan's widely known theatre record.)

THE THEATRE, EXHIBITORS HERALD.—Here are my "Helpful Hints" for ushers, doormen and cashiers. Use it if you want to but kindly return same.—CHARLES H. RYAN, Milford theatre, Chicago, Ill.

(Mr. Ryan's "Helpful Hints" are as follows.)

"HELPFUL HINTS"

1. Be on time.
2. Never be discourteous.
3. Never lose your temper.
4. Never give short or flippant answers.
5. Never leave your post without permission.
6. Don't talk loud.
7. Courtesy is contagious. Try it.
8. Meet rudeness with unfailing politeness.
9. Courtesy will disarm the most millitant grouch.
10. Ushers must see patron to seats.
11. The chewing of gum is vulgar, useless and silly.
12. Special effort should be made to comfort the elderly people.
13. Don't seat unescorted girls near men if you can help it.
14. Be careful of your dress and appearance.
15. Do your manicuring at home.
16. Use the shine kit freely.
17. Employees should be dignified in their behavior.
18. Do not wrestle, hug or "monkey" when you are on the job. They make bad impressions.
19. Do not carry on or encourage flirtations with the young girl patrons.
20. Don't have a grouch on.
21. Remember that business, like friendship, is sensitive.
22. It goes where it is best treated and stays where it is best served.
23. Let tough boys know that rowdyism cannot be exercised with perfect joy and freedom for the small sum of 28c at the "Millford."
24. Stop all hoodlum pleasure and the uttering of loud noises and talking.
25. Try to please and satisfy every patron as if you owned the "Milford Theatre" yourself.
26. Make an effort to become personally interested in your work. Be more interested than is required to hold your position. You get more satisfaction out of your job if you are interested.
27. We sell good service just as we do good pictures and good music. Courtesy and thoughtful attention are among the most important things that we sell.
28. Patrons must feel that they are our guests, and it is up to you to do your part in making them feel that they are.
29. "Please!" and "Thank You!" are magic words. Always use them when speaking to patrons. Remember that it is the patron that makes your job possible. Without the patron there could be no "Milford Theatre."
30. Never argue. The patron is always right.
31. When anything is beyond you, refer it to your superior.
32. You're here to work and not to catch up on your sleep or to pass the evening away.
33. Don't make the patron feel under obligation to you for assisting in finding him or her a seat.
34. Make the young couples cut out the mush and spooning. Also caution them on any improper conduct.
35. First ask them to respect the wishes of the management as spooning will not be tolerated in this theatre.
36. Mothers with crying babies should not remain in the auditorium, but should be requested to "kindly" step back in the lobby until baby becomes quiet.

CHARLES H. RYAN.

The News of The Week in The Theatre

Balaban & Katz inaugurated Sunday, March 2, the use of two consoles and two organists, Mr. and Mrs. Jesse Crawford, for its weekly organ recitals. Henceforth duets played in this manner will supplant the solo formerly given by Mr. Crawford as a regular feature of Chicago theatre daily programs.

The second console has been placed at the opposite end of the orchestra pit in a position corresponding to that occupied by the original one. Spotlights are trained upon both musicians during the numbers.

Introduced on the last day when loop treatregoers could see the Syncopation Week show which had swamped the theatre with attendance for six days, it was impossible to estimate the drawing power of the duly advertised innovation. Incidentally, the Wurlitzer company is carrying half page ads in Chicago papers devoted to the stunt.

House Organ "Accounts"

George C. Starkey, who asks about house organs in his letter this week, may find of interest, as may others, the following list of advertising "accounts" carried by H. A. Albright, publisher of the T. D. & L. Theatre Magazine, T. D. & L. theatre, Glendale, Cal., a house organ of twenty-four pages:

C. H. Hunter (Oldsmobiles).
People Finance and Thrift Co.
Glendale Bakery.
C. L. Smith (Chevrolets).
Central Dyers and Cleaners.
K. B. K. Service (Tires).
Royer-Walton (Auto Tops).
H. S. Webb (Washing Machines)
Steiner's (Stationery).
Budwig Radio.
Recreation Center (Bowling).
Model Dye Works.
Scriver & Quinn (Paints).
Pullman Cafes.
Gullford-Craig (Real Estate).
Egyptian Village Cafe.
J. R. Brown (Tax Counsel).
Stewart's Grocery.
Sun Soda Fountain.
Jules Swart (Dancing).
Steelam (Optometrist).
Goodel & Co. (Loans).
Brand Cleaners.
Fanset Dye Works.
Worley & Everman (Photos).
Flanders Bulbs.
Dr. Frink (Veterinarian).
Bernard & Son (Printing).
Coye (Insurance).
Sunset Motor Works.
J. Korn (Tailor).
Glendale Sign Co
Eckles & Boutwell (Decorating).
Glendale-White Sox Ball Game.
Raymond (Theatre).
E. W. Cizek (Batteries).

Other house organs received will be similarly analyzed in future issues for the guidance of exhibitors in enlisting advertising support for their publications.

Calendar Program Proves Popular

Two monthly theatre programs are reproduced on another page of this issue. The originals are on heavy cardboard and perforated at top to facilitate wall placement. The testimony is that programs in this form are regularly hung and consulted throughout the period of their usefulness. To date, as noted, most of the calendar programs received have come from the smaller cities. This is one of the things, it seems to us, that should work out quite as successfully for one theatre as another.

Brown Talks of Lobbies

Another article by Len S. Brown is published this week in "Public Relations." This week Mr. Brown discusses lobby displays and, as usual, has important things to say. None of his writing should escape the attention of the serious minded showman.

Short Subject Well Exploited

What the California theatre, San Francisco, did for "Two Wagons—Both Covered," the Pathe Will Rogers comedy, is shown pictorially on a subsequent page of this issue. Perhaps it would be easier to tell what was not done, for that would be a much shorter story.

The pictures reveal an intensive and extensive effort to sell the comedy as a short subject and upon its merits as such. There is far too little effort in kind.

Window Cards Aid Merchant

Film Booking Offices score this week with window cards on "The Lullaby" which put exhibitors using them in the happy position of offering merchants a real economy. Clothiers, milliners, shoe dealers, furniture dealers and druggists are among those who can make good use of the cards provided, incidentally aiding the theatre.

The cards, half sheet size in the original, are reproduced upon a subsequent page. The color scheme is red and black, the red including the picture title. Accessories of this sort, doubly useful, are less plentiful than is desirable.

Radio Aids McVickers Box Office

(Concluded from first page)

heard if you listen in to KYW on Wednesday or Friday after midnight. Such of his endeavors as have been chronicled in this department during recent weeks, coupled with reportorial observations, substantiate his statement.

Important addition to the testimony covering the subject of theatre-radio broadcasting is contained in a survey of Chicago theatres conducted by *The Chicago Evening Post* and published in its March 1st issue. In it the McVickers' management is quoted as "most enthusiastic over the use of radio to broadcast organ recitals and programs." "Thousands of persons," the article continues, "have come to the theatre solely because they had first been interested in the program through radio."

Balaban & Katz officials are quoted as uncertain whether or not their weekly broadcasting through WMAQ had brought increased attendance but "sure, however, that the broadcasting of programs had not in the least hurt business."

Two managers of stage productions now running in Chicago were quoted as stating that radio, as a result of their broadcasting of entertainment, had "made" their shows, citing runs extended beyond anticipation.

CALENDAR PROGRAM POPULAR

You said a mouthful, Mr. Smith

ENTERPRISING MANAGER RECEIVES WELL EARNED CREDIT

"Little Old New York" Pleased Many Pinckney Patrons

"Little Old New York" was seen by practically all of Pinckney's film patrons last week at the Temple Theatre, Howell. Although the weather was not favorable everyone saw the new picture that has proved to be a really great one by the unstinted praise given by the multitudes who have seen it.

Manager Lowe in presenting this attraction for his theatre so early in its first showings deserves and has received much praise for his successful efforts to satisfy his clientele with the best and best.

The author of the play has used all the tools of stagecraft. Tragedy, comedy, melodrama and farce are to be found in a three hours drama of New York life in the early nineteenth century period, portraying the manners, customs and costumes of that date with fidelity to authenticity that must have required long and painstaking research.

Three hours of entertainment of the class that, instead of making one heavy leaved the spectator with a desire that it could have lasted longer. Again we say words of praise to Mr. Lowe, manager, art in bringing one of the finest to Michigan to show that great picture.

—Pinckney Dispatch, Dec. 18, 1923.

We're Doing it Again with

"NAME THE MAN"

1924 February 1924

Colonial Theatre Programme

CLARION, IOWA

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Don't Forget "PONJOLA" Coming Soon	COMING! "DADDIES"	Here Soon GEORGE WASHINGTON, JR.	SHOWING THE BEST ONLY	Watch For This One "Temporary Husbands"	1 Kenneth Harlan — Florence Vidor in "THE VIRGINIAN" Filmed at last, Owen Wister's great American romance set amidst all the grandeur of the West	2
3	4 NORMA TALMADGE in "ASHES OF VENGEANCE" With thousands of other players in massive scenes of surpassing magnificence	5	6 Gaston Glass—Ruth Clifford in "MOTHERS-IN-LAW" Just another with another child to love. All who scorn your wife's mother—come and see	7	8 LON CHANEY in "SHADOWS" The relation of a crime past that had cost them their happiness and shadowed their young lives.	9
10	11 RICHARD BARTHELMESS in "THE FIGHTING BLADE" As dashing, reckless youth whose deadly sword was ever ready for fight or frolic	12	13 "HAPPINESS" A drama that sets forth in intimate detail the things in life that are really worth while	14	15 BEN ALEXANDER in "BOY OF MINE" The story of a father who lost his son because he didn't know his love	16
17	18 A John M. Stahl Production "THE WANTERS" Everybody wants—the story is full of wanters. Come and see everybody's picture	19	20 MARY PHILBIN in "THE AGE OF DESIRE" The story of a woman who bargained with life and the crew of her discontent	21	22 Bert Lytell—Blanche Sweet and Bryant Washburn in "THE MEANEST MAN IN THE WORLD" A big stage production hits the screen to a roar of laughter	23
24	25 Colleen Moore—Milton Sills in "FLAMING YOUTH" A startling expose of modern society to which the author didn't dare sign his right name.	26	27 "A FOOL'S AWAKENING" A story of a realization that came in dramatic moments of amazing intensity	28	29 KENNETH HARLAN "THE MAN HUNTER" A story of smashing comedy and aeroplanes.	COMING! "ANNA CHRISTIE"

PHOTO-PLAYS FOR PARTICULAR PEOPLE

CALENDAR PROGRAMS are increasingly popular, especially, though by no means necessarily so, in the smaller cities. Reproduction is made (above) of that used by W. F. Smith, Colonial theatre, Clarion, Ia., whose letter is published this week, and (below) the calendar used by M. B. Tritch, Victory theatre, Poteau, Okla., who submits same without comment. The latter is solid black on white. In Mr. Smith's calendar the dates are in red. Both are greatly reduced, of course, in reproduction.

VERNON LOCEY, Temple theatre, Howell, Mich., used the ad reproduced above to capitalize editorial comment won by his early exhibition of "Little Old New York," Goldwyn Cosmopolitan, the copy running in three columns.

N. N. FRUDENFELD, Sun theatre, Omaha, used the display at right in three columns for "Rosita," United Artists, submitting same, as is his recent custom, without comment.

H. M. RETZ, Strand theatre, Lamont, Ia., voices his appreciation of Letters to "The Theatre" in his communication heading the letter column this week. If you are a contributor you will be especially interested in his comment.

MARCH 1924 Program

CLEAN AMUSEMENT TO THE HUMAN MIND IS LIKE SUNSHINE TO THE FLOWERS.

VICTORY THEATRE

POTEAU, OKLA. M. B. TRITCH, Mgr. PHONE 190

WE THAT LIVE TO PLEASE MUST PLEASE TO LIVE

PICK of the Pictures

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
THE OLD RELIABLE FIRST NATIONAL BANK	3 "ADAM'S RIB" A Paramount Picture with Milton Sills and Elliot Dexter THEODORE KOSLOFF and ANNA Q. NILSSON A pretty wife longing for romance, a husband immersed in his home, a fascinating other man. A tale for flappers and all who love or knock them	4	5 "THE WHITE FLOWER" A Paramount Picture with BETTY COMPSON A glowing romance actually filmed in Hawaii. See Betty's Dalhing Suite—first eye show in town. IT'S BETTY'S BEST PICTURE. Also Comedy—"ONE CYLINDER LOVE."	6	7 "SNOW BRIDE" with Alice Brady Action, Thrills, Romance and Mystery. Taken amid the snow draped regions of the Canadian Northland. Also—"THE KNOCK OUT"	3 'Headin' Through' with Leo Maloney A Rapid Fire Western Thriller. Also "Felix Lends a Hand" Also "TRAPPED"
When You Want PURE DRUGS and GOOD SERVICE Call us and you'll get it. LYON'S DRUG COMPANY	10 "JAVA HEAD" A Paramount Picture with LEATRICE JOY, GEORGE FAWCETT, JACQUELINE LOGAN, RAYMOND HATTON A lavish production—a masterpiece of rare Beauty, Throbbing Romance and Adventure. Special Added Attraction "Two Wagons, Both Covered," with Will Rogers.	11	12 "CHILDREN OF JAZZ" A Paramount Picture—All Star Cast. A Treat for the Young and Old. As Jazzy as is life yet striking a note of reality. Crammed with Comedy yet Sound to pluck on your heart strings when 1885 meets 1923. Comedy—"The Sollers"	13	14 "THE WAY OF A MAN" By Emerson Hough, author of "THE COVERED WAGON" also "WILD BILL HICKOK" with WILLIAM S. HART—His latest Picture. This is Hart's first picture in three years. It's a Guaranteed Attraction. SEE IT	15
FOR BETTER MEALS PURITAN CAFE Regular Dinner 40c ALSO SHORT ORDERS	17 "WHERE THE PAVEMENT ENDS" with Alice Terry and Raymon Navarro Directed by Rex Ingram, director of "The Four Horsemen of Apocalypse." Through love and danger, this picture pulsing with the romance of the Mour'ni South Seas. Also Our Gang—all the kids—in "NO NOISE"	18	19 "YOU CAN'T FOOL YOUR WIFE" A Paramount Picture with Alice Terry, Nita Naldi, Lewis Stone Don't fool yourself by missing this magnificent entertainment feast—Greatest of all Matrimonial Pictures. Also SNUB POLLARD—"THE WALK OUTS"	20	21 "STEPHENS STEPS OUT" A Paramount Picture with DOUGLAS FAIRBANKS, Jr. and THEODORE ROBERTS also "THE WAY OF A MAN" TWO BIG SHOWS FOR THE PRICE OF ONE	22
SHOP WITH MARKS & BYER and save EVERYTHING TO WEAR.	24 "WHERE THE NORTH BEGINS" With Rin-Tin-Tin, the Police Dog, in a heart-stirring story of fear and love in the frozen North. Where man's grit reaches his journeys end, where strong men stand and weak men bend, where truly a dog is man's best friend. Personal appearance of Rin-Tin-Tin with this picture. Also the Gang in "Derby Day"	25	26 "THE RUSTLE OF SILK" A Paramount Picture with Betty Compson, Conway Tearle A Shimmering, Strong Romance in a setting of Silks and Satins. A Magnificent Picture. Also Comedy "Where Is My Wandering Boy This Evening?"	27	28 "Salomy Jane" Paramount Picture with Leatrice Joy Surprisingly Different. Sure to please and "The Way of a Man"	29 "King Creek's Law" with Leo Maloney A romantic Story of the Mountains and Plains. also Felix in "The Bone Age"
SEE McBEE & BIRD for Insurance and Surety Bonds NOW	30 APRIL 1 D. W. GRIFFITH'S REVISED "BIRTH OF A NATION" The supreme picture of all time. Combines Spectacle, Romance, Drama, Comedy and Tragedy. Great array of Stars. Positively your last chance to see this Production as it will never be shown here again.		TO THE PATRONS OF THE VICTORY THEATRE: The management is striving to give you the BEST in Motion Pictures, contracting for the larger ones and booking them two days. Note our March Bookings. Bigger and Better Pictures. You will be sorry if you miss any of them. One week's Free Pass to the first person finding the misspelled word on this Calendar. It must be in writing. Address VICTORY THEATRE. Other Special Attractions Coming: The Tiger Rose, The Silent Partner, Harrold Lloyd in Safety Last, Flaming Passions, His Children's Children, Hollywood, Don't Call It Love, To the Last Man, Humming Bird.			

NEWS PRINT POTEAU

WINDOW CARDS MERIT SPACE

The Latest In Sport Clothes

WE offer the finest and smartest sport sweaters of the highest quality at lowest prices.

Come in and see our popular camel's hair and brushed wool sport sweaters.

Don't fail to see the sport clothes worn by

Jane Novak

"THE LULLABY"

CHESTER BENNETT'S PHOTO DRAMATIC MASTERPIECE

Every Housewife in Town Should See

our attractive furniture display, including suites for the dining room, the bedroom and the parlor, as well as furnishing for the bathroom and the kitchen.

For Ideas on how to furnish a home see.

Jane Novak

"THE LULLABY"

CHESTER BENNETT'S PHOTO DRAMATIC MASTERPIECE

Many Smart Looking Gowns For The Well Groomed Woman

Step inside and see our beautiful gowns. Each one carefully tailored and made of the finest material.

Don't fail to see the variety of distinctive gowns worn by

Jane Novak

"THE LULLABY"

CHESTER BENNETT'S PHOTO DRAMATIC MASTERPIECE

Attractive Millinery

We offer new and diverting styles in this seasons millinery.

Hats that are both smart and becoming and suited to every individual type.

See the distinctive hats worn by

Jane Novak

"THE LULLABY"

CHESTER BENNETT'S PHOTO DRAMATIC MASTERPIECE

Be lovely as a film star

Even film stars, famed for their beauty, must use creams, powders and perfumes to aid their natural charms.

Our cosmetics and perfumes that will make you as alluring and fascinating as

Jane Novak

"THE LULLABY"

CHESTER BENNETT'S PHOTO DRAMATIC MASTERPIECE

A Film Star's Shoes

A film star must wear the best in shoes. Footwear that is not only in vogue but practical.

We carry footwear for the entire family—mother, father and the children.

See The Stylish Shoes Worn By

Jane Novak

"THE LULLABY"

CHESTER BENNETT'S PHOTO DRAMATIC MASTERPIECE

Ten years ago, as a school girl, a meek, blonde beauty entered Chaplin comedies, to become a foil for the world's most featured comedian—just a "plain clothes" leading woman awaiting her chance Today—behold!

at the ORPHEUM

Beginning Saturday

Yes, Edna Purviance is at last the star of a Charles Chaplin big production — an outright drama—a revealing histrionic success — a dazzling cinema queen, in a $50,000 Chinchilla wrap, and all that—success in vital pulsing drama, discovered by the comedian himself, alive with high talent!

'A Woman of Paris'

A Drama of Fate

Featuring

EDNA PURVIANCE

Written and Directed by

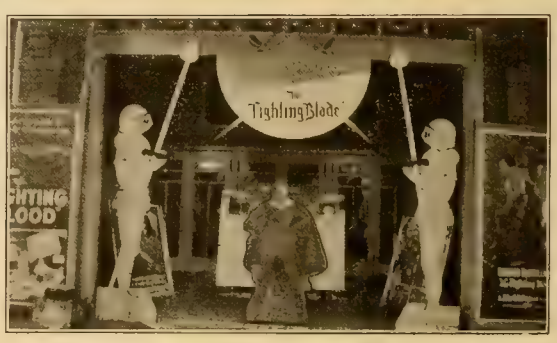
CHARLES CHAPLIN

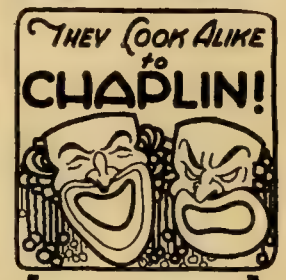
WINDOW CARDS issued by F. B. O. for "The Lullaby" are reproduced above as especially qualified space getters." The originals are in black and red, half-sheet size.

SINGLE COLUMN ads by Ralph Kettering of Jones, Linick & Schaefer that figured in the seven weeks' run of "A Woman of Paris," United Artists, at the Orpheum, Chicago, are shown at right and left.

A BOOK window on Hodkinson's "The Hoosier Schoolmaster" used by the Isis, Grand Rapids, Mich., is reproduced above.

ARTHUR SWANKE'S letter on the exploitation of "The Fighting Blade," First National, is illustrated below.





Whenever "He Who Got Millions by Slapstick" grows grave, does that mean failure? In Charles Chaplin's case, NO! For proof, see his new gesture of genius, his drama

at the ORPHEUM

Beginning Saturday

Join those who hail Chaplin's upset of the conventions, his realism, his wistful note as expressed in serious drama. See him do magic with human life's bitter irony by treating it with originality and understanding and humor. See something BIG!

'A Woman of Paris'

A Drama of Fate

Featuring

EDNA PURVIANCE

Written and Directed by

CHARLES CHAPLIN

LOBBY "BARBERETTE" DRAWS

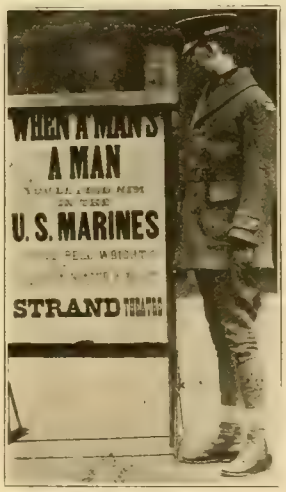
A "BARBERETTE" working in the lobby of the Vendome, Nashville, aided the run of "Ponjola," First National. (Picture below, right.)

"HELL'S HOLE," Fox, fed upon a roulette lobby provided by H. C. Farley, Strand, Montgomery, Ala. (Picture above, left.)

A STYLE SHOW figures in "Potash and Perlmutter," First National, and was duly capitalized by the Hamilton, Lancaster, Pa., in its advance display. (Picture above, right.) Another Hamilton display is shown at left.

METRO'S "The Eagle's Feather" prompted the display by the Rialto, Augusta, Ga., shown below at left.

"WHEN A MAN'S A MAN," First National, was exploited by the recruiting method as shown at right in its Cincinnati, O., run.



SHORT SUBJECTS

"Box Office Record" Will Chart Market

None whose interests bear however slightly upon the short subject market will pass lightly over the significant chart thereof provided as is customary in the March edition of "The Box Office Record," pressward bent as this is written. In that volume will be set forth in unprecedented detail and scope the "low down" on the short subject.

In the six months period covered by the March edition of the "Record" the "What the Picture Did For Me" department has printed a far greater number and variety of short subject reports than in any like period previously. As is the natural rule, the greater is the number of reports published, the greater is the value obtainable therefrom. As a consequence, the new "Record" will provide exhibitors and producers booking and production guidance in unprecedented measure.

What comedians are increasing in popularity? What ones are not?

What short subject series is holding up? What ones are not?

What cartoon is most popular?

What newspicture satisfies best?

What topical reel is most widely favored?

These and dozens of similar questions of interest to everyone concerned in the manufacture, distribution or exhibition of short subjects will be answered fully and authoritatively. Read it.

Another Radio Possibility

The newspictures having capitalized the radio fad rather profitably through photographing stations in operation and having theatre names and play dates duly broadcasted in return, it seems a not impossible thing that the comedy producers should give the proposition a thought. It might as well be admitted that the regular performers at the various important stations have a following, for theatre tests chronicled elsewhere in this paper prove that.

Why would it not be a profitable venture, then, to employ half a dozen of these ether stars, selecting them from the stations of the bigger cities over the country, and make a short subject with them in the cast? It might be comic or otherwise. The names and the advertisement that the individual might be seen in the picture are the things to be considered?

Radio may or may not prove to be a permanent thing. At the moment, however, these "stars" are known by name. There is a resultant curiosity to see them. The short subject producer might just as well capitalize that as anyone else.

Scenes aboard ship in the Mack Sennett production for Pathe, "Shanghaied Lovers". Harry Langdon, Alice Day and Kalla Pasha are the actors above.

Pictures Show Broadside For Short Subject

It can be done. (You knew that.)

It has been done. (That's news!)

Pathe's pointedly titled comedy, "Two Wagons—Both Covered," has been made the subject of an exploitation campaign of which any superlength production might be proud. The California theatre, San Francisco, did it, and the camera provides imperishable record of it which is duly forwarded on the opposite page.

The ballyhoo, expense partially borne by an automobile company, may be duplicated by practically any theatre exhibiting the comedy. The marquee tabulation may be done by anyone with adequate sign capacity. The lithographing, of course, may be duplicated only where special lithos are obtainable, which is not everywhere.

In scope and punch the campaign stands out in vivid relief against the day-to-day record of short subject exploitation. No box office report is required to convince anyone that the drive drew additional patrons to the theatre.

More effort of this sort is needed to put the short subject in its rightful position on the theatregoer's horizon.

Unsung Stars

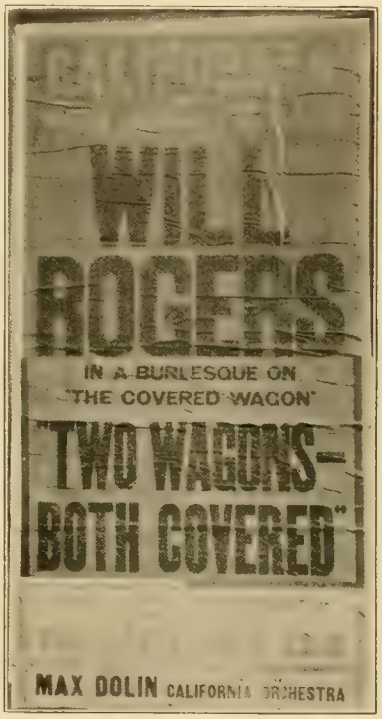
Often as not, it's the unsung star that puts the picture over. Among these unnamed box office powers none rate more highly in our estimation than Norman Z. McLeod, whose name we have never seen in lights but at whose hairline figures pointing up Christie comedy subtitles we have laughed when humor was least compatible with our mood. His identity, uncovered by this department as a pleasant duty of research, is forwarded as of especial interest to those of you whose enjoyment of good comedy impels you to read this department.

Who'll Beat It?

Here's real short subject exploitation!

The California theatre, San Francisco, did it on the Pathe Will Rogers comedy, "Two Wagons—Both Covered."

Who'll beat it?



Watch Harry Langdon

It's none of our business, of course, but we're particularly fond of good comedies and, since we therefore may be not unlike other comedy admirers in our likes and dislikes, we can't refrain from uttering prophetic praise of Harry Langdon, featured comedian in Mack Sennett's Pathe comedy, "Smile, Please." Unless we make another of those errors to which all who view pictures are subject, Mr. Langdon possesses that rare thing, a "different way." That's the most important thing a comedian may possess, says the box office.

Langdon walks across the screen, trips over a chair, lands on his vertebrae, things that every comedian does altogether too often, but Langdon does it differently and it is funny; you laugh. That's what makes comedians good, better, best.

We may be wrong about it, but watch him.

NEWSPICTURES

INTERNATIONAL NEWS No. 19: Japanese Scouts in Wedding Review for Prince Regent—Airplane on Skis Lands Safely on River Ice—Power Boats Set Record in Speed Tests at Palm Beach—Giant Bombing Plane Completed for United States—Laddie Buck Meets Brothers and Sisters—Thousands in Tribute to Dixmude Commander—Annual Smelt Run on at Kelso, Wash.—Revive Sleigh Racing at Goshen, N. Y.—Visit to Money Island, Milwaukee—International News Presents Safety First Exhibit.

INTERNATIONAL NEWS No. 20: Radio Rumblings (Station WEAF in Action)—Gas Bombs Tried Out in Army's Mimic Warfare—France's Best Race Horse to Come to United States—New Shrine for Constitution and Declaration of Independence Dedicated by Coolidge—Run American Dog Derby at Ashton, Idaho—International News Presents Pictures of Royal Stag Hunt, France—Territorial Specials.

KINOGRAMS No. 2333: Leviathan to Get Spring Housecleaning—Use Nine Tons of Dynamite in Single Blast—Colleges Run Lenten Bumping Races—Sir Esme Howard Arrives in New York—Jazz Craze Sweeps London—Prince of Wales Recovers from Fall—Charles M. Schwab Home—Air Propeller Drives Novel Sleigh—Anton Land Makes Radio Debut—Horses Trot in Snow at Quebec Carnival—Seek Extinguisher for Oil Blaze—Police Dry Up Philadelphia—Territorial Specials.

KINOGRAMS No. 2332: Boy Scouts on Hike to Valley Forge—President Coolidge Views Mid-Winter Marathon—Dog Teams Leave Quebec in Three Day Race—Chicagoan Lunches on Broken Glass—Girls Break Through Ice for Winter Swim—Troops Leave New York for Panama—Show Girls Rest at Basketball—Jack Dempsey Visits Coolidge—Pictures of Ski Ride Behind Airplane.

PATHE NEWS No. 16: Practice Warfare at Panama—Obregon Captures Vera Cruz Stage National Orange Show at San Bernardino—Run Dog Derby at Quebec Rises Seven Miles in Air—Hawaiian Crater Boils—Territorial Specials.

PATHE NEWS No. 17: Italian Capital Is Dry, Water System Tied Up—Shanghai Turns Out En Masse to Funeral of Political Victim—Snow Buries Quebec—Sir Esme Howard Arrives in U. S.—Philanthropist Fosters Parent-Child Co-operation—Wilson's Grandchildren at Play—New York Governor Signs Bonus Bill—Iceboating Thrilling Sport—Greek Hermits Seek Lofty Refuge—Territorial Specials.

DIGEST of PICTURES of the WEEK

CHICAGOANS who visited the McVicker's theatre last week, were treated to a novelty called "Plastigrams," a picture made for Educational Exchanges by Frederic Eugene Ives. It was probably the first time the public has had an opportunity to see real "third dimension" pictures and was accomplished by means of a small green and red glasses held before the eyes while viewing the short subject.

The figures and actors in the film seemed to stand out and approach within arm's length of the spectator. They approached the audience in such lifelike manner that many in their seats recoiled and when a stream of water or a pole is thrust at them they often jump away.

"I believe 'Plastigrams' will mark the greatest forward step the motion picture industry has ever seen," said E. W. Hammons, president of the Educational Film Exchanges, Inc., in making the announcement that Educational would distribute the picture. "It is a revolutionary invention, the possibilities of which can not be estimated at the present time. It introduces absolutely new sensations to the observer by making him seemingly present at the scene on the screen."

This is the first picture to be distributed that gives depth to scenes and figures upon the screen, although various attempts have been made to bring this about.

"NELLIE, THE BEAUTIFUL CLOAK MODEL" (Goldwyn Cosmopolitan) is an adapted Owen Davis play, directed by Emmett Flynn, and for genuine entertainment along the line of the old time melodrama, it cannot be beat. There's the kidnapped child, the fire scene and the rescue of the girl from the elevated tracks, as well as a dozen other minor thrills. An excellent cast helps put it over.

"THE HOOSIER SCHOOLMASTER" (Hodkinson) a Whitman Bennett production of unusual merit. The Edward Eggleston story makes especially entertaining screen fare and director Olive Sellers has made a minute study of the book. The players are well cast and the picture has been carefully produced.

"RIDE FOR YOUR LIFE" (Universal) is Hoot Gibson's latest starring vehicle and doesn't differ materially from a number of other Western pictures, in plot, locale or climax. It was adapted from a story written by Johnston McCulley. Edward Sedgewick directed.

"THE BLIZZARD" (Fox), a Swedish production with a great reindeer drive for its principal appeal. This is very interesting although the balance of the story is quite ordinary. The story won the Nobel prize for literature and was written by Dr. Selma Lagerlof.

"THE UNINVITED GUEST" (Metro) contains two reels of the most beautiful color photography ever screened. The story is highly improbable, but well acted by Maurice Flynn, Louis Wolheim, Jean Tolley, Mary MacLaren and others. The undersea photography was made with special devices of J. E. Williamson.

"DAMAGED HEARTS" (F. B. O.), a story written by Basil King and directed by T. Hays Hunter, with the Everglades of Florida as the locale. There are many well known names in the cast but the plot is weak and the story drags. Mary Carr, Tyrone Power, Effie Shannon, Edmund Breese are in it.

J. R. M.

Douglas MacLean in a humorous scene from "The Yankee Consul" (Assoc iated Exhibitors.)

Harry Carey in the Hunt Stromberg production, "The Night Hawk." (Hodkinson.)

REVIEWS

Excellent Revival Of Old Stage Play

"NELLIE, THE BEAUTIFUL CLOAK MODEL," from the play by Owen Davis. An Emmett Flynn production by Goldwyn. Special cast. Directed by Emmett Flynn. Adapted by H. H. Van Loan. June Mathis, Editorial director; Continuity by Carey Wilson, Lucien Andriot Cameraman. Seven reels.

While this feature was genuinely entertaining, it appeared to us that its success was largely due to the special cast which has been assembled. And we want to say right here that Raymond Griffith and Mae Busch make one fine comedy team. They pulled the picture through more than one tight place and were mainly responsible for lifting the production from mediocrity to the realm of an enjoyable feature. While they were not the whole picture, they were the best forty per cent of it.

Claire Windsor's work was good and she certainly enhances the scenic beauties. You can give your eyes a good long rest by just watching her throughout the picture, though it is doubtful whether a less beautiful girl with the same ability as an actress would have been the featured player.

Edmund Lowe and Lew Cody kept up their end of the production in good shape and Hobart Bosworth was, as always, good. Dorothy Cummings as Mrs. Horton, though she doesn't receive much publicity, does some very fine work and, best of all, is convincing.

The story deals with Nellie, who, at the age of five, is abducted by a friend of her father's, Richard Lipton. Fifteen years later Lipton becomes ill and Nellie takes a position as a model to support him and herself. Her mother, in the meanwhile, has never given up hope that some day she may find her daughter and refuses to let Walter Peck, her nephew, have money as she wishes to leave the fortune intact for her daughter. Peck owns the dressmaking establishment where Nellie is working and during a scuffle when she refuses to pose in negligee before men, he discovers she is the lost daughter. He abducts her and attempts to do away with her, but her lover, Jack Carroll, after much excitement, rescues her and Nellie's mother shows up in time to give the happy pair her blessing.

It is melodrama of the most lurid type, but will provide an enjoyable hour and a half for those who do not feel themselves above it.

The Cast: Claire Windsor, Betsy Ann Hisle, Edmund Lowe, Mae Busch, Raymond Griffith, Lew Cody, Hobart Bosworth, Lilyan Tashman, Dorothy Cummings, Will Walling, Mayme Kelso, William Orlamond, Arthur Houseman, David Kirby.

Color Photography Puts This One Over

"THE UNINVITED GUEST" a Metro production, made by J. E. Williamson, from a story by Curtis Benton. Directed by Ralph Ince, and photographed by Jay Rescher and J. O. Taylor. Length, 6,145 feet.

While this is a highly improbable story, concerning a young woman who jilts her fiancee on the eve of her wedding to run away with a gambler and who later meets her fiancee on an island in the South Seas, it serves to introduce two reels of the most beautiful undersea photography ever screened. It can safely be booked as good entertainment as there are many things in it to please. A good cast, and one worthy of a stronger story, makes the most of its opportunities. Maurice "Lefty" Flynn is the jilted lover and by his unusual personality scores in every scene. Louis Wolheim, as an ugly, lustful pearl diver, has several thrilling scenes and meets death when an octopus drags him into its undersea cave. Mary MacLaren is rather lifeless, as the engaged girl who takes up with the gambler. William Bailey was the gambler. Jean Tolley, a beautiful blonde, appears to distinct advantage in the technicolor film and does some expert diving and swimming.

Three dramatic scenes from "The Uninvited Guest," a J. D. Williamson production distributed through Metro.

The story shifts from the tropical isle to New York where the plotters attempt to get a fortune by impersonating a wealthy girl supposed to have gone down on a yacht, but the rich girl is rescued from the island and arrives in New York in time to frustrate the adventuress and her partner.

Advertise the beautiful Technicolor natural photography and the fight between the pearl diver and the octopus. These are the feature's outstanding points.

The Cast: Maurice "Lefty" Flynn, Jean Tolley, Mary MacLaren, William N. Bailey, Louis Wolheim.

Melodramic Tale Photographed in Florida

"DAMAGED HEARTS," a F. B. O. production, written by Basil King. Directed by T. Hays Hunter, with an all-star cast. Six reels.

With the Everglades of Florida as a background and a cast including such excellent players as Mary Carr, Tyrone Power, Effie Shannon, Charles De Forrest and Edmund Breese, it would seem a stronger feature than is herein presented could have been made. It is a feature only suitable for the smaller houses where melodramas of average value are used. It is not an expensive production and while the cast numbers several big names, they do little to help the weak story, as they appear but briefly in the early footage.

The story concerns two children who are separated in their youth. The girl is adopted by a wealthy woman, while her brother, heartbroken, goes off to live in a swamp with an old woman who befriends him. After twenty years' searching for his lost sister he becomes desperate and holds up an auto containing a man and his wife. The husband is forced to watch his wife being taken away by the youth of the swamps, but she finds life in the Everglades an agreeable change from society life. A searching party is organized and eventually arrives at the camp. The wild man of the woods is beneath the waters of the swamp looking for buried treasure, whence the husband follows in another diving suit. A hunchback of the camp dives down to kill the wild man, but stabs the husband instead. A happy ending is furnished by the wife falling in love with the wild man.

The Cast: Mary Carr, Jerry Devine, Helen Rowland, Tyrone Power, Jean Armour, Thomas Gillen, Edmund Breese, Effie Shannon, Rolinda Bainbridge, Eugene Strong, Florence Billings, Sara Mullion, Charles Deforrest, Brian Danlevy.

Mid-Western Classic Is Great Picture

"THE HOOSIER SCHOOLMASTER, a Whitman Bennett production for W. W. Hodkinson, from the story by Edward Eggleston. Featuring Henry Hull and Jane Thomas. Directed by Olive Sellers, scenario by Eve Stuyvesant. Six reels.

Not being an expert historian on the period with which this picture deals, we can't make any comments as to the historical accuracy of the feature, but from the standpoint of entertainment this picture will be hard to beat. It is a picture that relies largely on fine directing and intelligent acting to put it across and introduces a minimum of blood and thunder action to hold the attention. Jane Thomas as Hannah Thompson, the "bound-out" girl, without any posing or striving after effect, portrays most convincingly that character so seldom seen on the screen or elsewhere, a very sweet and appealing woman of innate chastity and virtue. Her work is consistently excellent in this picture.

Henry Hull's work, in the title role, while very fine in every way, does not seem to leave the lasting impression that is gained by seeing Miss Thomas. He appeared to have more actual footage than she, but the outstanding figure of the picture, to our mind, was Miss Thomas. Hull's interpretation of his character, however, was very good and added greatly to the enjoyment of the picture.

One of the surprises of the picture was the acting of Nat Pendleton, said to be amateur heavyweight wrestling champion of the world. One unconsciously associates such brawn as his with a minimum of real brain power, but, as Bud Means, devoted friend to the schoolmaster, he does some very intelligent work and handles his part well throughout the production.

The work of everyone was good, but aside from the above mentioned the outstanding characters were Mary Foy and Arthur Ludwig as Mis' Means and Pete Jones, respectively, who made us detest them thoroughly, Tom Brown as "Shocky" Thompson and George Pelzer as Squire Hawkins.

The story concerns the adventures of Ralph Hartsook, a Hoosier schoolmaster of the days prior to the Civil War, during his reign as schoolmaster in the "Flat Creek" school district in Indiana. He falls in love with Hannah Thompson, who has been bound-out to the family with whom he first boards, and after having been accused of being guilty of the nightly robberies which have startled the country, he, with the help of Bud Means, brings the guilty ones to justice, frees himself and marries the girl he loves.

It is a picture you would do well to see.

The Cast: Henry Hull, Jane Thomas, Frank Dane, Mary Foy, Walter Palm, Nat Pendleton, Dorothy Allen, O. W. Hall, George Pelzer, Arthur Ludwig, Frank Andrews, Harold McArthur, Tom Brown, Adolf Link, Jerry Sinclair, Dorothy Walters, Dick Lee.

Two scenes from the Wm. Fox production, "The Blizzard."

Swedish Production Is Entertaining

"THE BLIZZARD", a Fox production made in Sweden, from story by Dr. Selma Lagerlof. Directed by Mauritz Stiller. Six reels.

Adapted from a story which won the Nobel prize for literature, "The Story of a Country House", this picture depends almost entirely for novelty upon the drive of a herd of reindeer across a frozen waste and the hardships endured when a snow storm overtakes men and beasts. This is highly dramatic and interesting, with several excellent scenes of reindeer swimming across a wide stream and following their leader blindly. The stampede is most realistic and is well filmed. The rest of the film is quite ordinary and drags near the end.

The story tells of a young musician who refuses to follow the advice of his mother and seeks his fortune by attempting to drive a great herd of reindeer into the south country, as his grandfather had done before him. A love affair had sprung up between the musician and a street performer much to his mother's disgust. A blizzard overtakes the herd and Gunnar Hede, the boy, is dragged by the leader when the herd stampedes. He loses his mind and imagines he is counting gold while playing with pebbles. The girl, Ingrid, plays outside his window and his memory returns.

An entire Swedish cast is presented in the picture headed by Einar Hansson, as Gunnar Hede. Mary Johnson is Ingrid, the girl, Pauline Brunius plays Madam Hede, the mother. Several good characters were played by Teckla Ahlander and Adolf, as circus performers.

The Cast: Einar Hansson, Mary Johnson, Pauline Brunius, Teckla Ahlander, Adolf Olachansky, Stina Berg.

Typical Gibson Western Drama

"RIDE FOR YOUR LIFE," a Universal production, starring Hoot Gibson. Written by Johnston McCulley. Photographed by Virgil Miller. Directed by Edward Sedgewick. Length, 5,310 feet.

All the old sure-fire hokum that has put over many a Western is used in "Ride for Your Life." There's the poor, but honest rancher in lover with the Sheriff's daughter, the crafty gambler who cheats at cards and wins the rancher's property then the rancher posing as a highwayman to win the girl and his ultimate success. The titling is excellent and the story, though quite familiar, has enough twist to it to hold the interest for those who like Westerns. There is much wild riding down steep mountains with posses chasing the bandit and running him ragged.

Laura LaPlante as the girl is pretty and effective in the scenes allotted to her. Gibson is the whole works though and does his usual stuff with sincerity and conviction. The photography is very good and the sets in keeping with the production.

The story concerns Bud Watkins, a lovesick ranchman, who loses his property to Slade, a gambler. A gallant bandit holds up the stage coach and takes a ring from the Sheriff's daughter. He is wounded and dies in Bud's cabin, who dons his clothes and poses as the highwayman. He saves Betty, the Sheriff's daughter, from Slade and recovers his property.

The Cast: Hoot Gibson, Laura LaPlante, Harry Todd, Robert McKim, Howard Truesdale, Fred Humes, Clark Comstock, William Robert Daly, George Hernandez.

Third Dimension Film Registers

"PLASTIGRAMS," Ives-Levensen novelty, viewed through Ives - Leventhal glasses. Distributed by Educational. About one-half reel.

McVickers theatre, Chicago, last week used as a short subject the third-dimension novelty film known as "Plastigrams" and effected at once a program novelty and an exploitation stroke for "The Covered Wagon," and "The Ten Commandments." The audience was pleasantly intrigued, numerous feminine "Oh's" and "Ah's" punctuating the brief exhibition.

The screen announced the reel and gave directions for the use of card and ising-glass "spectacles" distributed by ushers, the latter bearing on one side an ad for James Cruze's Paramount production and on the other a similar ad for DeMille's. When patrons had adjusted the spectacles properly, with the red glass over the right eye and the green one over the left, half a dozen stretches of specially photographed matter calculated to emphasize the third-dimensional deception were exhibited. Tears flowed rather freely, for such is the effect of the eyestrain induced, but everybody was deeply interested.

AVAILABLE ATTRACTIONS

ASSOCIATED EXHIBITORS

COURTSHIP OF MYLES STANDISH, THE, Charles Ray, Enid Bennett, Joseph Downing, Sam DeGrasse, 9. Picturization of Longfellow's poem by same title. Dir. Frederic Sullivan. Rev. 10/10/23.

DAVID COPPERFIELD, Buddy Martin, Karen Winther, 7. Picturization of Charles Dickens novel of same title. Dir. A. W. Sandberg. Pro. Nordisk. Rev. 10/27/23.

EXTRA GIRL, THE, Mabel Normand, Ralph Graves, George Nichols, Anna Hernandez, 7. Film studio comedy-drama. Dir. F. Richard Jones. Pro. Mack Sennett. Rev. 12/8/23. Rep. 1/5/24.

FOOLISH PARENTS, Ceclia St. John, Marjorie Bannerman, 6. Domestic drama. Au. I. A. R. Wylie. Dir. Frank Crane. Rev. 11/24/23.

GOING UP, Douglas MacLean, Hallam Cooley, Marjorie Daw, Edna Murphy, 7. Airplane comedy. Au. James H. Montgomery. Dir. Lloyd Ingraham. Rev. 10/20/23. Rep. 11/17/23.

MIRACLE MAKERS, THE, George Walsh, Edith Yorke, Richard Headrick, Mitchell Lewis, Leah Baird, 6. Melodrama based on smuggling. Au. Leah Baird. Rev. 12/1/23.

TEA—WITH A KICK, Doris May, Creighton Hale, Ralph Lewis, Rosemary Theby, Stuart Holmes, 6. Light comedy. Au. Victor Hugo Halperin. Dir. Erie C. Kenton. Rev. 9/22/23. Rep. 10/7/23.

WHY WORRY, Harold Lloyd, Jobyna Ralston, 7. Skyscraper comedy. Dir. Fred Newmeyer and Sam Taylor. Pro. Hal Roach. Rev. 9/22/23. Rep. 10/7/23.

FILM BOOKING OFFICES

AFTER THE BALL, Gaston Glass, Miriam Cooper, Robert Frazer, Edna Murphy, Eddie Gribbon, 7. Domestic melodrama. Au. Charles K. Harris. Dir. Dallas Fitzgerald. Rev. 2/16/24.

ALIMONY, Warner Baxter, Grace Darmond, Jackie Saunders, 7. Domestic drama. Au. A. T. Locke. Dir. James W. Horne. Rev. 1/19/24.

BLOW YOUR OWN HORN, Warner Baxter, Johnny Fox, Jr., Ralph Lewis, Eugenie Ford, 6. Picturization of stage play by Owen Davis. Dir. James W. Horne. Rev. 11/3-23. Rep. 12/15/23.

DANCER OF THE NILE, THE, Carmel Myers, Malcolm McGregor, Sam de Grasse, Bertram Grassby, June Elvidge, Iris Ashton, 5,780. Egyptian drama. Au. Blanche Taylor Earle. Dir. William P. S. Earle. Rev. 11/3/23. Rep. 2/9/24.

DAYTIME WIVES, Derelys Perdue, Wyndham Standing, 7. Drama of social and business life. Au. Lenore Coffee and John F. Goodrich. Dir. Emile Chautard. Rev. 9/22/23 Rep. 10/20/23.

FAIR CHEAT, THE, Edmund Breese, Wilfred Lytell, Dorothy Mackaill, 6. New York society back stage drama. Au. William B. Lamb. Dir. Burton King. Rev. 10/6/23. Rep. 12/22/23.

FASHIONABLE FAKIRS, Johnnie Walker, Mildred June, George Cowl, 6. Modern romance. Au. Frederick Stowers. Dr. William Worthington. Rev. 1/5/24. Rep. 1/26/24.

HALDANE OF THE SECRET SERVICE, Houdini, Gladys Leslie, 5. International crook-mystery melodrama. Rev. 11/3/23. Rep. 11/10/23.

JUDGMENT OF THE STORM, THE, Lloyd Hughes, Lucille Ricksen, Myrtle Stedman, George Hackathorne, 7. Domestic melodrama. Au. Ethel Stiles Middleton. Dir. Del Andrews. Rev. 12/29/23. Rep. 2/2/24.

LIGHTS OUT, Ruth Stonehouse, Walter McGrail, 6. Drama with film studio background Au. Paul Dickey and Mann Page. Dir. Al Santell. Rev. 9/29/23. Rep. 11/24/23.

LOVE PIRATE, THE, Carmel Myers, Charles Force, Melbourne McDowell, Carol Halloway, Spottiswoode, Aitken, 5. Murder mystery melodrama with cabaret background. Dir. Richard Thomas. Rev. 12/1/23. Rep. 2/16/24.

LULLABY, THE, Jane Novak, Dorothy Brock, Robert Anderson, 6,500. Domestic drama with Italian background. Au. Lillian Ducey. Dir. Chester Bennett. Rev. 1/26/24.

Key to Film Index

AU.: Author.

DIR.: Director.

NUMERALS: Length of picture in footage or reels.

REV.: Date of HERALD issue containing Review of picture.

REP.: Date of HERALD issue containing first "What the Picture Did For Me" report on picture.

Picture data amassed in this department during each six months period is incorporated in the semi-annual edition of "The Box Office Record." See published editions of "Record" for data on older pictures.

Blank forms for the scheduling of information on product will be supplied to film companies upon request.

MAIL MAN, THE, Ralph Lewis, Johnnie Walker, Martha Sleeper, Virginia True Boardman, 7. Melodrama based on life of mail carrier. Au. Emilie Johnson. Dir. Emory Johnson. Rev. 12/1/23. Rep. 1/19/24.

PHANTOM JUSTICE, Rod LaRoque, Estelle Taylor, Tom Wilson, 6,990. Crook melodrama. Au. Daniel F. Whitcomb. Dir. Richard Thomas. Rev. 2/16/24.

FIRST NATIONAL

AGE OF DESIRE, THE, Josef Swickard, William Collier, Jr., Frank Truesdell, Baby Bruce Guerin, Frankie Lee, Myrtle Stedman, Mary Philbin, 6. Society drama. Au. Dixie Wilson. Dr. Frank Borzage. Rev. 11/3/23. Rep. 12/8/23.

ANNA CHRISTIE, Blanche Sweet, William Russell, George Marion, 8. Picturization of Eugene O'Neill's stage play of same title. Dir. John Griffith Wray. Pro. Thos. H. Ince. Rev. 10/10/23. Rep. 12/29/23.

BAD MAN, THE, Holbrook Blinn, Enid Bennett, Jack Mulhall, Harry Myers, 7. Mexican border comedy drama. Au. George M. Cohan. Dir. Edwin Carewe. Rev. 10/13/23. Rep. 12/15/23.

BLACK OXEN, Caroline Griffith, Conway Tearle, Clara Bow, Allen Hale, 8. Society drama. Au., Gertrude Atherton. Dir., Frank Lloyd. Rev. 12/22/23. Rep. 2/2/24.

BOY OF MINE, Ben Alexander, Rockliffe Fellowes, Henry B. Walthall, Irene Rich, Dot Farley, 7. Juvenile comedy drama. Au. Booth Tarkington. Dir. William Beaudine. Rev. 1/5/24. Rep. 2/2/24.

CHASTITY, Katherine MacDonald, Huntley Gordon, 6. Modern love story. Au. Ernest Pascal. Dir. Victor Schertzinger. Rev. 12/29/23.

DANGEROUS MAID, THE, Constance Talmadge, Conway Tearle, Morgan Wallace, Marjorie Daw, Kate Price, Tully Marshall, 8. English costume play, period of 1685. Au. Elizabeth Ellis. Dir. Victor Heerman. Rev. 10/10/23. Rep. 12/22/23.

ETERNAL CITY, THE, Barbara LaMarr, Lionel Barrymore, Bert Lytell, Montague Love, Richard Bennett, 7,800. Picturization of Sir Hall Craine's novel of same title. Dir. George Fitzmaurice. Rev. 12/1/23.

FIGHTING BLADE, THE, Richard Barthelmess, Dorothy Mackaill, 9. English costume play of Charles I period. Au. Beulah Marie Dix. Dir. John S. Robertson. Rev. 10/20/23. Rep. 11/17/23.

FLAMING YOUTH, Colleen Moore, Myrtle Stedman, Milton Sills, Elliott Dexter, Phillips Smalley, Betty Francisco, Gertrude Astor, 8. Jazz drama. Au. Warner Fabian. Dir. John Francis Dillon. Rev. 11/17/23. Rep. 1/26/24.

HER TEMPORARY HUSBAND, Sidney Chaplin, Owen Moore, Sylvia Breamer, Tully Marshall, 6, 722. Farce Comedy. Dir. John F. McDermott. Rev. 12/29/23. Rep. 2/9/24.

JEALOUS HUSBANDS, Earle Williams, Jane Novak, Ben Alexander, Don Marion, George Seigmann, Bull Montana, 6,500. Domestic melodrama. Au. Fred Kennedy Myton. Dir. Maurice Tourneur. Rev. 11/17/23. Rep. 1/5/24.

LOVE MASTER, THE, Strongheart, Harold Austin, Lillian Rich, 7. Northwestern melodrama. Au. Jane Murfin, L. Trimble. Dir. Laurence Trimble. Rev. 2/2/24.

MEANEST MAN IN THE WORLD, THE, Bert Lytell, Blanche Sweet, 5,800. Drama with oil well background. Au. George M. Cohan. Dir. Edward F. Cline. Rev. 9/29/23. Rep. 12/8/23.

PAINTED PEOPLE, Colleen Moore, Anna Q. Nilsson, Russell Simpson, Mary Alden, Mary Carr, June Elvidge, Charles Murray, Bull Montana, 6. Sociological comedy drama from "The Swamp Angel," by Richard Connell. Dir. Clarence Badger. Rev. 2/16/24.

PONJOLA, James Kirkwood, Anna Q. Nilsson, Joseph Kilgour, Tully Marshall, Ruth Clifford, 7. Drama of African veldt. Au. Cynthia Stockley. Dir. Donald Crisp. Rev. 10/27/23. Rep. 11/24/28.

POTASH AND PERLMUTTER, Alexander Carr, Barney Bernard, Vera Gordon, Martha Mansfield, 7,700. Comedy drama of Jewish business methods. Au. Montague Glass. Dir. Clarence Badger. Rev. 10/6/23. Rep. 11/3/23.

SONG OF LOVE, THE, Norma Talmadge, Joseph Schildkraut, Arthur Edmund Carew, 7,800. Desert intrigue. Au. Margaret Peterson. Dir. Chester Franklin. Rev. 1/5/24. Rep. 2/16/24.

THUNDERGATE, Owen Moore, Virginia Brown Faire, Sylvia Breamer, Robert McKim, Tully Marshall, 6,565. Thrilling romance of Oriental intrigue. Au. Sidney Herchel Small. Dir. Jos. DeGrasse. Rev. 10/10/23. Rep. 1/12/24.

TWENTY-ONE, Richard Barthelmess, Dorothy Mackaill, Joe King, Dorothy Cummings, 7. Modern romance. Au. Josephine Lovett. Dir., John S. Robertson. Rev. 12/22/23.

WANTERS, THE, Marie Prevost, Huntley Gordon, Robert Ellis, Norma Shearer, Gertrude Astor, Lillian Langdon, Hank Mann, 7. Society drama. Au. Leila Burton Wells. Dir. John M. Stahl. Rev. 12/1/23. Rep. 12/22/23.

FOX FILM CORP.

ALIAS THE NIGHT WIND, William Russell, Maude Wayne, 5. Detective-crook mystery drama. Au. Varick Vanardy. Dir. Joseph Franz. Rev. 10/6/23. Rep. 11/24/23.

BIG DAN, Charles Jones, Marion Nixon, Ben Hendricks, 6. Comedy drama with juvenile interest. Au. Frederick and Fanny Hatton. Dir. William Wellman. Rev. 10/10/23. Rep. 12/1/23.

CAMEO KIRBY, John Gilbert, Gertrude Olmstead, Alan Hale, Eric Mayne, Richard Tucker, Phillips Smalley, 7. Early Mississippi drama. Au. Booth Tarkington and Harry Leon Wilson. Dir. John Ford. Rev. 10/13/23. Rep. 2/16/24.

CUPID'S FIREMAN, Charles Jones, Marian Nixon, 5. Fire drama. Au. Richard Harding Davis. Dir. William Wellman. Rev. 1/5/24. Rep. 1/19/24.

EYES OF THE FOREST, Tom Mix, Pauline Starke, 5. Forest ranger drama. Au. Shannon Fife. Dir. Lambert Hillyer. Rev. 2/2/24. Rep. 2/2/24.

GENTLE JULIA, Bessie Love, Harold Goodwin, 8. From Booth Tarkington story. Dir. Rowland V. Lee. Rev. 12/29/23.

GOVERNOR'S LADY, THE, Robert T. Haynes, Jane Grey, Ann Luther, 8. Domestic drama. Au. Alice Bradley, from Belasco stage play. Dir Harry Millarde. Rev. 1/12/24. Rep. 2/2/24.

GRAIL, THE, Dustin Farnum, Peggy Shaw, Carl Stockdale, 6. Southwest drama of Texas ranger life. Au. George Scarborough. Dir. Colin Campbell. Rev. 10/20/23. Rep. 12/29/23.

GUN FIGHTER, THE, William Farnum, Doris May, 5. Western feud melodrama. Au. John Frederick. Dir. Lynn Reynolds. Rev. 10/20/23. Rep. 11/17/23.

HOODMAN BLIND, David Butler, Glayds Hullette, Frank Campeau, Marc McDermott, Eddie Gribbon, 7. Melodrama. Au. Henry Arthur Jones, Wilson Barrett. Dir. John Ford. Rev. 12/29/23.

JUST OFF BROADWAY, John Gilbert, Marian Nixon, 6. Counterfeiting melodrama. Au. Frederick and Fanny Hatton. Dir. Edmund Mortmer. Rev. 2/9/24.

KENTUCKY DAYS, Dustin Farnum, Margaret Fielding, Bruce Gordon, 5. Drama of '49. Au., John Lynch. Dir., David Solomon. Rev. 12/22/23. Rep. 1/12/24.

MAN WHO WON, THE, Dustin Farnum, Jacqueline Gadsden, 5. Western drama. Au. E. Adamson. Dir. William Wellman. Rev. 9/22/23 Rep. 10/20/23.

NET, THE, Barbara Castleton, Raymond Bloomer Albert Roscoe, 7. Domestic melodrama. Au. Maravene Thompson. Dir. J. Gordon Edwards. Rev. 12/15/23.

NORTH OF HUDSON BAY, Tom Mix, Kathleen Key, Eugene Pallette, Will Walling, 6. Northern drama. Au. Jules Furthman. Dir John Ford. Rev. 11/3/23. Rep. 1/26/24.

SHADOW OF THE EAST, THE, Mildred Harris, Frank Mayo, Norman Kerry, Evelyn Brent, 7. Oriental melodrama. Au. Joseph Hergesheimer. Dir. King Vidor. Rev. 2/9/24.

SHEPHERD KING, THE, Guido Trento, Violet Mersereau, 8,295. Biblical spectacle. Au. Wright Lorimer and Arnold Reeves, stage play, Virginia Tracy, adaptation. Dir. J. Gordon Edwards. Rev. 1/12/24. Rep. 1/5/24.

SIX CYLINDER LOVE, Ernest Truex, Florence Eldridge, 7. Picturization of stage play by William Anthony McGuire. Dir. Elmer Clifton. Rev. 11/24/23. Rep. 1/5/24.

TEMPLE OF VENUS, THE, William Walling, Mary Philibin, Alice Day, David Butler, Phyllis Haver, 8. Spectacle. Dir. Henry Otto. Rev. 11/17/23. Rep. 1/26/24.

TIMES HAVE CHANGED, William Russell, Mabel Julienne Scott, Charles West, Martha Maddox, 5. Crook comedy-drama. Au. Elmer Davis. Dir. James Flood. Rev. 10/27/23. Rep. 12/8/23.

THIS FREEDOM, Fewlass Llewellyn, Adeline Hayden-Coffin, Fay Compton, Clive Brook, 7. Drama of domestic-business life conflict. Au. A. S. M. Hutchinson. Dir. Denison Clift. Rev. 12/15/23.

YOU CAN'T GET AWAY WITH IT, Percy Marmont, Malcolm McGregor, Betty Bouton, Barbara Tennant, Clarissa Selwyn, 6,052. Domestic drama. Au. Gouverneur Morris. Dir. Rowland V. Lee. Rev. 12/1/23.

GOLDWYN COSMOPOLITAN

DAY OF FAITH, THE, Eleanor Boardman, Tyrone Power, Raymond Griffith, Wallace McDonald, Ford Sterling, Charles Conklin, 7. Sociological drama. Au. Arthur Somers Roche. Dir. Tod Browning. Rev. 12/15/23. Rep. 2/9/24.

ETERNAL THREE, THE, Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Tom Gallery, Maryon Aye, Alec Francis, George Cooper, 7. Drama of domestic love and intrigue. Au. Marshall Neilan. Dir. Marshall Neilan and Frank Urson. Rev. 10/20/23. Rep. 12/8/23.

GREAT WHITE WAY, THE, Anita Stewart, T. Roy Barnes, Dore Davidson, 10. Modern metropolitan comedy drama, from "Cain and Mabel." Au. H. C. Witwer. Dir. E. Mason Hopper. Rev. 1/19/24.

IN THE PALACE OF THE KING, Blanche Sweet, Edmund Lowe, Hobart Bosworth, Sam DeGrasse, William V. Mong, Aileen Pringle, Pauline Starke, Lucien Littlefield, Charles Clary, 10. Historical romance, from F. Marion Crawford's novel and stage play of same title. Dir. Emmett J. Flynn. Rev. 11/17/23. Rep. 1/26/24.

NAME THE MAN, Mae Busch, Conrad Nagel, Hobart Bosworth, Creighton Hale, Patsy Ruth Miller, 7,800. English drama, from "The Master of Man." Au. Sir Hall Caine. Dir. Victor Seastrom. Rev. 1/26/24.

RENDEZVOUS, THE, Conrad Nagel, Lucille Ricksen, Richard Travers, Kathleen Key, Elmo Lincoln, Sidney Chaplin, 7,415. Russian melodrama. Au. Madeline Ruthven. Dir. Marshall Neilan. Rev. 1/19/24.

RENO, Helene Chadwick, George Walsh, Lew Cody, Carmel Myers, Dale Fuller, Rush Hughes, Hedda Hopper, 7. Divorce comedy drama. Au. and Dir. Rupert Hughes. Rev. 1/5/24. Rep. 2/9/24.

SIX DAYS, Corinne Griffith, Frank Mayo, Myrtle Stedman, Maude George, Spottiswoode Aitken, Charles Clary, 9. English-American society drama. Au. Elinor Glyn. Dir. Charles Brabin. Rev. 10/18/23. Rep. 10/20/23.

SLAVE OF DESIRE, George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, 7. Picturization of Honore de Balzac's "The Magic Skin." Dir. George D. Baker. Rev. 11/3/23. Rep. 1/5/24.

STEADFAST HEART, THE, Mary Alden, Joseph Depew, Walter Lewis, Marguerite Courtot, 7. Drama of youthful faith. Au. Clarence Budington Kelland. Dir. Sheridan Hall. Rev. 11/3/23. Rep. 11/17/23.

THROUGH THE DARK, Colleen Moore, Forrest Stanley, Hobart Bosworth, 8. Boston Blackie melodrama. Au. Jack Boyle. Dir. George Hill. Rev. 2/2/24. Rep. 2/9/24.

UNSEEING EYES, Lionel Barrymore, Seena Owens, Louis Wolheim, Walter Miller, 8,500. North Country melodrama. Au. Arthur Stringer. Dir. E. H. Griffith. Rev. 11/17/23. Rep. 1/19/24.

UNDER THE RED ROBE, John Charles Thomas, Robert B. Mantell, Alma Rubens, Sydney Herbert, Mary MacLaren, Rose Coghlan, 12. Drama of France under Louis XIII. Au. Stanley Weyman. Dir. Alan Crosland. Rev. 12/1/23.

WILD ORANGES, Virginia Valli, Frank Mayo, Ford Sterling, 7. Melodramatic island story. Au. Joseph Hergesheimer. Dir. King Vidor. Rev. 2/9/24.

HODKINSON

GRIT, Glenn Hunter, Clara Bow, Dore Davidson, 6. Crook melodrama. Au. F. Scott Fitzgerald. Dir. Frank Tuttle. Rev. 2/9/24.

OLD FOOL, THE, James Barrows, Henry Hunt, Lloyd Hughes, Barbara Tenant, Louise Fazenda, Betty Francisco, 6,147. Domestic comedy drama with Civil War background. Au. J. C. Fabbrini. Dir. E. D. Venturini. Rev. 1/26/24.

SHIFTING SANDS, Peggy Hyland, Lewis Willoughby, 6. Domestic drama. Dir. Fred Leroy Granville. Pro. Luxor. Rev. 11/17/23.

METRO PICTURES CORP.

DESIRE, Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, 7. Emotional drama. Au. John B. Clymer and Henry R. Symonds. Dir. Rowland V. Lee. Rev. 10/6/23. Rep. 2/9/24.

EAGLE'S FEATHER, THE, Mary Alden, James Kirkwood, Lester Cuneo, Elinor Fair, George Seigmann, 6,500. Western drama. Au. Katherine Newlin Burt. Dir. Edward Sloman. Rev. 11/3/23. Rep. 12/8/23.

ETERNAL STRUGGLE, THE, Pat O'Malley, Earle Williams, Barbara LaMarr, Wallace Beery, Renee Adoree, Ed Brady, 7. North West Mounted Police drama. Dir. Reginald Barker. Rev. 9/22/23. Rep. 11/3/23.

FASHION ROW, Mae Murray, Earl Fox, Freeman Wood, Elmo Lincoln, Craig Biddle, 8. Broadway melodrama. Au., Sada Cowan, Howard Higgin. Dir., Robert Z. Leonard. Rev. 12/22/23. Rep. 2/2/24.

HALF-A-DOLLAR BILL, Anna Q. Nilsson. William J. Carlton, Raymond Hatton, Mitchell Lewis, George McQuarrie, Alec B. Francis, 6. Drama with seaport background. Au. Curtis Benton. Dir. W. S. Van Dyke. Rev. 12/1/23. Rep. 2/16/24.

HEART BANDIT, THE, Viola Dana, Milton Sills, George Seigman, Bertram Grassby, 5. Crook melodrama. Au. Frederick Kennedy Myton. Dir. Oscar Apfel. Rev. 1/26/24.

HELD TO ANSWER, House Peters, Grace Carlyle, Evelyn Brent, James Morrison, Bull Montana, Gale Henry, 6. Small town melodrama. Au. Peter Clark MacFarlane. Dir. Harold Shaw. Rev. 10/10/23. Rep. 12/22/23.

IN SEARCH OF A THRILL, Viola Dana. Warner Baxter, Robert Schabel, Rosemary Theby, 5,500. Parisian comedy drama. Au. Basil Dickey. Dir. Oscar Apfel. Rev. 12/1/23.

LONG LIVE THE KING, Jackie Coogan, Rosemary Theby, Ruth Renick, Vera Lewis, Alan Forrest, Walt Whitman, 10. Costume comedy drama. Au. Mary Roberts Rinehart. Dir. Victor Schertzinger. Rev. 11/17/23. Rep. 12/8/23.

MAN LIFE PASSED BY, THE, Percy Marmont, Hobart Bosworth, Cullen Landis, Jane Novak, Eva Novak, 7. Domestic melodrama. Au. Winifred Davis. Dir. Victor Schertzinger. Rev. 1/5/24.

OUR HOSPITALITY, Buster Keaton, Natalie Talmadge-Keaton, Buster Keaton, Jr., Joseph Keaton, Kitty Bradbury, 6,220. Comedy melodrama. Au. Jean Hayes, Joe Mitchell, Clyde Bruckman. Dir. Buster Keaton, Jack Blystone. Rev. 12/8/23. Rep. 1/5/24.

PLEASURE MAD, Huntly Gordon, Mary Alden, Norma Shearer, William Collier, Jr., Winifred Bryson, 6. Modern domestic drama. Au. Blanche Upright. Dir. Reginald Barker. Rev. 11/17/23. Rep. 1/5/24.

ROUGED LIPS, Viola Dana, Tom Moore, 5,150. Metropolitan comedy drama. Au. Rita Weiman. Dir. Harold Shaw. Rev. 9/29/23. Rep. 12/8/23.

SCARAMOUCHE, Ramon Novarro, Alice Terry, Lewis Stone, Lloyd Ingraham, Julia Swayne Gordon, George Seigmann, Edward Connelly, 10. Historical romance of French revolution period. Au. Rafael Sabatini. Dir. Rex Ingram. Rev. 10/13/23.

SOCIAL CODE, THE, Viola Dana, Malcolm McGregor, Edna Flugrath, Huntly Gordon, 5. Murder mystery drama. Au. Rita Weiman. Dir. Oscar Apfel. Rev. 11/3/23. Rep. 2/9/24.

THREE AGES, Buster Keaton, Wallace Beery, Margaret Leahy, Joe Roberts, Lillian Lawrence, 6,500. Slapstick burlesque. Au. Jean Havez. Dir. Eddie Cline. Rev. 12/1/23. Rep. 10/13/23.

STRANGERS OF THE NIGHT, Matt Moore, Enid Bennett, 7. English mystery story, adapted from stage play, "Captain Applejack." Au. Walter Hackett. Dir. Fred Niblo. Rev. 9/22/23. Rep. 12/1/23.

WHITE SISTER, THE, Lillian Gish, Ronald Colman, Gail Kane, J. Barney Sherry, 13. Drama with religious background. Au. F. Marion Crawford. Dir. Henry King. Rev. 9/22/23

PARAMOUNT

BIG BROTHER, Tom Moore, Edith Roberts, Raymond Hatton, Joe King, Mickey Bennett, 7. Sociological narrative. Au. Rex Beach. Dir. Allan Dwan. Rev. 1/19/24. Rep. 1/5/24.

CALL OF THE CANYON, THE, Richard Dix, Lois Wilson, Marjorie Daw, Noah Beery, 8. Modern Eastern-Western drama. Au. Zane Grey. Dir. Victor Fleming. Rev. 1/19/24. Rep. 2/16/24.

DON'T CALL IT LOVE, Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff, Rod LaRoque, Robert Edeson, Julia Faye, 6,457. Modern love story, adapted from Julian Street's novel, "Rita Coventry," by Clara Beranger. Dir. William DeMille. Rev. 1/12/24. Rep. 1/26/24.

FLAMING BARRIERS, Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle, Robert McKim, 5,629. Comedy drama of timberland country. Au. Byron Morgan. Dir. George Melford. Rev. 2/9/24.

HERITAGE OF THE DESERT, THE, Bebe Daniels, Ernest Torrence, Noah Beery, Lloyd Hughes, 5,741. Western melodrama. Au. Zane Grey. Dir. Irvin Willat. Rev. 2/16/24.

HIS CHILDREN'S CHILDREN, Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Hale Hamilton, Mahlon Hamilton, 7. Society drama from Arthur S. Train's novel of same title. Dir. Sam. Wood. Rev. 11/24/23.

HUMMING BIRD, THE, Gloria Swanson, Edward Burns, 7,577. Parisian underworld melodrama. Au. Maude Fulton. Dir. Sidney Olcott. Rev. 2/2/24. Rep. 2/16/24.

LIGHT THAT FAILED, THE Jacqueline Logan, Percy Marmont, David Torrence, Sigrid Holmquist, Mabel Van Buren, 7,500. Picturization of story by Rudyard Kipling. Dir. George Melford. Rev. 11/24/23. Rep. 2/2/24.

MARRIAGE MAKER, THE, Agnes Ayres, Jack Holt, Charles de Roche, Robert Agnew, Mary Astor, Ethel Wales, 6,295. English society romance. Au. Edward Knoblock. Dir. William DeMille. Rev. 10/18/23. Rep. 11/24/23.

RUGGLES OF RED GAP, Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgway, 6. English-Western comedy. Au. Harry Leon Wilson. Dir. James Cruze. Rev. 9/29/23. Rep. 10/3/23.

SPANISH DANCER, THE, Pola Negri, Antonio Moreno, Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou, Robert Agnew, 8,434. Spanish costume play from stage production of "Don Cesar de Bazan." Au. Adelphe D'Ennery. Dir. Herbert Brenon. Rev. 10/27/23. Rep. 12/22/23.

STEPHEN STEPS OUT, Douglas Fairbanks, Jr., Theodore Roberts, Noah Beery, Harry Myers, Frank Currier, 5,640. Picturization of Richard Harding Davis' "The Grand Cross of the Crescent." Dir. Joseph Henabery. Rev. 12/8/23. Rep. 12/22/23.

TO THE LADIES, Edward Horton, Theodore Roberts, Helen Jerome Eddy, 4,700. From stage comedy-drama of same name. Dir., James Cruze. Rev. 12/22/23. Rep. 1/19/24.

WEST OF THE WATER TOWER, Glenn Hunter, Ernest Torrence, May McAvoy, George Fawcett, Ann Schaefer, Riley Hatch, ZaSu Pitts, 8. Small town love story. Au. Homer Croy. Dir. Rollin S. Sturgeon. Rev. 1/12/24. Rep. 1/26/24.

WILD BILL HICKOCK, William S. Hart, Ethel Grey Terry, Kathleen O'Connor, Harschell Mayall, 5,500. Two-gun Western drama. Au. Wm. S. Hart, J. G. Hawks. Dir. Cliff Smith. Rev. 12/25/23. Rep. 1/19/24.

WOMAN PROOF, Thomas Meighan, Lila Lee, Louise Dresser, Mary Astor, Robert Agnew, 7. Modern comedy drama. Au George Ade. Dir. Alfred Greene. Rev. 11/17/23. Rep. 11/24/23.

ZAZA, Gloria Swanson, H. B. Warner, Mary Thurman, 7. Modernization of stage play. Au. Pierre Berton and Charles Simon. Dir. Allan Dwan. Rev. 9/6/23. Rep. 11/17/23.

PATHE EXCHANGE, INC.

CALL OF THE WILD, THE, Jack Mulhall, "Buck," the dog, 6. Drama of North Country. Au. Jack London. Dir. Fred Jackman. Pro. Hal Roach. Rev. 10/20/23. Rep. 12/22/23.

COLUMBUS, sc, 4. Historical production under supervision of Yale University. Dir. Edwin L. Hollywood. Rev. 10/20/23.

TIPPED OFF, Noah Beery, Tom Santschi, Stuart Holmes, Arline Pretty, 5. Underworld mystery. Au. and Dir. Frederick Reel, Jr. Rev. 10/20/23.

WAY OF A MAN, THE, Harold Miller, Florence Lee, Allene Ray, Bud Osborne, 9. Western melodrama. Au. Emerson Hough. Dir. George B. Seitz. Rev. 12/8/23.

PREFERRED

APRIL SHOWERS, Colleen Moore, Kenneth Harlan, Ruth Clifford, Priscilla Bonner, Myrtle Vane, Kid McCoy, 6. Comedy-drama with prize ring finish. Au. Hope Loring and Louis D. Lighton. Dir. Tom Forman. Rev. 10/27/23. Rep. 1/5/24.

MAYTIME, Ethel Shannon, Harrison Ford, Clara Bow, Richard Wayne, Wallace MacDonald, Josef Swickard, Betty Francisco, Robert McKim, 8. Romantic drama. Au., Rida Johnson Young. Dir., Gasnier. Rev. 12/22/23.

VIRGINIAN, THE, Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, 8. Western drama. Au. Owen Wister. Dir. Tom Forman. Rev. 12/8/23. Rep. 12/22/23.

SELZNICK DIST. CORP.

BROADWAY BROKE, Mary Carr, Percy Marmont, Dore Davidson, Gladys Leslie, Billie Quirk, Sally Crute, Henrietta Crosman, 7. Story of New York stage life. Au. Earl Derr Bigger. Dir. J. Sarle Dawley. Rev. 12/15/23.

DEFYING DESTINY, Monte Blue, Irene Rich, Tully Marshall, Jackie Saunders, Russell Simpson, 5. Small town comedy drama. Au. Grace Sanderson Michie. Dir. Louis William Chaudet. Rev. 10/10/23.

FORBIDDEN LOVER, Elliott Sparling, Barbara Bedford, Noah Beery, 9,717. A sequel to "The Prisoner of Zenda." Au. Edward J. Montagne (scenario). Dir. Victor Heerman.

GOOD MEN AND BAD, Marin Sais, 3,926. Texas Argentine melodrama. Au. William Lester. Dir. Merrill McCormick.

MODERN MATRIMONY, Owen Moore, 4,960. Newlywed comedy based on installment payment plan. Au. and Dir. Victor Heerman. Rep. 1/12/24.

MONKEY'S PAW, THE, special cast, 5,194. Rural drama with mystic element. Au. W. W. Jacobs. Dir. Manning Haynes.

PRINCE OF A KING, A, Dinkey Dean, 5. Romance of child king's adventures. Au. Abbie Farwell Brown.

QUEEN OF SIN, THE, Lucy Doraine, 5,814. Modern drama with Sodom and Gomorrah background. Dir. Michael Kertesz.

ROULETTE, Edith Roberts, Norman Trevor, Maurice Costello, Mary Carr, 6. Melodrama with gambling background. Au. William McHarg. Dir. S. E. V. Taylor. Rev. 2/9/24.

TOILERS OF THE SEA, Lucy Fox, 5,128. Fishing village drama. Au. From Victor Hugo novel. Dir. R. Wm. Neill.

WIFE IN NAME ONLY, Edmund Lowe, Florence Dixon, 4,868. Matrimonial drama. Au. Bertha M. Clay. Dir. George Terwilliger.

WOMAN TO WOMAN, Betty Compson, Clive Brook, 7. Continental drama. Au. Michael Morton. Dir. Graham Cutts. Rev. 1/26/24.

TRUART

UNKNOWN PURPLE, THE, Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Frankie Lee, Ethel Grey Terry, James Morrison, 7. Mystery melodrama. Au. and Dir. Roland West. Rev. 12/15/23. Rep. 1/19/24.

UNITED ARTISTS

LOVING LIES, Evelyn Brent, Monte Blue, 8. Domestic drama, from "The Harbor Bar." Au. Peter B. Kyne. Dir. W. S. Van Dyke. Rev. 1/26/24.

RICHARD, THE LION HEARTED, Wallace Beery, Charles Gerrard, Kathleen Clifford, Marguerite de la Motte, John Bowers, Tully Marshall, 8. Picturization of Sir Walter Scott's novel, "The Talisman." Dir. Chet Withey. Rev. 10/10/23. Rep. 12/15/23.

WOMAN OF PARIS, A, Edna Purviance, Clarence Geidert, Carl Miller, Lydia Knott, Charles French, Adolph Menjou, Betty Morrisey, Malvina Polo, 7,300. Parisian romantic drama. Au. and Dir. Charles Chaplin. Rev. 10/13/23. Rep. 2/2/24.

UNIVERSAL PICTURES CORP.

BREATHLESS MOMENT, THE, William Desmond, Albert Hart, Charlotte Merriam, 6. Crook melodrama. Au. Raymond Shrock, Harvey Gates. Dir. Robert F. Hill. Rev. 2/2/24.

CLEAN UP, THE, Claire Adams, Claire Anderson, Wm. Irving, 5. Comedy drama with surprise ending. Au. H. H. Van Loan. Dir. William Parke. Rev. 9/22/23. Rep. 10/3/23.

CROOKED ALLEY, Thomas Carrigan, Laura LaPlante, Kate Lester, Sydney Bracey, 5. A "Boston Blackie" crook story. Au. Jack Boyle. Dir. Robert F. Hill. Rev. 12/1/23. Rep. 12/22/23.

DARLING OF NEW YORK, THE, Baby Peggy, Carl Stockdale, Gladys Brockwell, Sheldon Lewis, Frank Currier, 6,200. Comedy drama. Au. King Baggot, Raymond Shrock. Dir. King Baggot. Rev. 11/17/23. Rep. 12/15/23.

HOOK AND LADDER, Hoot Gibson, Mildred June, 6. Fire-fighting melodrama. Dir. Edward Sedgwick. Rev. 12/29/23. Rep. 2/2/24.

HUNCHBACK OF NOTRE DAME, THE, Lon Chaney, Patsy Ruth Miller, Norman Kerry, Ernest Torrence, Raymond Hatton, Tully Marshall, Gladys Brockwell, 10. Spectacular French drama. Au. Victor Hugo. Dir. Wallace Worsley. Rev. 9/22/23.

JACK O' CLUBS, Herbert Rawlinson, Ruth Dwyer, Eddie Gribbin, 5. Metropolitan romance. Au. Gerard Beaumont. Dir. Robert F. Hill. Rev. 1/26/24.

LADY OF QUALITY, A, Virginia Valli, Lionel Belmore, Milton Sills, 7. English period drama. Au. Frances Hodgson Burnett. Dir. Hobart Henley. Rev. 12/8/23.

LAW FORBIDS, THE, Baby Peggy, Elinor Fair, Robert Ellis, Buddy Messinger, 6,800. Domestic comedy drama. Au. Bernard McConville. Dir. Jess Robbins. Rev. 2/16/24.

MAN FROM WYOMING, THE, Jack Hoxie, William Welch, Lillian Rich, 5. Western drama. Au. William McLeon Raine. Dir. Robert North Bradbury. Rev. 1/19/24.

MEN IN THE RAW, Jack Hoxie, Marguerite Clayton 5. Western comedy-drama. Au. Bert W. Poster. Dir. George Marshall. Rev. 10/20/23. Rep. 12/1/23.

MILLION TO BURN, A, Herbert Rawlinson, Kalla Pasha, Beatrice Burnham, 5. Modern comedy drama. Au. Mary Whiteside. Dir. William Parke. Rev. 11/3/23. Rep. 12/15/23.

NEAR LADY, THE, Gladys Walton, Harry Mann, Kate Price, Otis Harlan, 5. Domestic comedy-drama. Au. Frank R. Adams. Dir. Herbert Blache. Rev. 12/8/23. Rep. 12/8/23.

PURE GRIT, Roy Stewart, Esther Ralston, Jack Mower, 5. Western drama. Au. William LacLeod Raine. Dir. Nat Ross. Rev. 12/15/23. Rep. 1/5/24.

RAMBLIN' KID, THE, Hoot Gibson, Laura LaPlante, Harold Goodwin, William Welch, 6. Western comedy drama. Au. Earl Wayland Bowman. Dir. Edward Sedgwick. Rev. Rep. 10/20/23.

RED WARNING, THE, Jack Hoxie, Elinor Field, Fred Hokler, William Welsh, 5. Western drama. Au. Isadore Bernstein. Dir. Robert North Bradbury. Rev. 12/1/23. Rep. 12/22/23.

SIX FIFTY, THE, Renee Adoree, Orville Caldwell, 6. Story of small town ambitions. Au. Kate McLaurin. Dir. Nat Ross. Rev. 9/29/23. Rep. 10/20/23.

SPORTING YOUTH, Reginald Denny, Laura LaPlante, 7. Auto race melodrama. Au. Byron Morgan. Dir. Harry A. Pollard. Rev. 2/9/24.

THRILL CHASER, THE, Hoot Gibson, Billie Dove, 6. Hollywood studio comedy drama. Au. & Dir. Edward Sedgwick. Rev. 11/24/23. Rep. 12/22/23.

THUNDERING DAWN, THE, J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi, Charles Clary, Winter Hall, Anna Mae Wong, 7. Melodrama laid in Java. Au. John Blackwood. Dir. Harry Garson. Rev. 11/3/23. Rep. 12/15/23.

WHISPERED NAME, THE, Ruth Clifford, Niles Welch, Hayden Stevenson, Charles Clary, 5. Narrative drama. Au. Rita Weiman. Dir. King Baggott. Rev. 1/5/24.

WHITE TIGER, THE, Priscilla Dean, Raymond Griffith, Wallace Beery, 7,177. Crook melodrama. Au. and Dir. Tod Browning. Rev. 12/15/23. Rep. 1/5/24.

WILD PARTY, THE, Gladys Walton, Robert Ellis, Kate Lester, Sydney Bracey, Freeman Wood, Dorothy Revier, 5. Repertorial comedy-drama. Au. Marion Orth. Dir. Herbert Blache. Rev. 10/20/23. Rep. 12/1/23.

VITAGRAPH

LEAVENWORTH CASE, THE, Seena Owen, Martha Mansfield, Wilfred Lytell, 7. Mystery melodrama. Au. Anna Katherine Green. Dir. Charles Giblyn. Rev. 11/24/23. Rep. 2/2/24.

LET NOT MAN PUT ASUNDER, Pauline Frederick, Lou Tellegen, 8,250. Domestic drama. Au. Basil King. Dir. J. Stuart Blackton. Rev. 2/2/24.

LOVE BANDIT, THE, Doris Kenyon, Jules Cowles, Victor Sutherland, 6. Melodrama. Au. Charles E. Blaney, Norman Houston. Dir. Del Henderson. Rev. 12/29/23.

MAN FROM BRODNEY'S, THE, J. Warren Kerrigan, Alice Calhoun, Pat O'Malley, Wanda Hawley, 7,120. Mythical kingdom romance. Au. George Barr McCutcheon. Dir. David Smith. Rev. 12/15/23. Rep. 1/19/24.

ON THE BANKS OF THE WABASH, Mary Carr, Burr McIntosh, James Morrison, Mary MacLaren, Madge Evans, 7. Small town melodrama, based on song of same title. Pro. J. Stuart Blackton. Rev. 10/10/23. Rep. 12/22/23.

PIONEER TRAILS, Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Harlan, 7. Melodrama of '49 gold rush. Au. and Dir. David Stuart Blackton. Rev. 10/10/23. Rep. 12/1/23.

WARNER BROTHERS

CONDUCTOR 1492, Johnny Hines, Doris May, Dan Mason, Ruth Renick, Robert Cain, 7. Comedy drama. Au. Johnny Hines. Dir. Charles Hines, Frank Griffin. Rev. 1/12/24. Rep. 1/26/24.

GOLD DIGGERS, THE, Hope Hampton, Wyndham Standing, Louise Fazenda, Gertrude Short, 6. Comedy drama based on life of chorus girl. Au. David Belasco. Dir. Harry Beaumont. Rev. 9/29/23. Rep. 1/5/24.

COUNTRY KID, THE, Wesley Barry, Spec O'Donnel, Bruce Guerin, Helen Jerome Eddy, 6. Domestic comedy drama. Dir. William Beaudine. Rev. 11/17/23. Rep. 12/22/23.

LUCRETIA LOMBARD (FLAMING PASSION), Irene Rich, Monte Blue, Marc McDermott, Alec B. Francis, Norma Shearer, John Roche, 7. Society drama. Au. Kathleen Norris. Dir. Jack Conway. Rev. 12/15/23. Rep. 2/9/24.

MARRIAGE CIRCLE, THE, Florence Vidor, Monte Blue, Marie Prevost, Adolphe Menjou, Creighton Hale, Harry Myers, Dale Fuller, 8. Domestic drama. Au. Lothar Schmidt. Dir. Ernst Lubitsch. Rev. 2/16/24.

TIGER ROSE, Lenore Ulric, Forrest Stanley, Joseph Dowling, Claude Gillingwater, 8. Northwest drama. Dir. Sidney A. Franklin. Rev. 12/29/23. Rep. 2/2/24.

STATE RIGHTS

ABRAHAM LINCOLN (Rockett) George A. Billings, Ruth Clifford, Nell Craig, 9. Historical drama. Au. Frances Marion. Dir. Phil Rosen. Rev. 2/2/24.

BAREFOOT BOY, THE (C. B. C.) John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshall, 5,800. Based on Whittier's poem of like title. Au. Wallace C. Clifton. Dir. David Kirkland.

FORGIVE AND FORGET (C. B. C.) Pauline Garon, Estelle Taylor, Wyndham Standing, 5,800. Matrimonial drama. Au. Charles Furthman. Dir. Howard M. Mitchell. Rep. 2/16/24.

HIS LAST RACE (Goldstone) Snowy Baker, Gladys Brockwell, Pauline Starke, Alec B. Francis, Robert McKim, Noah Beery, Tully Marshall, 6. "Thrill-o-drama." Dir. Reeves Eason, Howard Mitchell. Rev. 11/17/23.

IN THE SPIDER'S WEB (Independent) special cast, 5. Story of chorus girl's betrayal and regeneration. Rev. 10/6/23.

ISLE OF VANISHING MEN, THE (Alder), 7. A pictorial presentation of life and customs among the Kia Kias, a New Guinea cannibal tribe. Pro. W. F. Alder. Rev. 10/10/23.

LONE WAGON, THE, (Sanford), Matty Mattison, Vivian Rich, Earl Metcalf, Gene Crosby, 5. Western melodrama. Au., Dir., not credited. Rev. 1/12/24. Rep. 1/26/24.

MASK OF LOPEZ, THE (Monogram), Fred Thompson, Wilfred Lucas, Hazel Keener, 4,900. Western drama. Au. Marion Jackson. Dir. Albert Rogell. Rev. 12/8/23.

MINE TO KEEP (Grand-Asher), Bryant Washburn, Mabel Forrest, Wheeler Oakman, Peaches Jackson, Mickey Moore, 6. Domestic problem play. Au. Evelyn Campbell. Dir. Ben Wilson. Rev. 10/10/23.

RESTLESS WIVES (C. C. Burr), Doris Kenyon, James Rennie, Montagu Love, Edmund Breese, Naomi Childers, 5. Domestic drama. Au. Izola Forrester. Dir. Gregory LaCava. Rev. 2/9/24.

WAY MEN LOVE, THE, (Grand-Asher) Elliott Dexter, Mildred Harris, Anders Randolf, Sydney Bracey, 7,500. Sociological drama. Au. Adam Hull Shirk. Dir. R. William Neill. Rev. 11/24/23.

YESTERDAY'S WIFE (C. B. C.) Irene Rich, Eileen Percy, 5,800. Drama of wealth and marriage. Au. Evelyn Campbell. Dir. Edward J. LeSaint.

PUBLIC RELATIONS

Money Making Tips by Brown

Public Opinions

A department in which theatre patrons voice their likes and dislikes for screen entertainment. Exhibitors who receive signed communications from their patrons are urged to forward them to this department.

The Chicago Evening American's famous advertising line reads: "A GOOD newspaper." We are taking the liberty of revising slightly for application in the exhibitorial field, in which case it will read: "A GOOD exhibitor."

Fred S. Meyer, managing director of the Palace theatre, Hamilton, O., is "A GOOD Exhibitor." We haven't been after Mr. Meyer for an appraisal of himself for we are fearful that modesty would not permit him to do justice to his ability. Therefore, we rely upon the expressions of Palace patrons.

All of which leads us to our conclusion that "Public Opinions"—constructive expressions from theatre patrons—are an important factor in proper and effective theatre operation.

Commendatory expressions are valuable for they give to the exhibitor the confidence so necessary to the successful operation of a theatre. A little criticism—constructive criticism, you understand—now and then is not amiss, for it is specific in directing the exhibitor's attention to needed reforms in the operation of his own individual house.

Through "Public Opinions" the theatre owner senses the public's likes and dislikes. He creates a higher relationship between public and theatre, a factor that may determine the degree of success of his theatre operations.

We have at the present writing a number of letters—and they are interesting—written by Palace patrons to Mr. Meyer. In this department next week these communications—"Public Opinions"—will be published in full. They are mighty fine letters and any exhibitor would be proud to receive them from his patrons. You may look forward next week to this interesting literature.

Appeal to Window Shoppers If You Would Boost Receipts

Exhibitor and Exponent of "Public Relations" Prepares Series of Suggestions for "Herald" Readers

By LEN S. BROWN

Manager, Finkelstein & Ruben's New Astor theatre, St. Paul, Minn.

Article 2—LOBBY DISPLAYS

People—spending people—are doing more window shopping than ever before. Doubt this? Ask the manager of the foremost store in your city. Watch that same store's window dressers strain every effort from week to week devising new layouts, new color schemes, new arrangements of goods, all set in highly artistic backgrounds in that store's show windows. For what? To attract people's attention and to make them BUY. Walk through the shopping district of the place you live and do business in—big city or small town. The LIVE store's windows are attractive. They say "Come In." The DEAD store's windows are cluttered up and unattractive. They say "Keep Out."

The same basic idea applies to our own business.

The LIVE theatre fairly shrieks "Come In" thru its medium of an attractive lobby display. The DEAD theatre mutters "Keep Out" with its dirty, badly arranged, poorly lighted lobby.

Your lobby is your show window. Use it as such. Don't make it hideous with an orgy of badly mounted posters flapping in the breeze, with photos slammed on walls and frames with ten-penny nails. Make it a real advertising medium for your theatre, a medium of which you will be PROUD. Avoid making it look like the main entrance to a sideshow; give it the appearance of being the dignified entrance to the classiest theatre in your town or city.

* * *

In laying out material for an effective lobby display do not lose sight of the fact that it is advisable to avoid repetition. ONE well placed art card or poster is more effective than half a dozen bearing the same design indiscriminately stuck all over the front. Wherever possible always place cards and posters in frames. A cleanly polished brass frame or neatly painted wooden frame sets off a card or poster to greater advantage.

Mount banners on solid frames. But avoid the "amateurish" art in banner work. No banner at all is better than one which is offensive to the artistic taste in design and execution.

If you use cut-outs, make them neatly. There have been many enquiries in "The Herald" recently concerning the making of cut-outs. The most effective can be made of ordinary wallboard. Don't buy the best grade of Beaver Board—it is an unnecessary expense. Buy a second grade wall board, in the 12 in. by 4 in. size. This size eliminates a lot of waste in cutting. After having decided what part or parts of the poster you wish to use, cut the figures out first, leaving a border ranging from one inch in width on the three sheet sizes, to three inches in width on the twenty-four sheet sizes. Lay out the wall board on a flat bench, ready for poster. Soak the poster in water until it is damp enough to handle without "melting." Then apply a thin coat of flour paste to the surface of the wall board. Take the poster and stick it to the wall board, using a twelve inch paper-hanger's brush to smooth out the wrinkles. Lay board on bench or floor, flat, with few pieces of board strips weighted down on top to prevent board from warping, and leave until thoroughly dry. When dry, cut out with sharp keyhole saw around edge of poster design on outside of border, afterwards filing off rough edges with a sand-paper block. Paint an outline in water color all around border of cut-out, using darker color than the general color scheme of the poster. This border will set off the cut-out to great advantage. When dry, place stiffening braces of ½-inch batten on back of cut-out. Give whole cut-out a thin coat of clear natural shellac, and you will have a cut-out that will stand up for weeks in any weather.

* * *

If you have a canopy over your lobby, USE IT. It is an admirable medium for

(Concluded on page 65)

FOREIGN MARKET

Correct Foreign Trade Evils

SIDNEY ABEL, manager of the foreign division of Fox Film Corporation.
Mr. Abel has under his direction the distribution of film in virtually every civilized country of the world.
The Fox company is now serving picture entertainment to eighty-three different peoples of the world.

In the Opinion of English Reviewers

Subjoined are excerpts from English trade paper reviews of current American and English productions and the product of other countries. The paper from which each excerpt is taken is indicated as follows: (K. W.) for Kinematograph Weekly, and (F. R.) for The Film Renter and Moving Picture News.

"In the Palace of the King"

"This picture is unusually attractive mainly because it is gorgeously mounted and has the merit of having every character superbly acted. It is a story that sets a new standard for massive scenic investiture, both exterior and interior mountings being built on a scale that will make most audiences gasp at the splendour and luxury of it all. . . In addition, it is a story that keeps one interested throughout. . . 'In the Palace of the King' is a sure attraction for all kinemas for it is certain to appeal to every kind of picture-goer." (F. R.)

"The Wanters"

" 'The Wanters' is an example of the very finest type of feature film. . . . It does not attempt to masquerade as a super-picture, but is, nevertheless, more deserving of praise than many films which are so described. Its story is not improbable, and is very cleverly portrayed by an accomplished cast. The photography and lighting are in many instances of superlative quality, whilst the settings have been chosen with a distinct eye for beauty." (F. R.)

"Hollywood"

"Excellent everywhere. . . This is a really amusing satire and comedy on life at Hollywood. The story, which shows how a screen-struck girl fails to get a job while all her relations, including her own babies and parrot, become famous, is an excellent vehicle for the introduction of stars, customs and more intimate sidelights on life at the film colony. . . . There is not a dull moment. No audience will be able to restrain their laughter at all the clever touches that have been introduced." (K. W.)

"If ever there was a sure money-maker, this picture is one, for not only does it tell an exceedingly good story interspersed with a great deal of clean humour, but it also logically introduces close upon eighty of the most prominent film stars, a fact which is certain to appeal to kinema fans all over the country. . . . 'Hollywood' is a delicious picture." (F. R.)

Slipshod Negative Is Eliminated by Firm

Company Orders Equal Care in Producing Film for U. S. and Abroad

By JOHN S. SPARGO

(*New York Editor of Exhibitors Herald.*)

NEW YORK, March 4.—Foreign trade experts have long contended that one of the causes for the failure of the American manufacturer to hold a bigger percentage of the world's trade was because of his own carelessness. It was and unfortunately still is in many industries the custom to hold foreign buyers cheaply. If they ordered American goods, the producer rushed through an order, without particular regard to quality, and shipped it out with the air of "take it or leave, it is all you will get."

Not only did that sort of policy win distrust of American goods, but it also cost the American manufacturers millions of dollars. In Europe, Asia, and South America, buyers were loath to order American goods when others nearly as good could be obtained elsewhere with the assurance they would be up to the desired standard. It is an attitude that while regrettable is easily understood.

The American curse of slipshodness applied just as much to the film industry as it did to any other. There was in the minds of some distributors the idea that when the negatives were sent abroad, they could be any sort of negatives. They were finished in haste, with a carelessness that was in some instances glaring, and which brought down on the heads of the distributors loads of harsh criticism.

Corrects Evil

So strenuous were some of the complaints that shortly after E. Bruce Johnson took over the management of the foreign department of Associated First National Pictures, Inc., he set out to conceive some way of correcting this evil that was tending to place the American film in oblivion in foreign countries.

Taking advantage of a visit to the East last fall of Earl Hudson, First National's production chief on the Coast, Mr. Johnson went very thoroughly into the matter of the inferior negative with him, with a very happy result, which has just become evident.

Upon Mr. Hudson's return to the West he took up a careful study of the situation and, satisfied that the total amount of First National's foreign sales were nothing to be scoffed at, issued orders that there should hereafter be no class distinction between negatives for foreign use and domestic consumption. The same care, he ordered, must be taken with all negatives, whether they are intended for a first run theatre in New York or to be exhibited in Singapore or Ceylon. The result of this order is best shown in a telegram received by Mr. Johnson from Mr. Hudson. This telegram follows:

Bars Discrimination

"It may interest you to know that when Lesser, Eschmann and others saw 'Lilies of the Field' here yesterday, they saw the sample print of the foreign negative, and their comments and opinions are based on this and not on the domestic work print. Lilies really marks the absolute inauguration of the policy I outlined to you

(Continued on next page)

American Exploitation Wins

Britishers Welcome It, Says Lachmann

Exhibitor Abroad Is As Willing, If Not More So, to Cooperate, He Says

By MARC LACHMANN

(Special to Exhibitors Herald)

NEW YORK, March 4.—For some time there has been an American impression prevailing in the motion picture industry that American exploitation methods are not acceptable in London or Great Britain.

Having just returned from London where I enjoyed a successful exploitation sojourn for Carl Laemmle in behalf of "The Hunchback of Notre Dame" I feel that this impression has been misdirected or rather misjudged.

There is every facility for modern exploitation in London and there is just as much cooperation waiting there for American exploiteers as there is in New York or Oshkosh. The Britisher welcomes live wire stunts and is just as affable and willing to help put them over, if not more so, than the American.

In exploiting "The Hunchback of Notre Dame" in London, British accepted the methods of Carl Laemmle in most gratifying style. Various stunts were successfully launched with a zest of enthusiasm that almost overwhelmed me so stunned I was to realize that the American theory that American exploitation in London could not get over was all wrong.

Barnum Was Right

The reason for this may be in the fact that the British exhibitors have helped to make exploitation an essential asset in regards to their activities due to the realization that Barnum was right and the box office after all tells the tale of their success.

John Flinn who was over to London in behalf of "The Covered Wagon," I know met with the same success and wherever one goes in motion picture circles there is a good word for John Flinn and his methods of exploitation. John Flinn won the esteem of the showmen and newspaper clan in London.

Another American who has won a place in the hearts of who's who in British picture and theatrical circles is Albert Grey, general manager for D. W. Griffith, who was over there at the same time with "The White Rose." Mr. Grey is not an exploiteer but he knows exploitation and showmanship from A. to Z. and his boosting and exploitation suggestions won for "The White Rose" just as much cooperation in London as he would receive in New York or Chicago, and I think he has through the coworking of Jack Manning, his London representative, who is stationed in London but an American by birth, done wonders towards the improvement of picture presentation in England on the Griffith scale.

And just a word for the British exploiteers that I met in London who have done much for the advancement of exploitation in English picture circles. There is Edgcumb Brighton of the Westminster Advertising Company, English by birth but an American exploiteer to his finger tips and his ideas and stunts have found logic and admiration in London picture affairs. Then there is Myron McPherson and Major Ladley whose methods of exploitation job with those of the American.

Slipshod Negative Being Eliminated

(Concluded from preceding page)

last fall, whereby, in photographing our future productions, the terms, domestic and foreign takes, are prohibited, and there will be no distinction between the two."

It is believed in accomplishing this, Bruce Johnson, with the help of Earl Hudson, has made another stride forward in stabilizing film relations with America and her foreign cousins. But, according to Johnson, he is not through yet. He feels there are other things to be taken in hand before a permanent footing in foreign countries is established. In a recent article published in EXHIBITORS HERALD, he said: "There are a large number of problems such as the inferior negative that confront the distributor in foreign lands and which hamper and impede that distributor in obtaining full value. There are also many practices of foreign distributors themselves which if corrected would prove a vast immeasurable benefit to the American industry as a whole."

The Orient

These pictures are published through the courtesy of Horace T. Clark, Oriental representative of First National whose interesting survey of conditions in Japan are published on the following page.

Municipal Hall, where First National pictures were first shown in Osaka, Japan.

A first run Chinese motion picture theatre in construction in Canton.

Nihonbashi, a business quarter in Tokio after earthquake.

New Japan Looms in Orient

HORACE T. CLARKE, Oriental representative for First National, visits studio of Far East company.

Exhibitors Play Big Role in Relief Work

First National Representative Tells of Present Conditions in Far East

By HORACE T. CLARKE

(Oriental Representative of First National)

TOPIO, JAPAN, March 4.—(*Special correspondence to Exhibitors Herald.*)—Crushed by the blow that might well have destroyed the ambition of a less enterprising nation, Japan is working feverishly to hold her place in the commercial world and to rebuild, on the ashes of a great city, a greater and better Tokio. Cheered by the assistance of the rest of the world, in the contributions to charity, in the subscription to the international loan, word of which has just reached here, and by the helpfulness of foreign business firms, Japan, with its national stoicism hiding its hurts, is devoting all its resources to the rehabilitation of its stricken area.

The part that American film companies have played in this Oriental drama is not as large or important, perhaps, as that taken by some other American industries, but it is important enough to loom large in the eyes of the Japanese exhibitor. Few in America realize that in no quarter of the globe, outside of the United States, is there a greater interest in the motion picture. And how many know that Japan, in spite of its small proportion of the population of the Orient, consumes as many American films as all the rest of Asia put together.

Japan has taken up the film with that intensity which marked her dramatic advance from semi-barbarism, existing in 1854 when Admiral Perry first entered Tokio, to the high state of civilization she now attains. The shattering of the feudal regime and the welding of the various baronial domains into a stable empire are just evidences of the manner in which the Japanese mind adapts itself to the best of things Occidental. It is not to be wondered then that she has outdone other Orientals in taking up the American film.

Fans Are Keen

Comparatively only a short time ago, the American film was first introduced to Japan. The Japanese took it immediately and not only demanded more pictures, but pictures of even higher calibre. Incidentally, there are no keener fans anywhere in the world than the Japanese and the amount of "fan mail" from that country is greater than any other in the foreign field. The Jap wants to know all about the actors and actresses that appear before him and he avidly consumes all the stories about them in the film publications. He is extremely intelligent in his criticism of the film plots, the photography and the lighting.

Japan was nearing the peak of her advance when the earthquake struck the Tokio district, demolishing hundreds of millions in property and costing thousands of lives. Her prominence in the war and in the disarmament conference had made her mistress of the East before she was stricken with the worst disaster in generations. Among the property lost were many motion picture theatres and supplies of film. Those interested in the film industry who had not met with the terrible fate, rallied to play their part in keeping the demoralized people amused.

(Continued on next page)

A typical Chinese theatre in Peking. This picture was forwarded to the "Foreign Market" by Mr. Clark.

Elaborate List of Specials Scheduled By Fox for Brazil

Two Reel Comedies Are Included in South American List

(Special to Exhibitors Herald)

NEW YORK, March 4.—Fox Film Corporation announces an elaborate list of specials for release in Brazil, Argentina, Cuba and Mexico for March. Included in the month's schedule are a number of two reel comedies, one reel educational subjects and the regular issue of Fox News.

Heading the list of Brazilian releases is "The Temple of Venus" which recently was shown at the Central Theatre, New York. Others are John Gilbert in "Just Off Broadway," Charles Jones in "Big Dan," and Tom Mix in "The Lone Star Ranger." "Roaring Lions," Sunshine, and "Jungle Pals," Imperial, are the comedies listed. The educational features are "Mysteries of Yucatan" and "Goldfish Story."

"Net" for Argentina

The Argentina program includes "The Net," the special production; Tom Mix in "Three Jumps Ahead," Shirley Mason in "South Sea Love," John Gilbert in "The Exiles," Eileen Percy in "Tomboy" and "The Silent Lie." The comedies are "Roaring Lions," "Double Trouble," "Lee Kids"; "Circus Pals," Sunshine; and "Monkey Farm," Imperial. The short subjects are "Sentinels of the Sea" and "An Alaskan Honeymoon."

In Cuba the March specials are "No Mother to Guide Her," "The Village Blacksmith," "The Eleventh Hour" and "The Silent Command." The program features are "Big Dan," "Six Shooter Andy," "When a Man Sees Red," "Tin Pan Alley," "The Adventurer," "The Woman Who Gave" and Tom Mix in "Mile a Minute Romeo."

The comedies are "Arabia's Last Alarm," Imperial; "Why Pay Rent?" Imperial; "The Riding Master," Sunshine; "Jungle Pals," Imperial; "The Two Johns," Imperial; and "Spring Fever," Sunshine. "Johnny's Swordfish" and "The Canadian Alps" are the educationals.

Program for Mexico

In Mexico Fox will release "Does It Pay?" "St. Elmo," and "The Eleventh Hour," specials. Also "Oathbound" with Dustin Farnum, Tom Mix in "Eyes of the Forest," Charles Jones in "Cupid's Fireman" and William Russell in "The Great Night."

"Monks A La Mode," "Footlight Flame," "The Riding Master" and "His Merry Mixup" are the comedies scheduled. The educational reels are "Ireland Today," "The Canadian Alps" and "Mysteries of Yucatan."

Outlines Foreign Sales Plan

Not Unlike American, Says Shallenberger

Trade Mark Means More Abroad Than in Domestic Field, He Declares

(*Special to Exhibitors Herald*)

NEW YORK, March 4.—Dr. W. E. Shallenberger in discussing European trade for the "Foreign Market" of EXHIBITORS HERALD, said that his "observations and experiences in the foreign market have shown that it is much the same as the domestic field. Here in America the territory is divided and the negative value is distributed on a percentage basis in accordance with such territorial arrangement.

"So in the sale of American productions abroad, the territory is divided geographically or by languages and the negative value prorated accordingly."

He went on to say that the most successful American operators found that concentrating their energies on the product of one recognized firm or brand of pictures was more satisfactory in every way than spreading their efforts over the pictures of several different concerns.

A trade-mark or long established name means even more in the foreign fields than in the United States. Foreign buyers realize that such a trade-mark or name means that contracts and business obligations will be lived up to, whereas unknown sellers who have made no investment in such a guarantee as is represented by a trade-mark or name, are quite likely to make promises or statements that later lead to serious disagreement and possible loss.

Established Firms Best

On the other hand, it is equally important for the American distributors to assure themselves that buyers of their product for foreign markets have an established reputation for financial resources and fair dealing.

American film productions and film stars lead the world in popularity. The firms which have persistently cultivated the market outside the United States, with a good consistent product, and who have given value and fair treatment to their foreign buyers find that they have a steadily increasing income from that source.

Exploitation of picture productions abroad has not reached the high plane of American film publicity and advertising, but they are slowly learning from here how to arouse and sustain public interest in motion pictures and stars. The time is coming when increased knowledge of this important branch of the business will inevitably greatly enlarge the buying and showing of American pictures to foreign audiences.

War Creates Interest

The world war gave foreigners, by contact with our soldiers and sailors, a clearer view and more personal interest in the United States, its people, their mode of living, loafing and loving, so that the American motion picture today is seen with far greater interest and understanding than ever before.

JOHN W. HICKS, JR., managing director of Famous Players-Lasky Film Service, Ltd., Sydney, Australia. Under Mr. Hicks' supervision "Paramount's Greater Movie Season" was launched in Australia on March 1. This campaign has been endorsed by government officials. Paramount pictures have been booked solidly for the month.

Changes in Titles Amuse the Trade Press in England

(*Special to Exhibitors Herald*)

NEW YORK, March 4,—The hunt for what are considered to be box office titles frequently causes distributors of pictures to do some queer things in the changing of names. Under the caption "Holy Shylock", the *Film Renter*, one of England's leading trade publications, makes this comment:

> British films that go into America and Canada often have their titles changed, and there have been one or two curious re-arrangements of titles in the past year or two. Frankly, I have heard of nothing to beat the following: Stoll's sold the Canadian rights for "The Wandering Jew" to Dominion Films, who have changed its title to "The Passionate Christian"!! ...This is, I think, the absolute limit. In addition this Company in their advertising have entirely omitted the name of the chief actor, Matheson Lang, whilst they have taken the credit of the production away from Maurice Elvey, and inserted the name of Ted Terris, whoever he may be. It's a funny world, isn't it?

On the same subject the *Kinematograph Weekly* says:

> Not content with re-titling "The Wandering Jew" as "The Passionate Christian," Canada has given it a further new name, by which it now becomes "The World of Passion." And we learn, from the Canadian Moving Picture Digest, that it is a Samuelson production. We always did think the Colonies could teach us something.

Exhibitors Play Big Role in Relief Work

(*Concluded from preceding page*)

Screen and camera booths were hastily erected in the public parks where the refugees camped and such of the films as had been saved and could be rushed from the more fortunate sections of Japan were shown nightly.

Deserving of Sympathy

The Japanese exhibitors are deserving of the utmost sympathy and the warmest congratulations from their colleagues in other lands. They played a great part in staying the horror in the stricken and hungry city. Furthermore, they are making a game fight to regain the position they held before the catastrophe. It was extremely gratifying to me to be able to assure them that First National proposed to extend the most lenient terms to exhibitors in the devastated sections.

There is no gainsaying the fact that the Japanese film market was badly hurt by the disaster. Many of the exhibitors lost their lives in addition to their property. Their places will ultimately be taken by others, but it means in that case, a thorough combing of the rebuilt city to find the legitimate theatre owners before foreign film companies will care to enter into contract with them.

This reconstruction, however, is progressing just as fast as the nation's resources will permit, and when the new international loan becomes available it will be pressed even more rapidly.

English Exhibitors Support Film Week

(*Special to Exhibitors Herald*)

NEW YORK, March 4.—England has just had a British Film Week. Despite the popularity of foreign product in that country *Kinematograph Weekly*, one of the leading trade papers of London, reports a succsesful campaign. *Kine* says:

> Exhibitors almost without exception report greatly increased business during British Film Week. From places as wide apart as the Stoll Picture Theatre and the Ramsgate Picture House, the Shepherd's Bush Pavilion and the Great Hall Kinema, Tunbridge Wells, the reports are very encouraging. Many theatres show large increases in receipts, and better business than for some long time previously is reported from many quarters.

THE FILM MART

Universal

UNIVERSAL has purchased from Byron Morgan his latest story "California or Bust." It will be one of the thirty-six which Universal is planning for next year.

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"FAST STEPPERS," the Gerald Beaumont Racing Stories which Universal is making to follow the "Leather Pushers," are said to be fast steppers in every way In the cast of second one, entitled "The Fiddlin' Doll," Edward Laemmle, the director, has included among others Cesare Gravina. Billy Sullivan, of course, goes through the entire series, and so will the leading lady, Shannon Day.

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OLIVE HASBROUCK, who has done well in small parts at Universal City, has been cast as leading woman for Jack Hoxie in "Ridgeway of Montana," which is being directed at Universal City by Clifford Smith. Others in the cast are Herbert Fortier, Pat Harmon, Lou Mehan and Pierre Gendron, and Colonel W. F. Fleming.

Educational

THIRTY-ONE reels of comedy, novelty and news reel are included in the March schedule of releases of Educational Film Exchanges, Inc., making it the largest monthly program of the 1923-24 series. Seven two-reel comedies representing five brands, are the mainstay of the program with seven single-reel releases consisting of comedy, novelty and song-pictures rounding out the month.

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TWO EDUCATIONAL Short Subjects the Cameo Comedy "Film Foolish" and "The Ant" one of the "Secrets of Life" series, were included in the opening program of the new Criterion Theatre, Santa Monica, Cal. Speeches by the Mayor of Santa Monica, members of the ciy council, heads of various merchants and manufacturers associations and by the President of the Chamber of Commerce were features of the opening.

Christie

FOLLOWING the announcement that Dorothy Devore has been selected to play the stellar role in the first Al Christie feature with Walter Hiers and Tully Marshall comes a further list of players chosen for the cast. They are: Jimmy Adams, Jimmy Harrison, Priscilla Bonner, Rosa Gore, Patricia Palmer, Jay Belasco, Lincoln Plumer, George Pearce, Victor Rodman, and Earl Rodney. Scott Sidney will direct the production which will be released through Hodkinson.

Goldwyn-Cosmopolitan

"THE GREAT WHITE WAY," Cosmopolitan's surprise picture which has played for three months at the Cosmopolitan Theatre, New York, closing its engagement last week, has been released for general presentation in the leading cities of the country.

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ANOTHER nobleman has been discovered in the ranks of the motion picture extras in Hollywood. He is Baron Hubert Eland von Herwarth Bittenfield, and was discovered among a group of extras working in Rupert Hughes' picture, "True as Steel," at the Goldwyn Studios.

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PRINCESS MARIE, of the Royal House of Bourbon, and first cousin to King Alphonso of Spain, will make her debut in motion pictures in the role of Marie Antoinette in the Cosmopolitan Corporation's new production "Janice Meredith," adapted from Paul Leicester Ford's novel of the same name, in which Marion Davies will star following her appearance in "Yolanda."

Principal

HAVING COMPLETED "Captain January," from the story by Laura E. Richards, Baby Peggy, star for Principal Pictures Corporation, has started work on "Helen's Babies," the world famous narrative by John Habberton, according to advice from Los Angeles just received by Irving M. Lesser, vice-president of Principal.

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HARRY RATHNER, special representative for Principal Pictures Corporation, stationed in the New York offices, is making a tour of First National and Educational Exchanges in behalf of Principal productions. Mr. Rathner left New York Wednesday. His first stop was Chicago. He will go as far as Denver, returning in about six weeks.

Vitagraph

S. S. MURRAY, owner of the Majestic Theatre, Woodhull, Ill., used his S. R. O. sign for the first time in weeks when he played "The Ninety and Nine." Mr. Murray gave a showing to the ministers of his town prior to the play date and on the Sunday before playing the picture announcements of it were issued from the pulpits of the churches. This cooperation brought to the theatre many new faces, people who ordinarily do not attend picture theatres, according to Mr. Murray.

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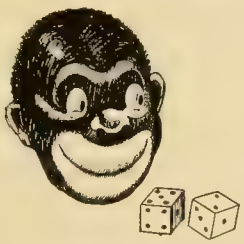
CONGRATULATORY telegrams and letters have poured in upon John B. Rock, General Manager of Vitagraph, Inc., since he took charge of the executive offices, succeeding John M. Quinn. The industry generally has welcomed back the son of the Vitagraph pioneer, William T. Rock.



Shades of Barnum!
What a show!
Professional acts!
Paul Whiteman's jazz orchestra!
Dancing!
Eats!
All the beautiful stars and great magnates of the screen!

T. N. T. Hotel Astor
March 29

Metro

THE COOGANS, Mere and Pere, believe that this is the day of big opportunities for the young director, so they have signed Scott Dunlap, one of the most successful of younger directors, to make Jackie's third picture for Metro. Dunlap will direct Jackie Coogan in the story recently purchased from Willard Mack and written for the special use of the little star by the noted author.

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HARRY BEAUMONT, one of the screen's premier directors who directed Viola Dana in five Metro pictures last season, is back under the Metro banner again directing Viola Dana in "Don't Doubt Your Husband." Miss Dana's fifth Metro starring picture this season. Last season Mr. Beaumont directed Miss Dana in "The $5 Baby," "Noise in Newboro," "They Like 'Em Rough," "Crinoline and Romance" and "The Fourteenth Lover."

Lowell

WORD IS received from the offices of Lowell Film Productions, Inc., that L. Case Russell, author of "Floodgates," the picture they are now distributing, is hard at work on the continuity of their next production, the working title of which is "Open Places." This is from an original story by Mrs. Russell which appeared in the *Peoples Magazine* recently. Mr. Lowell states that production on this picture will start in the spring and that it will be ready for early fall release.

Pathe

THE NEW Hal Roach feature production, titled "The King of Wild Horses," has been definitely scheduled for release by Pathe on April 13th. "The King of Wild Horses" is described as the love story of a wild stallion, embodying a wealth of dramatic incident and a spectacular forest fire in which man and beast are hopelessly trapped until the former discovers a way to safety for himself and his brute companion.

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THE WILL ROGERS series of two-reel comedies for Pathe have been booked by the Rothschild Theatre circuit on the West Coast. This engagement assures the presentation of the Will Rogers comedies at the California and the Granada, the two big first-run houses of the Rothschild chain in San Francisco.

First National

BARBARA LA MARR and Conway Tearle share equal honors in the co-featured roles of Maurice Tourneur's, "The White Moth," now being produced by M. C. Levee for First National. The two leading characters of Izola Forrester's story, those of Mary Reid and Robert Vantine are, according to the producers, parts demanding exceptional histrionic ability.

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GEORGE FITZMAURICE, following the arrival here of Lewis Stone, Alma Rubens, Irene Rich and Constance Bennett, has started "shooting" the celebrated Joseph Hergesheimer novel, "Cytherea" at the United Studios.

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AN INCE troupe of actors, cameramen and technicians are on the high seas bound for the romantic island of Tahiti, where they are going to film sensational scenes of native life for incorporation in the Thomas Ince production of "The Marriage Cheat," which had been temporarily titled "Against the Rules." Director John Griffith Wray, who is just completing the shooting of the main dramatic sequences of the picture in California, could not spare the time for the long sea voyage, and so he delegated his assistant, A. F. Erickson, to take charge of the expedition, while he completed work with Leatrice Joy, Percy Marmont and Adolph Menjou, featured players.

Paramount

WILLIAM BRANDT, president of the Motion Picture Theatre Owners of New York, and twenty-five prominent New York and New Jersey exhibitors, together with a number of their friends, visited the Paramount Long Island studio Friday and watched the filming of scenes for Sidney Olcott's production of "Monsieur Beaucaire," starring Rudolph Valentino, and also the new Thomas Meighan picture, "The Confidence Man," which Victor Herrman is directing.

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PREPARATIONS are under way at the Famous Players Long Island studio for Gloria Swanson's next Paramount picture, "Manhandled," by Arthur Stringer. Allan Dwan will again handle the megaphone for Miss Swanson. So far no members of the cast have been chosen. Work on the picture will start in about ten days.

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MADGE TYRONE, veteran screen writer, is now engaged in preparing the screen play of "The Wildcat," the popular Spanish opera by Manuel Penella which George Melford will produce in the near future for Paramount. Antonio Moreno is the only featured player definitely selected for the cast of this production. Bebe Daniels, who was announced as a featured player with Moreno, will remain in New York for another picture instead of returning to California.

Independents

THE BOX OFFICE value of John S. Robertson's production of "Twenty-One" starring Richard Barthelmess was put to the test at the Rialto Theatre, New York, during the week of February 17th. "Twenty-One" met the test successfully. The week's receipts were $26,285, the largest in many months, despite the fact that business was off on two days in the week caused by snow, rain and slush.

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FOLLOWING the completion of "Her Memory" and "The Guest," the second and third of Nigh's Miniatures, the one reel dramas being distributed by Pathe, the announcement is made by Nighsmith Pictures Inc., that work will begin upon a full length drama of six reels entitled The Tumble Weed, an original story by William Nigh. The story, which is laid in the middle West, is of the rugged, melodramatic type and will have an all star cast.

Corinne Griffith in two scenes from "Lilies of the Field," a First National attraction.

F. B. O.

PRODUCTION activities at the F. B. O. studios were augmented this week by the Hunt Stromberg unit producing "The Black Mask," starring Harry Carey and Ruth Roland in an untitled society drama directed by Tod Browning. Other units in action at F. B. O. are the Mal St. Clair F. B. O. company filming the "Telephone Girl" series, featuring Alberta Vaughn. Episode six is now being shot. It is called "William Tells."

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ONE OF THE biggest dam break scenes ever put in film is reported to be a feature of Emory Johnson's next production for Film Booking Offices. It is tentatively called "Swords and Plowshares," from the original story by the producer's mother, Emilie Johnson. The dam break scenes were filmed at Chatsworth.

Schenck

MR. AND MRS. BUSTER KEATON are now the proud parents of a second son who was born February 3rd. Baby Joseph Talmadge Keaton, 18 months old, who has been affectionately nicknamed Buster Jr. by the public, will now have to make his own name in the world because his baby brother has been really christened Buster, Jr. Mrs. Keaton recently appeared opposite her husband in "Our Hospitality," Buster's five-reel comedy in which his father and little Joseph also had prominent parts. Buster says if the family keeps on increasing, he will soon be able to cast his pictures at home.

Fox

MOST OF the big special attractions planned and already in production by Fox Film Corporation for next season are adaptations of stage plays which have earned their service stripes on Broadway, or from novels which have had won the title "best-seller." With this imposing list of books and plays scheduled for adaptation to the screen Fox thinks that the original story will not usurp the popularity of the best-seller and stage play for next season at least.

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"THE TROUBLE SHOOTER," the latest William Fox program feature in which Tom Mix is starred, was started this week at the Fox West Coast Studios. John Conway is directing this production from the original story and the scenario by Frederick and Fanny Hatton.

Hodkinson

DEFINITE release dates for the new Hodkinson pictures announced this week, places the James Kirkwood-Lila Lee Production "Love's Whirlpool" as the first to go to the exhibitors during the month of March. It is set for release on March 2nd, followed by the Samuel Grand comedy special, "Try and Get It" with Bryant Washburn and Billy Dove on March 9th. "His Darker Self" the blackface comedy feature starring Lloyd Hamilton is set for definite release on March 16th.

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PAUL C. MOONEY, vice president of the Hodkinson Corporation now entour of the country reports that the first of the series of sales conventions held in Cleveland disclosed "more pep and enthusiasm among the Hodkinson field force than he had ever seen in any body of men during his motion picture experiences."

Century

UNIVERSAL WILL release the following Century comedies during the month of March; "Sons-in-Law," with Jack Earle and Harry McCoy; "That Oriental Game," with Pal the dog; "Young Tenderfoot," with Buddy Messinger, boy comedian and "That's Rich," with Arthur Trimble and a cast of comedy folk.

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PAL THE dog-star of Century Comedies has started work in a new picture, which has not been named as yet.. Al. Herman is directing it, and Joe Bonner and Ernie Shields appear in prominent parts. The ingenue role will go to Doris Stone in all probability.

T. O. D. C.

AN INTERESTING sidelight on the merits of ballyhoo advertising comes from the "After the Ball Minstrel Car" in the form of a letter written by L. T. Lester of Columbia, S. Car. While making for Atlanta, Ga., on the way to the coast via F. B. O. exchanges, the minstrel car stopped long enough in Columbia to do some ballyhooing for the Ideal Theatre which is one of the L. T. Lester circuit playing "After the Ball." Mr. Lester says among other things: "I am sure your exploitation put the picture over even better than it would have gone over without the minstrel boys. It is a good stunt and no showman can go wrong using it with "After the Ball" or, for that matter, with any picture they want to put over in a big way.

Hepworth

UNPRECENTED activity by the Hepworth producing companies has resulted in the Hepworth Productions, Inc., via its local executives, R. T. Cranfield, president, and Jos. Di Lorenzo, general manager, announcing that six big Hepworth productions are now ready for immediate release while at least five more are scheduled for release next September.

Among the Hepworth productions marked for present release are: "Lily of the Alley," "Mrs. Erricker's Reputation," "The Pipes of Pan," "John Forrest Finds Himself," "The Amazing Quest" and "Mist in the Valley," the films being turned out to exhibitors in the order named.

Associated Pictures

THE FINAL scenes for "The Shooting of Dan McGrew," the Sawyer-Lubin special were filmed last week by Clarence Badger, who has been directing this picture at Metro studio under the supervision of Arthur H. Sawyer. More than eight weeks' time was consumed in transferring to celluloid the celebrated poem of Robert W. Service and the cast which has been engaged in interpreting the various roles included Barbara La Marr as the "Lady Known as Lou," Lew Cody as "Dan McGrew," Percy Marmont, George Siegman, Mae Busch, Max Asher, Nelson McDowell, Ina Anson, Fred Warren, Harry Lorraine and others.

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BARBARA LA MARR, who has just completed "The Shooting of Dan McGrew," seems to be one of the most sought after of the screen stars for personal appearances of all kinds. The most recent request for her appearance came from T. J. Lynch, president of the University of Michigan Union, when he wired her that, as her pictures, were the most popular in that section, they would be pleased to have her attend the fair which that organization was promoting, at their expense. Due to her work in "The White Moth," she was unable to attend, but sent a life size painting of herself instead.

C. B. C.

ACCORDING TO an announcement from the C. B. C. Film Sales Corporation, their plan for a new series of the Percy and Freddy Hall Room boys has been received with great enthusiasm by the exhibitors. It is said that hundreds of letters have been received from the exhibitors commending the plan.

Appeal to Window Shoppers If You Would Boost Receipts

(Concluded From Page 58)

displaying large cut-outs for current or coming attractions.

As the flame attracts the moth so will a frequent changing of the colors in your exterior lighting attract your patronage. Change every light on the outside of your theatre as often as is consistently possible, using alternately red, green, blue, amber, etc., coloring. A few bottles of lamp-dip is a good investment. The use of colored lights in your lobby gives it a much needed atmosphere that is reflected at the box office in not only extra change, but, in addition, complimentary comments from your patrons. The colors can frequently be used to denote the motif of your feature attraction, as for example red for "Red Lights," green for "The Eternal Three" signifying the jealousy element, green for "Strangers of the Night" denoting the mystery of element, etc. If possible, "high-light" your most attractive piece of lobby display with concealed baby spots, in a brilliant white light when you are using a general color effect. If you have never used the color lighting idea in your exterior lobby work, try it just once—you'll be amazed at the varied effects you can easily achieve.

Concentrate on getting a general, live, pleasing, SELLING effect in all your lobby arrangements. If you have been so misguided in the past as to have overlooked the advertising possibilities available to you in your lobby at little cost to you, GET BUSY this week. The results will astonish you.

Charlie's Comin' Back

It's been a long time since we had the pleasure of watching Charlie Chaplin's antics on the screen. But Charlie is comin' back in person. And we will be happy again.

The famous comedian has just completed his first feature length comedy for United Artists. This picture, yet untitled, burlesques the gold rush to Alaska.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

The "Mae Tinee" Editorial

CRESCO, IOWA.—To the EDITOR: Permit me to compliment you on your most excellent and fully justified editorial in the March first issue. "Mae Tinee's" reviews are very valuable to me—because every time she "pans" a picture, I can depend on its being an unusually good one, and every time she lauds one I know it is a very ordinary—if not downright poor one.

Of all the silly, impossible and hopelessly incompetent critics I have ever read Miss "Tinee" wins first prize without even a shadow of competition.—FREDERICK C. HINDS, Cresco theatre, Cresco, Iowa.

And Another Opinion

CHICAGO, ILL.—To the EDITOR: You certainly hit the nail on the head with your editorial on "Mae Tinee." As a reviewer of motion pictures she is a fine dishwasher.

When I first arrived in Chicago last June, I was informed by a misguided individual that "Mae Tinee" could be depended upon as a critic of motion pictures. But, after I had been "enthusiastically directed to some of the lame ducks," and had missed seeing the first run of some really worthwhile pictures, I decided that as a reviewer of motion pictures "Mae Tinee" just "wasn't." Now my chief amusement is reading "Mae's" reviews and then judging the picture for myself. I also compare her reviews with those of the New York papers and the trade journals.

So Hugo Reisenfeld's music annoyed her! Poor "Mae"! Personally, I hope that Mr. Reisenfeld will "annoy" me real often.

I may not be a "wiz" as a critic of motion pictures, but I have been a student of pictures since the days when we were thrilled at the sight of the Black Diamond express flickering its way across a sheet. I managed a motion picture theatre for two years, and reviewed pictures for a local paper for a period of three years. I played comedy and character roles in pictures before the war, and so I know the picture business from several different angles. I have seen every picture of any importance that has ever been produced —some of them several times—and I have seen thousands of pictures of no importance. But, I can safely say, I have never read reviews by any writer that were more misleading than those written by "Mae Tinee."

May I thank you for your kind words regarding Robert W. Frazer's work in "When a Man's a Man" in your review of that picture. Mr. Frazer is my favorite player and I have been watching his work for some time past with a great deal of interest. There are never any frills on him. He plays each role so that the character is real and lives on the screen. I am wondering how long it is going to take some big director or producer to realize that Robert W. Frazer is star stuff.

Given the right role and properly directed, this player would create a sensation and become one of the biggest box office attractions. When it comes to playing a role requiring the portrayal of sensitiveness or suffering he has no equal. He has the power to arouse the maternal instinct in every woman. At least that is the effect he produces on me and other women whom I have questioned. Thanking you again for your editorial, I am—G. L. FITZGERALD, 510 Fullerton Parkway, Chicago, Ill.

The Higher Mission

SPUR, TEXAS—To the EDITOR: Just a line at this time, so as to give you a summary of the past week's toils and pleasures of the managers of the Gem Theatre here at Spur, the town of the Golden West.

On Monday, we used "Main Street," Warner Bros.; Tuesday, the same, lost money, but good picture; Wednesday and Thursday, "Moran of Lady Lettie," another loss, picture good; Friday, Pulino Lane, in "A Friendly Husband," a scream, packed house, had to have two doctors present with their camphor botlle; Saturday, "Over the Border," Northern picture, well liked, good program picture, sold S. R. O.

Mrs. Miller and myself left town Sunday for Abilene on a short business trip, transacting business for our confectionery, as we are about to move into new brick quarters, and it was our pleasure of seeing Marion Davies, in "Little Old New York" at the Queen Theatre of that city, and was well pleased with it, partly due I suspect because of the fact that we have her here next week in "When Knighthood Was in Flower." We noticed that the management of the Queen had a big house on the first night, at increased prices. We also had a talk with him regarding the Marion Davies picture that we were to use, and he told us to hit it hard because it was a great picture and it would stand behind anything we said about it.

Now it is our aim, as you know it is of all exhibitors, to show those pictures that tend to the uplift and the betterment of every community and we strive at all times to secure pictures that our patrons like and that are of a benefit to them. We have never in our fourteen months experience here in this city, shown a picture that tends to show the immoral side of life, and every salesman that comes to this town knows better than to ask us to entertain any such a desire, because what the people of this generation needs now worse than anything is pictures that will lead them out of those ruts, in other words out of Darkness into the Light, with a respect for the right kind of living, and unless we exhibitors can keep these pictures ever before the public, our efforts as show men are a total loss.

It is up to us, because of the fact, that we hold the reins to the greatest educational medium known by the human race today. It has more influence than the greatest sermon ever delivered by any minister of the gospel, because it is enacted in the pictures. It is not in the sermons, and our people have to be shown a thing before they will copy any better ways of living than they already have. Hoping that you may see fit to print this, because I believe it will help some other exhibitor, who has his light under a bushel, to see that he can help himself as well as his patrons by only showing those pictures that are of a moral nature and have a power to uplift the near sighted people about him, who only care for themselves alone.—C. R. MILLER, Gem Theatre, Spur, Texas.

Motion picture fans who attend the Gem theatre in Granite Falls, Minn., are making a determined fight to regain their Sunday shows. Best of luck.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

A. L. HAASE, formerly associated with the trade papers of the industry, has been elected president of the McCree Petroleum Co.

* * *

Out of town exhibitors seen along Film Row in St. Louis, Mo., during the past few weeks included: Mrs. I. W. Rodgers of Poplar Bluff and Cairo, Ill.; Tom Reed, Duquoin, Ill.; George Newsume, Mount Vernon; Jimmy Clayton, West Frankfort, Ill.; Leo Keiler of Paducah, Ky., who stopped off en route to California; Senator John Reese of Wellsville, Mo.; Harry Tuttle, Desloge, Mo.; Harry Bollinger, Elvins, Mo.; Jim Reilly, Alton, Ill.; E. C. Franklin, Carlisle J. Savage, Alton, Ill.; Henry Emming, Newton, Ill.; Mrs. Curly B. Gould, Lawrenceville, Ill.; George Smith, Lawrenceville, Ill.

* * *

Word has been received of the sudden death of C. W. CROY, owner of the Opera House, Toledo, Ill. Croy was also in the hardware business and was an outstanding figure in Toledo business and civic affairs. He had been sick but a few days.

* * *

JACK ROTH again is manager of the Isis theatre, Kansas City, after being associated with several houses in the last few months. He will be succeeded as manager of the Apollo theatre by "Rube" Finklestein.

* * *

WALTER THIMMIG of Duquoin, Ill., was seen along Picture Row. Walter occupies a prominent place in the McAdoo Band Wagon but is afraid some one threw an oil can through the bass drum.

* * *

A motion picture theatre is being sponsored by the business men of Hospers, Ia. It is to be in the Woodmen Hall. FRED REINDERS, ROMAN VERSCHOOR, and PETER JUNGERS are the committee in charge of the movement.

* * *

WILL KRAHN and his partner BEACH were seen at the Film Lunch, S. F., last week eating "Bismark Herring" getting the proper atmosphere for their showing of "Potash and Perlmutter" at the Lorin and Chimes Theatres.

* * *

LOUIS R. GREENFIELD, head of the theatre chain bearing his name, has taken a pretentious suite of offices on Golden Gate Avenue, the Film Row of San Francisco.

* * *

LIONEL KEENE, West Coast representative for Marcus Lowe for nearly two years, has been called East and expects to leave in the near future. He is expected to take charge of Lowe's new $4,000,000 house in St. Louis.

* * *

MANAGER DAVIDSON of the Strand theatre, Independence, Kan., has built up an extensive library concerning the screen actors, actresses, directors and, in fact, everyone connected with the industry. He dares any one to ask him a question which he can't answer. Come on you exhibs. Call his bluff.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor-written box office information.

Address: "What the Picture Did for Me," EXHIBITORS HERALD, 407 South Dearborn Street, Chicago, Ill.

Associated Exhibitors

Going Up, with Douglas MacLean.—This is a fair comedy. Not much until the last two reels, but play it. It will go over. Don't pay too much. Seven reels.—Leachman Bros., Pastime theatre, Woodward, Okla.—General patronage.

Why Worry? with Harold Lloyd.—Don't let any of your fellow exhibitors kid you about "Why Worry" not drawing as big as "Safety Last." We are a town of 889. Paid a handsome sum for this picture but came up with colors flying at the end of three days. When you book this picture, don't sit around idle. Let your patrons know what you have. Tell your neighboring towns and watch them come in autos, buggies, bicycles, and on foot. Don't forget to play up the giant. Six reels.—Gunther & Metzger, Palace theatre, Syracuse, Neb.—Small town patronage.

The Tents of Allah, with Monte Blue.—I consider this a very splendid picture of the "Sheik" type, well acted and the story not so weak as one might think. Mary Alden was very good in her part and so were the other supporting members of the cast. Played to about an average Saturday crowd who had no kicks to register.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Destroying Angel, with Leah Baird.—Just a light comedy-drama full of hokum, but you can put it over with the warning cards they put out with this picture. Six reels.—Leachman Bros., Pastime theatre, Woodward, Okla.—General patronage.

Woman, Wake Up, with Florence Vidor.—A nice little comedy-drama that pleased the few that came to see it. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Grandma's Boy, with Harold Lloyd.—I must give the same report as everyone else—great. All Lloyd new subjects are. Ran this with another feature from Pathe. Five reels.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Grandma's Boy, with Harold Lloyd.—Dandy comedy, but cost too much. Film good up until last fifty feet, which was bad. Five reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

F. B. O.

The Mask of Lopez, with Fred Thompson.—Here is a picture that pleased 100 per cent of my audience. It went over with a bang. If you are looking for a Western, grab this one. It is one that I call a Western from start to finish and that is what my Western fans want. If you are looking for something tame, it's not in this one. It is the first one of a series of six made by this star and if the other five are as good as this one this star is going to make good. Had more favorable comments on this Western than I have had for some time. Grab these before your opposition house gets them.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

The Mask of Lopez, with Fred Thompson.—Here is a new star that is a comer. A good all-round athlete and stunt man. You won't make a mistake in buying this series.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

The Mask of Lopez, with Fred Thompson.—Good entertainment for towns that run five-reel Westerns. We have been running these subjects from Arkansas Specialty, Little Rock, and find them to be very satisfactory. Five reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

The Mask of Lopez, with Fred Thompson.—This is my first of this star and will say it's a good one. If all of his are as good as this one will be well satisfied. This one will please all, especially the kids. Business off on account of bad weather. F. B. O. will not hold you up on price. Price is right. Five reels.—Wm. Tracher, Royal theatre, Salina, Kan.—General patronage.

The Lullaby, with Jane Novak.—A splendid picture—very sad, but pleased. Jane Novak does wonderful acting and the little child wins everyone's heart.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Judgment of the Storm, with a special cast.—Fine melodrama with a lot of draft at the B. O. Made good money on this one at fifteen and thirty-five cents. Get it. Seven reels.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Dancer of the Nile, with Carmel Myers.—Our patrons did not like this one. Fair attendance. 5,800 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Daring Years, with a special cast.—Received many compliments on this. It is an excellent picture. I find F. B. O. pictures to be better than any of the Fox and Paramount so-called specials.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Breaking Into Society, with Bull Montana.—Only fair. Not what was expected it to be. Business bad. Five reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Lights Out, with a special cast. Very good program picture. A lot of companies would want more for it if they had it. I'm sorry I did not run it two days. Seven reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Lights Out, with a special cast.—A good picture, different from the average run. Will keep any audience interested from start to the end. The price I paid was fair but failed to get much crowd on account of bad weather. Film in good condition. Seven reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

Daytime Wives, with a special cast.—A good picture and is true to life to a great extent. Lost money on account of weather. Film in good condition. Seven reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

The Fair Cheat, with a special cast.—We could not find any reports in the HERALD and there did not seem to be much to the review, but don't be afraid of it. It's a nice program picture, well enjoyed. Got some good comments on it. Good acting. Print in fine condition. If F. B. O. would take heed and always send out good prints they would give more concern to other companies, as they are now turning out some worth while stuff, and what means more to them is that when you are in trouble they are always ready to listen to you and help you with real cooperation. We have lots to say for the Texas Exchange.—A. E. Garcia, Ideal theatre, San Diego, Tex.—Small town patronage.

Itching Palms, with a special cast.—Nothing much to rave about. Do not promise them too much and you will get by. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Mail Man, with Ralph Lewis.—Played two days and it is a fine picture. Exceptional business. Patrons pleased. Papers all good. Used cards with mail box. Trailer is a dandy. Seven reels.—Wm. G. Smettzer, New Daley theatre, Daley, Cal.—Neighborhood patronage.

The Mail Man, with Ralph Lewis.—A clean up in localities where people like melodrama. Drew good business three days in second run house.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Fashionable Fakirs, with Johnnie Walker.—Did not please. Five reels.—Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

Desert Driven, with Harry Carey.—Picture was a surprise. If Carey has not pulled them in for you try this one. Use trailer by all means. Business good. Six reels.—Morris Gallos, Majestic theatre, San Francisco, Cal.—Neighborhood patronage.

Westbound Limited, with Ralph Lewis.—Tis picture drew average business and pleased on an equal with "The Third Alarm." A picture that should please any kind of audience. You cannot go wrong on this one, and I bought it right. Ran a Plum Center comedy with it and had no kicks. Seven reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Mary of the Movies, with a special cast.—Started well but "petered out" towards

Up to Date Reports in This Issue

Among the new pictures reported this week are:

CHASTITY
LOVE LETTERS
THE MASK OF LOPEZ
PIED PIPER MALONE
WHEN A MAN'S A MAN
WILD ORANGES

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

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the end. Still people liked it. Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Blow Your Own Horn, with Ralph Lewis. —Very good picture. Good attendance. 5,900 feet. G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—A wonderful picture. You will not only "never forget Mrs. Wallace Reid" but you will always love her. Every theatre should show it. The greatest drawing power of any picture made for a small town, but don't pay more than usual price for specials as you must advertise big. Advance your prices, but not too much, as you want everyone to see. Showed to more people than any picture ever run in this town. Some are asking for a return date in order to see it again. Eight reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga. Small town patronage.

Can a Woman Love Twice? with Ethel Clayton.—Played this one two days and went over good. Pleased patrons very much. Six reels.—M. Gluschkin, Lincoln theatre, Alameda, Cal.—Neighborhood patronage.

The Canyon of the Fools, with Harry Carey.—A pretty good program picture that is worth showing all right, but no special. Pleased some of our folks immensely, but some of them made sport of the flood scene. Five reels.—C. E. Hopkins, The Hopkins, Cotter, Ark.—Small town patronage.

The Canyon of the Fools, with Harry Carey.—Fair program show that went over fairly well.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

The Canyon of the Fools, with Harry Carey.—A little better than the average Carey film.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Miracle Baby, with Harry Carey.—Pleasing program picture. Very cunning baby and some good fight scenes. Good characterization. Pleased a large Saturday crowd. They like Carey here. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—General patronage.

Captain Fly-by-Night, with Johnnie Walker.—A fair program picture. Star new here, so did not draw very good. Five reels.—J. W. Andreson, Rialto theatre, Cozad, Neb.—General patronage.

The Fourth Musketeer, with Johnnie Walker.—Title somewhat misleading, as some thought it a costume play. This is a 90 per cent audience picture. A good prize fight and some fine comedy situations. Six full reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

My Dad, with Johnnie Walker.—Everyone liked it, and how the kids did cheer Rin-Tin-Tin when he killed his man. A story of the Canadian Northwest. Six reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

The Foolish Age, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Third Alarm, with Ralph Lewis.—Same cast of principals as "In the Name of the Law." An all round audience picture. —J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Thelma, with Jane Novak.—A splendid picture. Scenery beautiful. Fine cast. Vernon Steel is great in this. Small towns can advance their prices slightly and there will not be disappointments. However, would buy this as a program picture only. Six reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

Wonders of the Sea, with a special cast. —Splendid educational subject. No story, no comedy relief—just an interesting under sea picture. Six reels.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

What Do Men Want? with a special cast. —A really good one. A little old. It is equal to many specials we have run. Seven reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

In the Name of the Law, with Ralph Lewis.—Ralph Lewis and Johnnie Walker stand out in this, but why Ella Hall? Maybe it's because she is one of the family. Mr. Johnson, am I right?—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Foolish Age, with Doris May.—This is a light comedy-drama full of action, with a lot of laughs. The story is a little obvious, however. This will make a pleasing program picture for a change, providing you do not pay too much for it. Our price right. Five reels.—C. L. Reed, Illinois theatre, Newman, Ill.—General patronage.

Colleen of the Pines, with Jane Novak.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

White Hands, with a special cast.—Fair. —J. W. Schmidt, Grand theatre, Breese, Ill. —Patronage, coal miners and farmers.

The Understudy, with Doris May.—One of those light comedy pictures that goes fine in a small town. But if you are near my exchange, look out for awful films from F. B. O. Five reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

The Understudy, with Doris May.—Fair. —J. S. Schmidt, Grand theatre, Breese, Ill. —Patronage, coal miners and farmers.

First National

When a Man's a Man, with John Bowers —A nice picture and one that follows book very closely. A 100 per cent box office attraction. Seven reels.—Frank L. Stannard, Liberty theatre, Long Beach, Cal.—General patronage.

When a Man's a Man, with John Bowers —Oh, boy, here's one you can bank on and bank in on. Broke all records with it in Long Beach as well as here. One or two more like this and exhibitors will buy anything and everything that has the name of Sol Lesser attached to it. Play it an extra day on short runs and an extra week on

long run—you won't go wrong. Seven reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Flaming Youth, with Colleen Moore.—An excellent love story. Follows the book the first three reels only. If it stuck to the book it would be too spicy, for 99 per cent of the screens of the country. However, it will please everyone but roughnecks. The entire cast is exceptionally good and could not be improved upon for this picture. Many favorable comments from patrons. Is worthy of exploiting and increased admission. Rotten business due to home talent play opposition. Nine reels.—H. G. Stettmund Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Flaming Youth, with Colleen Moore.—Good, but too mushy.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Flaming Youth, with Colleen Moore.—Opened very big. Next three days half the business of the first day. Not a fit picture for a family audience.—Joseph Bauer, Wigwam theatre, San Francisco, Cal.—General patronage.

Chastity, with Katherine MacDonald.—I am pleased to report favorable on this offering. I am sure all will agree after seeing it that it is the best thing Katherine MacDonald has appeared in. It is a well-dressed picture and should please in the average theatre. Huntley Gordon and, in fact, entire cast deserves special mention. Opposition basket ball game, therefore business poor first night and average second night. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Anna Christie, with Blanche Sweet.—I do not see how they can praise this picture, only from the acting standpoint. It failed to please 20 per cent of our patrons and they didn't hesitate to tell me so. Very repulsive.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Anna Christie, with Blanche Sweet.—Good picture. First hot spell cut attendance a little. Regular advertising. Trailer is an exception. It got a hand. Book tie-up is the best. Eight reels.—Clem Pope, T & D theatre, Oakland, Cal.—General patronage.

A Dangerous Maid, with Constance Talmadge.—Another example of rental misleading the exhibitor. We paid high rental for this and raised the admission price accordingly, and "Wow, what a picture!" as some one said. Started nowhere and ended the same way. I am here to tell you this is positively awful. It serves as one thing worth while. I discovered that Constance Talmadge is pretty and I am going to enter her in the beauty contest. Business poor two days. Eight reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

Black Oxen, with Corinne Griffith.—A good show that drew well and pleased. Did much better than average business. Eight reels.—Dupont Club theatre, Washburn, Wis.—General patronage.

Black Oxen, with Corinne Griffith.—A picture that holds all the way through with an unexpected finish, which, however, will prove disappointing in the majority of cases. I heard many people say they did not care to see pictures end that way. Did wonderful business during entire engagement. Eight reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Boy of Mine, with Ben Alexander.—A wonderful picture. Ben is the cat's pajamas.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Ashes of Vengeance, with Norma Talmadge.—Wonderful acting, settings, costumes and a notable cast. Norma looks very pretty, but think costume pictures have seen their day. Eight reels.—Frank L. Stannard, Liberty theatre, Long Beach, Cal.—General patronage.

Her Temporary Husband, with Sylvia Breamer.—Here is a scream. It doesn't get funny until after the third reel, but then look out. I couldn't play the pipe organ for laughing.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Trilby, with Andree Lafayette.—No good for our town. The only people who liked this only said so to be different. It means grief to have to play it.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Daddy, with Jackie Coogan.—A crowded house greeted Jackie in "Daddy," and his big dark eyes brought tears and smiles. Film in good condition.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Mighty Lak' a Rose, with a special cast.—Mighty good picture and had splendid business on it. Would advise anyone who hasn't run it to get it at once. Eight reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Mighty Lak' a Rose, with a special cast.—An audience picture that gets over. A story of the regeneration of a bunch of crooks. We have had them before and they all go.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Jealous Husbands, with a special cast.—Starts out slow with poor, frail excuse of a story, but after second reel develops into interesting screen entertainment. Ben Alexander and Don Marion did excellent work and balance of cast are right up to expectations. I would say this film bought right will make good in average house at average admission prices. Business good two days. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Bad Man, with Holbrook Blinn.—Just an ordinary comedy of Texas. Not a special. Will please, but not a big B. O. attraction.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Potash and Perlmutter, with a special cast.—You can't beat this picture. It's great. Played it New Year's.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Potash and Perlmutter, with a special cast.—This one was different and it was very good indeed and they seemed to enjoy it. I got rained out the second night but the picture is all right. Advertise it as exactly like the stories in the Post. It is good and the acting is splendid. I did well even in a Ku Klux neighborhood. I enjoyed it myself also.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Potash and Perlmutter, with a special cast.—One of the best all around pictures I ever had the pleasure of showing. Gowns and models that will knock 'em cold. A merry chuckle mostly all the time. Had more comments. Only one thing against it is the title. Does not draw as it should.

"Herald Only" Club Adds Seven Members to Roster

The reports in "What the Picture Did For Me" have been so much help to me in buying pictures that I feel like a slacker, as I have sent in so few reports on those I have run.

I have only been an exhibitor for a year.

I am truly a "Herald Only" Club member, just haven't my name on the roll. However, am enclosing application for membership, with reports on pictures.—Mrs. R. B. SMITH, Palace theatre, Rockmart, Ga.

We would not like to be without the "Herald," and as it is the only paper we subscribe to perhaps we are eligible for the "Herald Only" Club, for we will be sending in more reports soon.—J. A. ANDERSON, Idyl Hour theatre, Edson, Alta, Can.

Will you kindly stick my name along with the rest of the R's on your "Herald Only" Club roster. Must say that the pleasure is all mine and the only thing I am sorry for is that the R's come so far down on the list, but Philip Rand will tell you about the R's.

I must say that of all the trade papers, to my idea, the "Herald" is our own magazine and I am strong for the "Herald." I also wish to extend my appreciation to the "What the Picture Did For Me" section. I use it 100 per cent in booking pictures.—F. C. RODGERS, Grand theatre, Creston, B. C., Can.

NOTE: Enrollments this week bring the club membership to 148. L. A. Miller, Lake View theatre, Lake View, Ia.; Al C. Werner, Royal theatre, Reading, Pa.; E. E. Byrne, Columbia theatre, Athens, O.; O. W. Lambert, Orpheum theatre, Roundup, Mont., are other new members. The roster, brought up to date, is published upon the opposite page.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

Additions to Herald Only Star Ballot

Photographs of seven stars entered this week in the "Herald Only" Club Favorite Star Contest are published herewith. For ballot as developed to date, see opposite page.

MARION DAVIES (Cosmopolitan)

MADELEINE HURLOCK (Sennett)

Copyright by The Crosbys.
BERT LYTELL (First National)

MARY PHILBIN (Universal)

FLORENCE VIDOR (Warner Brothers)

HELENE CHADWICK (Goldwyn)

MADGE KENNEDY (Associated Exhibitors)

Eight reels.—Majestic theatre, Mauston, Wis.—General patronage.

Potash and Perlmutter, with a special cast.—Pleasing but did not pull 'em in. Ordinary business two days. Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Dulcy, with Constance Talmadge.—Pleased about 50 per cent. Rated about four times too high, like all other First Nationals. Seven reels.—Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

Circus Days, with Jackie Coogan.—"Toby Tyler" done in films. Good general pleaser but not worth the money asked for it.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Circus Days, with Jackie Coogan.—Fair attendance two days. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Domestic Relations, with Katherine MacDonald.—A six-reel picture that the story could be put into three reels and make a better program. Slow and draggy.—J. Win-

EXHIBITORS HERALD,
Chicago, Ill.
Favorite Star Editor:
I nominate
.....
for the "Herald Only" Club Favorite Star Contest.
(Signed) .....
.....
.....

ninger, Davison theatre, Waupun, Wis.—General patronage.

My Boy, with Jackie Coogan.—A dandy good picture that drew well on a very bad night. Pleased 90 per cent of my patrons. You can't go wrong on this one. Five reels. —John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

My Boy, with Jackie Coogan.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Woman Conquers, with Katherine MacDonald.—Comments were fairly good and it held well to the end.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Children of the Dust, with a special cast. —An entertaining program picture that will please all classes. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Kindred of the Dust, with Miriam Cooper. —This is a splendid picture. Peter B. Kyne story. Full of interest and good acting, with some real thrills. A picture that combines action, society life, fisherman's life, logging camp, etc. Good variety. Everyone liked it and many of them said so. Eight reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

Hurricane's Gal, with Dorothy Phillips.—This is an excellent picture and pleased every patron in the house. Film in good condition. Eight reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Hurricane's Gal, with Dorothy Phillips.—One of the best pictures I ever ran.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Hurricane's Gal, with Dorothy Phillips.—Did not see it myself, but reports indicate it best we ever showed. Did not make any money. Film brand new. Eight reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Her Reputation, with May McAvoy.—Thrills and everything to please in this one.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Her Reputation, with May McAvoy.—This was considered very good by our patrons. Did not draw at the box office. Seven reels. —Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

Scars of Jealousy, with Frank Keenan.—Here is a darn good picture. One that pleased most all. Bought right and did a little better than the usual Monday and Tuesday business.

Note: I am not going to say anything more about basket ball games, as we had one against this picture. Twenty-three games since January 1st and a three-day tournament on for next week. 'Nuf sed. Seven reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Scars of Jealousy, with Frank Keenan.—This seemed to be a very good picture which for some reason did not draw well and I had to take a slight loss, although I only played it one day. I can't believe it was the fault of the picture and am inclined to believe it was the title that kept them away. Had they come they would have been pleased I am sure. If you play it, advertise it big and it should please. Seven reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Wandering Daughters, with Marguerite De La Motte.—Here is a dandy little picture of the jazz craze. Has a good moral. It is not to be classed as a special but is in our opinion better than the average program picture. You won't be sorry if you run it. Has good comedy mixed in and is thoroughly enjoyable all the way through. Six reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

Wandering Daughters, with Marguerite De La Motte.—I did not see it, nor did many others. I think the daughters were wandering elsewhere that night and the men must have been with them. I paid a two-day price for this picture. It was a one-day picture, or better yet, not have used it at all. I can't tell you how it was, though, for I did not see it. Weather was not good. —C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Refuge, with Katherine MacDonald.—Another piece of cheese. If I had known what it was I would have shelved it, and

Davies, Philbin, Lytell, Kennedy, Chadwick, Vidor, Hurlock, Favorites Named

Seven additional stars are nominated this week in the "Herald Only" Club Favorite Star Contest. Entries, in order of nomination, are listed below at right. (Pictures on opposite page.)

Louise Fazenda
Corinne Griffith
Viola Dana
Claire Windsor
Elaine Hammerstein
Shirley Mason
Louise Lorraine
Norma Talmadge
Gladys Walton
Lila Lee
Gloria Swanson
Walter Hiers
Colleen Moore
Marie Prevost
Alice Terry
Bebe Daniels
Lois Wilson
Madge Bellamy
Priscilla Dean
Clara Kimball Young
Dorothy Dalton
Betty Compson
Mabel Normand
May McAvoy
Barbara LaMarr
Baby Peggy
Constance Talmadge
Lillian Gish
Alice Calhoun
Ethel Clayton
Marion Davies
Mary Philbin
Bert Lytell
Helene Chadwick
Madge Kennedy
Florence Vidor
Madeleine Hurlock

After sizing up the "Herald Only" Club list, I want to join it, and I think I'd better enter my nomination for the Favorite Star Contest. Somehow, all the boys have been farsighted.

Of course we can all see good things, but when it comes down to fine points I think they are all a little off. Some of them have a keen eye for beauty, etc., but when it comes to ladies, I nominate with great pleasure my favorite star, Miss Marion Davies, who I claim is not very dusty, and you can figure that we will back her to the limit.

If the rest of the boys will put Miss Davies up with their star, they are liable to withdraw. But don't get scared and do it, for even though we will have a walkaway we like a little competition.

Yours for the "Herald Only" Club.—L. A. MILLER, Lake View theatre, Lake View, Ia.

Please enter as my candidate, Miss Mary Philbin, the little star in "The Merry Go Round." I am not afraid of any of the other contestants nominated by Jenkins, Rand or Adams. If their judgment is as poor in selecting beauty and charm as their poetic ravings, I stand a good chance with my candidate.—JACK CAIRNS, Brooklyn theatre, Detroit, Mich.

Have you ever wished with deep sincerity for an opportunity to express your opinion of someone's wonderful work, and after months of waiting that opportunity comes, seemingly made to order, just as you would have it?

Then you must know the great pleasure it gives me to nominate Bert Lytell for the Favorite Star Contest.

Regardless of story or settings, his wonderful personality grips you and makes his pictures intensely interesting. Not only is he a finished actor, but a clean cut, perfect gentleman. All this is reflected so strongly in his pictures. If you do not know this, you have not seen him in "To Have and To Hold."

I cannot hope for him to win the contest, because the majority of exhibitors are men and they just will vote for the ladies, but this is as it should be. But for supreme perfection in both looks and acting, my vote is for Bert Lytell.—Mrs. R. B. SMITH, Palace Theatre, Rockmart, Ga.

P. S.: You know a P. S. is a woman's privilege, and we delight in using it. If you have a cut of the enclosed picture please use it. To study this is to find everything I have said true.—R. B. S.

NOTE: The photograph mentioned is reproduced on the opposite page.

Suppose it is rather late to name a candidate for the beauty contest and as I can't send in a picture of my choice, probably better not try to enter the contest. However, there is one star that all the other exhibitors have overlooked. This girl tops the heap, not only for looks but also for style. She sure knows how to wear her clothes. I refer to Madge Kennedy.—GEORGE C. STARKEY, Opera Huse, Montour Falls, N. Y.

NOTE: A photograph of Miss Kennedy has been provided and is reproduced upon the opposite page.

I have had a great deal of pleasure reading the various speeches made by brother exhibitors in behalf of their favorite stars and I surely thought that by this time someone would have picked out the only one that had a chance of winning, but it's beginning to look like it's up to me to name the winner.

If the exhibitors will refer to page 52, Holiday Number of the "Herald,"

(Continued on next page)

(Continued from preceding page)

they will find on that page a likeness of Miss Helene Chadwick. Now this is my idea of a screen beauty and I nominate her to be placed at the bottom of the list, and still she will come out on top.

Now you fellows who made a mistake in picking the winner need not withdraw your nomination, as we all know where you stand anyway, but the "Herald" might as well drop all the other names from the final ballot, as they just take up space anyway.

It's quite natural that Fishy Rand should second the nomination of Grandpa Jenkins. Just look at the capers he cut around Hollywood. But the final outcome of this Favorite Star Contest would read something like this:

Jenkins: I make a motion that Viola Dana is the favorite star in the "Herald" contest.

Rand: I second that motion.

Chairman: You've all heard the motion made and seconded. All those in favor of Viola Dana please stand up.

Rest of the Gang: Everybody sat down.

There you are. Now what do you say? No use arguing. Helene wins hands down.

Now I didn't wire Miss Helene for her latest likeness like Grandpa Jenkins, but I know she will send me one by first mail just as soon as she sees this nomination. Gentlemen, I thank you.—G. F. REDISKE, Star theatre, Ryegate, Mont.

I nominate Madeleine Hurlock for the "Herald Only" Club Favorite Star Contest. This girl is Sennett's leading "vamp."—O. W. LAMBERT, Orpheum theatre, Roundup, Mont.

NOTE: The next two letters arrived in the same mail. Because H precedes W in the alphabet, Mr. Hickman's letter is presented above Mr. Werner's.

Before some wise exhibitor beats me to it, I herewith present the name of Florence Vidor as my one and only choice in the Favorite Star Contest.

I want you to get the best picture you have of this lady and put it right alongside of Grandpa Jenkins' Viola. I want him to take a good look at the finest little actress that ever graced a motion picture screen. If it hadn't been for Florence Vidor and "Main Street," I couldn't have bought my new pair of Winter pants last Fall. So I'm for her.—R. W. HICKMAN, Lyric theatre, Greenville, Ill.

While I willingly admit that of the 20 entries so far named in your "Herald Only" Club Favorite Star Contest there isn't one to whom I wouldn't give a seat on my lap in a crowded car—provided my wife wasn't along on the same car—still I wonder how so many exhibitors who openly pride themselves on their good taste can be so blind to real beauty as to overlook the most beautiful of them all—Florence Vidor.

To correct this glaring oversight, I take great pleasure and pride in nominating Florence Vidor for your contest.

In doing so I feel absolutely confident that she will walk away with the decision when the boys start in comparing faces and figures. Just give her the "once over" and you will admit that she is the "real goods."—AL C. WERNER, Royal theatre Enterprises, Reading, Pa.

I take great pleasure in seconding the gentleman's motion that had the good taste to nominate Norma Talmadge in the Favorite Star contest. Boys, where is your taste?

I must admit that we are not all as lucky as Rand, to have a chance to go down and look them all over before a contest like this, but even with this advantage he did not pick the winner.

Come on, you Norma fans.—F. C. RODGERS, Grand theatre, Creston, B. C.

Now that about all the noise possible has been made by the campaign managers of the various persons in the Favorite Star Contest, it behooves one to do a little campaigning in behalf of my nominee.

I want you to observe that her ability to please does not depend altogether on being a fashion plate or a clothes rack; in other words a "Nellie the Beautiful Cloak Model"; but on her talent as an actress and also her personal beauty of both face and form, and still further on her disposition.

Furthermore, it takes a higher degree of talent to make the folks laugh than it does to shed a storm of glycerine tears all over the screen. You know by this time, perhaps, that my favorite, Miss Louise Fazenda, is a commedienne. That is what I am trying to impress on the voters' minds.

If you will get some of the late pictures in which she is featured and look them over you will realize the wonderful advancement this young lady has made in her art recently, and she is beginning to gain that recognition to which she is justly entitled.

Now, fellow exhibitors, the time is near when you will be called upon to express your preference for some one of the various candidates, and I therefore adjure you to think well before you cast your ballots. If you see fit to give my candidate your preference, you shall have the everlasting gratitude of both Louise Fazenda and your obedient servant—WM. H. CREAL, Suburban theatre, Omaha, Neb.

Now let Phil Rand and Grandpa Jenkins rave their heads off, and use all their poetry and other questionable methods such as "specially posed photos," in favor of Viola Dana. We can take any old still of our sweet Bebe Daniels and lick them both at once, when it comes to looks. Rand is raving about

(Concluded on next page)

saved the embarrassment when the lights came on.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

Penrod, with Wesley Barry.—The kids liked this picture as well as they did "School Days." Had a breakdown first night and stormed the second. Prints from Omaha Exchange in first-class shape. Eight reels.—Gunther & Metzger, Palace theatre, Syracuse, Neb.—General patronage.

Penrod, with Wesley Barry.—This is a good picture, full of fun, especially for the children. Not so much for the grownups, though we heard many hearty laughs, and the picture has good drawing power. Think price a little high for picture that cost little to make. Eight reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

The Woman He Married, with Anita Stewart.—Personally we think this a good picture and a fair audience was well pleased with this interesting domestic mystery drama. Anita Stewart well liked here. The Sennett comedy used "Gymnasium Jim," kept them in a continuous roar. Use it. We get good pictures from First National (Minneapolis) at a fair price. Seven reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

The Sunshine Trail, with Douglas MacLean.—A very good program picture but that is all. This makes a good Saturday night picture, due to the fact that it is a Western, only five reels, and they don't ask more than program prices. Good print from St. Louis. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Alias Julius Caesar, with Charles Ray.—Fairly good in its way. Of course Charles gets into all kinds of trouble—as usual. Will go where Ray is well liked. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Hottentot, with Douglas MacLean.—The best liked picture that ever was shown in this town. It is there and over. Seven reels.—W. J. Van Stratt, Rex theatre, Salmon, Idaho.—General patronage.

The Hottentot, with Douglas MacLean.—All that saw it said it was a wonderful picture, but somehow it did not draw here, but not fault of the picture, as it was worthy of their patronage. Six reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

The Hottentot, with Douglas MacLean.—This is absolutely all that anyone would wish in the way of entertainment. Not much of a story, but the acting of MacLean would put anything over. Boost it, brother exhibitor, for it is a gloom chaser. Poor business. Rain freezing when it fell. Seven reels.—C. L. Reed, Illinois theatre, Newman, Ill.—General patronage.

The Hottentot, with Douglas MacLean.—A scream. Action, comedy aplenty. Pleased 100 per cent. Six reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Oliver Twist, with Jackie Coogan.—Was very disappointed in this. Not much to laugh over, nor to cry over, just an old, well-known story with a pleasing star. Very dry.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Slander the Woman, with Dorothy Phillips.—A good picture. Do not be afraid of this one. Star and cast good. Seven reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

East Is West, with Constance Talmadge.—Exhibitors, don't pass this up. It's wonderful.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

What a Wife Learned, with a special cast.—Nothing wrong with this picture but the title. It's a real picture with thrilling flood scenes for climax. Clean cut and satisfying. Story good. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

What a Wife Learned, with a special cast.—Good program picture. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

What a Wife Learned, with a special cast. This is a first rate entertainment. Was liked very well here, but we think that Milton Sills was terribly miscast in the picture. Miss De La Motte and John Bowers play the leads, Sills being cast more

as the heavy or villain, but the picture has not really a villain, being a straight domestic affair. Would not advise a raise in your admission prices, but you can run it at regular prices and get no kicks. Seven reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

The Light in the Dark, with a special cast.—Poor and tedious was the verdict for this one.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Bell Boy 13, with Douglas MacLean.—A good comedy feature but film not in very good shape, so spoiled it. No connection to reels at all when shifting from one to the other. Am unable to get good film out of the Omaha First National exchange. Five short reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Bell Boy 13, with Douglas MacLean.—Fair entertainment that pleased a Sunday night house.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

A Question of Honor, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Skin Deep, with Milton Sills.—Went over fairly well and liked by the majority.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

Peck's Bad Boy, with Jackie Coogan.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Love's Redemption, with Norma Talmadge.—Norma generally gets them in. This pleased majority.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Greater Than Love, with Louise Glaum.—An old one that First National slipped in on me. Nothing to commend it. One of those preachment pictures about "God is Love" and a bunch of five show girls who are about as homely as anyone could pick. First National, please take this out of circulation.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Scars of Jealousy, with Frank Keenan.—A good "regular" program picture. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Scars of Jealousy, with Frank Keenan.—A good picture with Ince's name as producer. Frank Keenan and Lloyd Hughes are the stars in this one.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

One Clear Call, with a special cast.—Pleased our audience greatly. Walthall, although aging fast, can still give some of the newcomers cards and spades when it comes to working before the camera.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Smilin' Through, with Norma Talmadge.—This is a pretty old picture that I have laid away from on account of high rental. It is a very good picture that drew some extra business, but not what I expected. Think it a 100 per cent picture. Norma does some very fine work. Print very bad. Eight reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Smilin' Through, with Norma Talmadge.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Half Breed, with Wheeler Oakman.—An extra good program. Story good. Cast splendid.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Half Breed, with Wheeler Oakman.—A terrible poor picture. The poorest I have shown in many a day. Nothing to it. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Seventh Day, with Richard Barthelmess.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Trouble, with Jackie Coogan.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Dangerous Age, with a special cast.—I consider this a good picture but it failed to draw for me. About half of my patrons are church members and I believe they thought it was suggestive. Seven reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kan.—General patronage.

The Infidel, with Katherine MacDonald.—A splendid program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Fury, with Richard Barthelmess.—A fine program picture. Pleased them all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General aptronage.

Money, Money, Money, with Katherine MacDonald.—A splendid program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Harriet and the Piper, with Anita Stewart.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Scrap Iron, with Charles Ray.—A satisfactory Saturday picture. The prize fight gave all the Western fans all the fight they wanted to see. For the fair sex it was too rough. Seven reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Fox

Love Letters, with Shirley Mason.—Shirley Mason certainly deserves better plays. She is, in my opinion, a better actress than Viola Dana. This picture is a fair program offering. Five reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

No Mother to Guide Her, with Genevieve Tobin.—Welcome to our city, Miss Tobin; your work in this was very pleasing and you were well supported. This is a very good program picture, some hokum to be sure, but a splendid theme and very interesting story put up in a way that is quite acceptable to any type of home loving audience. Got us oodles of fine comments. If you can get 'em in they will go out satisfied and tell you so with smiles. Seven reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Kentucky Days, with Dustin Farnum.—This would have been a good one if they had finished it. Looks like they lost the last thousand feet from the one I used. Why not pay some attention to details?

(Concluded from preceding page)

"To Joyville, Via the Dana Way." What would anyone want for real joy better than to ride with Bebe Daniels any old way?

We still claim that Bebe Daniels is 85 per cent on the screen, or at the box office, and, well, you can look right into those great big true eyes of hers and tell right away that she is going to be the winner of this contest, and that in a walk.

"BEBE DANIELS—Queen of Stars"

Where could you go to find
A fairer queen than that Bebe of mine?
With face so fair and eyes so true,
With a smile for me, and for you.

With an expression just as beautiful as the rose she wears,
With box office receipts that make cashiers and managers stare,
Comments from the patrons that make you glad
That you've such a star to draw in the shekels, my lad.

Entertainment that will make the operators forget
The machines to keep going, to watch the show that is a real bet,
The star that will give them a show,
That will cause the preachers on Sunday to go.

She is the girl that will never worry
If she never goes Salmon hunting with Rand in his flurrys,
Or pose for special pictures for Jenkins, the Grandpa;
She will win this contest, or we will like our mother-in-law.

—DON H. PHILLIPS, Film theatre, Craigmont, Idaho.

FIRST COME, FIRST SERVED FOR VOTES

SINCE Mr. William H. Creal, of Suburban Theatre, Omaha, was so kind as to nominate me first in the Favorite Star contest, I think the above would be a good working slogan. I don't want any reflection on Mr. Creal's choice. I wired him my Thanks the other day. No one ever before called me "fair as the lily of the valley" and in my wire I told him I would try to live up to his praise.

LOUISE FAZENDA

Some of my patrons enjoyed picking out flaws more than watching the plot. Five reels.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Hoodman Blind, with a special cast.—One of Fox's specials, and very good, too, but for the price Fox wants for his specials he should make them a little better yet.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

The Governor's Lady, The Net.—Both these specials make the finest of entertainment. Will please all classes that are looking for entertainment that is worth while. Seven reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Just Off Broadway, with John Gilbert.—This is an especially interesting crook picture. Excitement from beginning to end. Gilbert good in this town, but let's hope he doesn't get any thinner.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

You Can't Get Away With It, with Percy Marmont.—Very well liked here and somewhat different from usual run, but Fox specials cannot compare with others. Paper not very compelling on this and no stars to advertise. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Eyes of the Forest, with Tom Mix.—Very good picture. Good interest picture. Good outdoor scenes and not too much gun play. Mix is a good drawing card here.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

Times Have Changed, with William Russell.—A good little program picture that pleased more than many Fox specials, and Russell's best in a long time. Lots of comedy helps it. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Monna Vanna, with a special cast.—We feel like the other exhibitors who have reported on this. It should be buried. It was one of the "Ten," though, so we had to show it and take our medicine. It is a nine-reel special and there are only nine too many reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

Cameo Kirby, with John Gilbert.—If your patrons like pictures of the Southern type, this one will sure please them, but will not appeal to your Western fans as there is not enough action in it. Picture was somewhat dragging, but with a mixed audience you can get by with advertising properly. Seven reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

If Winter Comes, with Percy Marmont.—No doubt really a great picture. Great characterization. Full of tears, it's true, but great nevertheless. Fell for one of those "high powered' salesmen that another exhibitor mentions, who made me believe that I could do two or three hundred dollars' more the week I ran this picture, but a bad storm on one and church bazaar on another night out of the three that I ran this killed all chances of making any money on it. So "never again."—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

If Winter Comes, with Percy Marmont.—In our judgment a wonderful picture, but appeals only to better class of theatre goers. Business only fair on four-day second run. Twelve reels.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—A typical Mix picture. Will please his followers. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

A Mile-a-Minute Romeo, with Tom Mix.—Played this one after "Soft Boiled" and got them in on it and they seemed pleased also with this. My high brows claim they do not like Westerns and I fear that they do not, but in this instance they came and seemed to enjoy Mr. Mix. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Soft Boiled, with Tom Mix.—Good where Mix goes. Don't with me.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Exiles, with John Gilbert.—This was a nice program picture. Nothing extra good. It pleased the majority of the patrons. The one sheets showed a picture of a fight with a wild hog, but not a single pig in the picture. Watch your advertising on it.—A. R. Powell, Highland theatre, Guthrie, Okla.—General patronage.

The Eleventh Hour, with Charles Jones and Shirley Mason.—Certainly has thrills. The kind of production my patrons like but they failed to come out. Patrons that do not care for Westerns and action pictures will enjoy this one, although it is full of action. Seven reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

The Silent Command, with a special cast.—Will have to join in with the rest and praise this picture. We lost money both nights, but there were too many outside attractions. Would recommend this to anyone. Eight reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

The Silent Command, with a special cast.—A real honest-to-God knockout that will stand up to any statement you can make in exploitation. Rental is very reasonable and it should be for parts of the scenes are taken from storm at sea, shots in Chili taken from News reels, and the big punch scenes are shots of our navy. The plot is the most cleverly handled piece of work we have seen for some time and carries the audience from start to finish. Had more fine comments on this one than anything we have had the pleasure of showing for some time. Buy it right and work like H——. The result will certainly please and surprise you. Our only regret was that we had no warning of the genuine stuff that is in this picture. For once the press book dope is correct and can be taken seriously. Hit it hard. Business just fair, but we place the blame at home, for we were afraid of it.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

The Buster, with Dustin Farnum.—A dandy Western with plenty of punch and pleased a fair house. Bad roads keeps them away. Five reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Calvert's Valley, with John Gilbert.—Slowest, draggiest, weariest picture we've seen in ten years. A word to the wise: Leave this in the valley. Pleased no one. Cincinnati exchange failed me on advertisement again. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

Alias the Night Wind, with William Russell.—A good detective story which went over nicely here. Ending a bit unusual, which sent them away smiling.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Romance Land, with Tom Mix.—Good picture and lots of action and we can only say another Mix. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Shirley of the Circus, with Shirley Mason.—This is a fine program picture and pleased my patrons fine. Shirley is always good. Ran a comedy, "A Studio Rube," with it and pleased 100 per cent. Attendance good. Six reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Moonshine Valley, with William Farnum.—This is a very ordinary program picture. Farnum does his usual fine acting but has some very poor directing. The poorest Farnum picture I have ever ran. Fox substituted this picture for "Brass Commandments." Drew below average business. Six reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Does It Pay? with Hope Hampton.—Did not please. Same old stuff and the ending spoiled it. Hereafter we are going to cover over the name "Fox" on all the posters. People are getting wise to these factory made pictures Fox calls specials. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Does It Pay? with Hope Hampton.—This picture was on last year's list of specials. It was held back and resold to us this year at a higher price than the original contract called for. It was absolutely the worst flop that has ever played out circuit. Drew the lightest four days' business in the history of this theatre. Based on box office receipts, this production is not worth price paid.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Cupid's Fireman, with Charles Jones.—Good picture but not what the patrons want to see Jones in. Doing less with each Jones picture. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Skid Proof, with Charles Jones.—Swell picture. Plenty of action, that's what they want. Business fair. Bad weather. Five reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Goodbye, Girls, with William Russell.—Good and pleased very much. Good comedy and the colored man made quite a hit. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Catch My Smoke, with Tom Mix.—Regular serial stuff, but Mix goes good.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Big Dan, with Charles Jones.—A good picture, but why put Buck Jones in this kind? My patrons don't know Charles Jones. Let's have him in the old style Westerns. Six reels.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Big Dan, with Charles Jones.—Most reviews on this picture have been fair, but personally I think it is a poor excuse for a picture, especially to the Buck Jones followers. I bought Buck Jones, but I certainly am getting Charles Jones, with the accent on the Charles.—A. R. Powell, Highland theatre, Guthrie, Okla.—General patronage.

Do or Dare, with Tom Mix.—Opens with lots of pep and is peppy in lots of places. Will give better satisfaction than a lot of his pictures. Mix is a dead bird for me. Business awful. Five reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

The Gun Fighter, with William Farnum.—A good picture. Plenty of action and a pleasing story. Five reels.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

The Gun Fighter, with William Farnum.—Very good Western picture. The kind my patrons like to see Bill in and the kind that will bring back his old friends to see him. Drew better than average business. Five reels.—Majestic theatre, Mauston, Wis.—General patronage.

The Gun Fighter, with William Farnum.—Found this to be a good Western feud picture. Pleased all. Five reels.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

The Face on the Barroom Floor, with Henry Walthall.—A fine picture, pleased them all. Many said it was the kind of picture that you would not forget and always be glad that you saw it. Business good. Seven reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Custard Cup, with Mary Carr.—"Slum" picture. May go big in some place. Didn't for me. Somebody tried hard to make a big picture of it.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Custard Cup, with Mary Carr.—

Accept No Substitutes

CYTHEREA

Our patrons do not care for Mary Carr. Boys, look out, for Print B is in rotten shape and sub-titles are very short. Seven reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Three Jumps Ahead, with Tom Mix.—**Just about that many ahead of any of his other 1923 pictures.** This one sure brings them out. Had five patrons walk four miles through a snowstorm to see this one. Five reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

Three Jumps Ahead, with Tom Mix.—A fast moving picture with some good bits of comedy. Film much better than two previous Mix pictures. Thanks, Chicago office.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

Three Jumps Ahead, with Tom Mix. - Doing less with each Mix picture. Hoping stories come better. Good attendance. 4,700 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Three Jumps Ahead, with Tom Mix.—Usual business. Seemed to please. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Madness of Youth, with John Gilbert. —Very good. Liked by patrons. Five reels. —Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Lovebound, with Shirley Mason.—Shirley Mason is liked here. Business was good. Several compliments on picture. Five reels. —Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

The Bells of San Juan, with Charles Jones.—A good Western. Five reels.—W. J. Van Stratt, Rex theatre, Salmon, Idaho. General patronage.

The Bells of San Juan, with Charles Jones.—Jones in a Western picture. Action a little too slow. Print fine. **Old "Bill" Fox himself must have been reading the HERALD reports lately.**—Five reels.—H. M. Retz, Strand theatre, Lamont, Iowa. –Small town patronage.

In Arabia, with Tom Mix.—This might have been a good picture at one time, but we received parts of two old prints and everybody kicked.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

A California Romance, with John Gilbert. —A romance of old California providing lots of thrills and comedy relief, which pleased 98 per cent. Good feature. Gilbert is getting more popular with our patrons. Five reels.—John Cleva Jr., Enterprise theatre, Glen Alum, W. Va.—General patronage.

Lovebound, with Shirley Mason.—Shirley is the only feminine star that draws the crowds for us. This is a good story that should go over on regular program. Five reels.—Lloyd Oller, Idle Hour theatre, Tamms, Ill.—Small town patronage.

Truxton King, with John Gilbert.—This is a good picture in every way. A fine plot that holds interest. Star is handsome and at his best in this. Photography is clear and beautiful scenes. Five reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

Boston Blackie, with William Russell.—Here is a picture that will satisfy and help educate the Blue Law radical. Five reels. —Lloyd Oller, Idle Hour theatre, Tamms, Ill.—Small town patronage.

Boss of Camp 4, with Charles Jones.—Charles Jones is some man. He can whip twenty-five or thirty men two or three times a day without any effort, and comes out without a scratch. Of all the knock-down and dragout pictures, this one is the kangaroo's hind legs. However, it is so chuck full of action that your patrons don't have time to think about the impossibilities presented until the picture is all over.—Five reels.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Goldwyn

Wild Oranges, with Frank Mayo.—A well made feature withp lenty of action. Satisfied my clientele 100 per cent. Seven reels. —Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Three Wise Fools, with Eleanor Boardman.—Very good and pleased all who saw

Your "Colyumn"

"What the Herald Did For Me"

I think if you wished to enlarge the HERALD you should start a "What the HERALD Did for Me" section, which we could keep filled, and if Phillip Rand could come down to earth again and get his mind off Viola he could help us out. What do you think, Phil?

I enjoyed Rand's letter very much, but I do not see how, after bisecting "Follywood," and seeing our Norma, he could come home and vote for Viola. If you think that Viola has a chance with Norma, Phil, I must say that I am a small town exhibitor too and you will have to show me.—F. C. RODGERS, Grand Theatre, Creston, B. C., Canada.

HICKMAN TELLS OF PRINT SYSTEM

During the past year I have watched pretty closely the exhibitors' reports in the HERALD and I have noticed that about four out of five reports are finished like this: "and the film was in rotten condition." I am not trying to defend the exchanges on the poor film sent out, for I believe all exhibitors tell the truth about them. I do believe, however, that most of the trouble could be avoided if the films were put in proper shape by the operator before starting the show.

I adopted this plan several years ago and during a period of six months of last year we kept an accurate account of all breaks whereby the screen was shown. I am submitting this record below, which is absolutely correct, and I believe that most any exhibitor will agree that we have it down to the minimum.

COMPANY	REELS	STOPS	MISFRAMES
Paramount	640	1	18
Fox	272	2	15
Metro	155	1	5
First National	149	0	3
Pathe	148	0	3
Universal	129	0	3
United Artists	111	0	0
Vitagraph	67	0	0
Enterprise	50	0	3
American Releasing	34	0	2
Short Service	275	4	8
	2,030	8	60

All breaks below the aperture plate are not counted, as operator does not stop machine. All misframes appearing in first show are taken out before second show is started.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

A "Letter TO Readers"

Let's make the "Herald" every week as big as a Sears-Roebuck catalogue.

What's the matter with some of the exhibitors who read the "Herald" and the first thing they look for is "What the Picture Did For Me" and still they never think of helping the good cause along by reporting on every picture they run?

You fellows who read these reports, and gain a lot of good information from them, and never send in any yourself, do you think you are doing right by your brother exhibitor? There are times when a report on a picture will save another exhibitor a lot of grief, and other times will make him more money by it. When the picture is 100 per cent he knows just what kind of a picture it is by the reports.

We all have a right to our different opinions, and it takes a good many reports on one picture for an exhibitor to know if that particular picture will go over in his theatre.

All you have to do is to give your honest opinion on every picture that you run. Surely that isn't too much work for anyone.

Boys, let's get together and be 100 per cent in writing up every picture that we run.

The "Herald" is published for all our benefit. Let's each one of us do our share and contribute each week.—ALEX STEEL, Princess and Strand theatres, Farmington, Ill.

SEE SEPTEMBER B. O. R.

An unsigned report blank in a defaced envelope arrives bearing this:

Bella Donna, with Pola Negri.—Haven't played it yet. Will some exhibitor please write me and give me the low down on this? Until I get more information I am afraid to play this one. Here we have a large church patronage. That's why I want information, and I can't get it out of the press sheets they send out, you know. Please.

The low down in full is given in the September, 1923, "Box Office Record," page 7, with additional "What the Picture Did For Me" reports in practically every subsequently dated issue of the "Herald."—W.R.W.

it. Good title and the picture will please. Seven reels. Majestic theatre, Mauston, Wis.—General patronage.

The Green Goddess, with George Arliss.—Would consider this fair picture but did not draw them in. Not the kind for our house. Eight reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Eternal Three, a Marshall Neilan production.—Claire Windsor, Bessie Love, Hobart Bosworth, Alex Francis, all good of course. This other bird, the one who betrays his adopted father's secretary and also forms an entangling alliance with his stepmother, is very well played. Fair house first night, poor second. Unless our town is different from others, this is not a small town picture. "A very high class production ruined by a rotten story"—in the words of one of those who walked out. Seven reels.—Sun theatre, Gothenburg, Neb.—General patronage.

The Eternal Three, a Marshall Neilan production.—Fair attendance. 6,700 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Eternal Three, a Marshall Neilan production.—Not much to this.—Geo. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Little Old New York, with Marion Davies.—We were not enthusiastic about this picture when we saw it in the exchange. We paid plenty of money for it, but the picture drew the biggest seven days' business in the history of this theatre. What there is about it to pull them in we don't know yet. Backed picture with $800 advertising campaign. Twelve reels.—J. W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

The Day of Faith, with a special cast.—Playing it on a vaudeville bill helped considerably. The picture itself is not too bad, but where, oh where do they get the titles from? No doubt the answer is that they are the book titles and it may be all right with pictures like "Black Oxen" and such, but how in "all that's worth while" do the producers expect exhibitors to get the money with titles like this one or "Wild Oranges," "Mark of the Beast," "The Rapids," "The Eagle's Feather," "West of the Water Tower," "The Humming Bird," "Twenty-one," "Mixed Faces," "The Hands of Nara," "Anna Ascends," "Bavu," "Wild Honey," and many other similar atrocities?

The most famous, widely read and exciting tales in American Literature

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

6½ reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

The Spoilers, with Milton Sills.—This picture went over big for us. Pleased every one. Eight reels.—Dupont Club theatre, Washburn, Wis.—General patronage.

The Spoilers, with Milton Sills.—Here is a real picture, one that should go over in any class house. The fight I believe is every bit as good as the one that was produced years ago. Get it if you can buy it right. Seven reels.—D. Filizola, Empress theatre, Fort Scott, Kan.—General patronage.

The Christian, with Richard Dix.—A real heavy drama with the Church of England atmosphere running all through it. Customs and dress similar to Catholics. I asked an Englishman here if they called them Father in the Church of England. He said, "No." Well, they call him Father in this one. My patrons opposed to Catholicism in pictures, so fell flat on this one. My advice is that if same conditions prevail in your territory to lay off this one. It is a picture worthy of consideration in a territory suited for it and holds the interest well for such a long feature. Nine reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Enemies of Women, with Lionel Barrymore.—I have not played a picture in months that I got as many comments as I received on this one. We played it three days and held up pretty well. We made little money, but we paid too much for it. Nine reels.—D. Filizola, Empress theatre, Fort Scott, Kan.—General patronage.

Enemies of Women, with Lionel Barrymore.—Yes, it's great, but it's too long. Scenery, photography and acting wonderful. If you have a good orchestra and nice soft cushions on your theatre chairs it'll go over big. It's a little high for the small town patronage, however. Shoots over their heads, sodaspeak. Eleven reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Come On Over, with Colleen Moore.—Made a real hit. A good Irish comedy that can't help but please if you get them in. Six reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Souls for Sale, with a special cast.—Seemed to please. No doubt ahead of average picture by good margin.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

The Cinderella Man, with Tom Moore.—Had everything in it that is needed. We say above the average. George Faucett was very fine in this and, while the release is old, the print was good. Bought reasonable and pleased. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Watch Your Step, with Cullen Landis.—People thought this very good for a program show.—Al C. Werner, Royal theatre, Reading, Pa.—General patronage.

His Back Against the Wall, with Raymond Hatton.—N. G. About as little of anything ever played. Acting fair, but not enough plot to make it interesting. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Broken Chains, with Colleen Moore and Ernest Torrence.—Too bad the chains weren't broken before the picture started. The acting was very fine, especially the two leads, but the impossibility of the situation and the guesomeness of that awful fight overshadowed all the good points 75 per cent. Seven reels.—Horn — Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Broken Chains, with a special cast.—A prize story made into film form. Very much melodrama and much overdrawn. Good work by Colleen Moore and Malcolm McGregor.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Broken Chains, with Colleen Moore.—from reports I had seen, was leary about this, but my audiences highly approved of it. Many boosts and not a kick. Business increased more than usual second night. Small town houses can certainly make good use of this one. Film good. Seven small reels.—Hammond theatre, Hammond, Wis.—Small town patronage.

Broken Chains, with Colleen Moore.—Very good picture and seemed to please. Had some favorable comment on it. Seven reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Brothers Under the Skin, with a special cast.—Comedy-drama of married life that made a hit with entire crowd. Six reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Grim Comedian, with Jack Holt.—Very good program picture. Film in fine condition.—T. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Back Bone, with Alfred Lunt.—Heard no kicks and few comments. Suppose it pleased.—C. C. Cronkhite, Lyrle theatre, Fairview, Okla.—General patronage.

Back Bone, with Alfred Lunt.—Very poor offering. Failed to draw. Seven reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

A Blind Bargain, with Lon Chaney.—Just fair. Chaney, of course, is always good, but he plays an ape man and it isn't just appealing entertainment.—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

A Blind Bargain, with Lon Chaney.—Gruesome. Excellent work on Chaney's part, but if your patrons are faint-hearted pass this up. Six reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

A Blind Bargain, with Lon Chaney.—Old picture. Was fair. People did not like it and told me so. Seven reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Gimme, with Helene Chadwick.—Ran this with "Broadcasting," a Johnny Jones comedy, and pleased a Saturday crowd. Business better since weather has moderated. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Gimme, with Helene Chadwick.—Just a very ordinary program picture sold to us for a special at special price. Could have got along nicely without it. Goldwyn pictures too high priced for their class. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

Gimme, with Helene Chadwick.—Much on order of "Brothers Under the Skin,' but not as good. Fair comedy-drama of married life. Six reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Man From Lost River, with House Peters.—This picture is old but film is in fine condition and it is a good picture of the logging camps. Patrons were pleased. Six reels.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Man From Lost River, with House Peters.—Good program picture. Some excellent photography and a fairly good story. Picture is not new but it can be bought right and will please. Film O. K. Five reels.—H. G. Selk, Selk theatre, Scotia, Neb.—Small town patronage.

Hodkinson

Glengary School Days, with Pauline Garon.—A real good picture. Canadian made, but lots of outdoor stuff and plenty of action. Can be bought right.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

The Old Fool, with a special cast.—It

IS YOUR WIFE CYTHEREAN OR INDIFFERENT?

makes an exhibitor proud to show a picture like this. It is truly wonderful. A story that is off the beaten path, with heart interest, comedy and patriotism. Let the old soldiers in free. Good music cues.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Second Fiddle, with Glen Hunter.—A nice clean program picture. Some good comedy bits and plenty of action in final reels. This Hodkinson bunch are O. K. Don't be afraid of "Second Fiddle." Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—General patronage.

Down to the Sea in Ships, with a special cast.—This picture holds your interest every minute. A different and excellent production.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Bull Dog Drummond, with Carlyle Blackwell.—Six very small reels in fair condition. Cannot recommend this subject. Very mediocre melodrama. Not convincing or forceful. No comedy relief. Would steer clear of this one. Six reels—reels 2, 3 full.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

Bull Dog Drummond, with Carlyle Blackwell.—A crook story. Patrons said it was very good and a change. Seven reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Sagebrusher, with Roy Stewart.—Very good picture. Reels worn and film old and brittle, but large audience thoroughly enjoyed it. Seven reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

The Sagebrusher, with Roy Stewart.—This drew a good attendance and pleased everyone very much. Certainly a good Western feature, full of action and splendid acting. Interesting from start to finish. Received a splendid print on this. Many thanks to Hodkinson. Seven reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The U. P. Trail, with a special cast.—One of the best Westerns we have played. Pleased absolutely 100 per cent. Hodkinson is square to deal with and don't take it all. Play all their Zane Grey's. They're great.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

Free Air, with a special cast.—An extra good comedy-drama. The kind that always pleases. Six reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Desert Gold, with a special cast.—Fine picture. Book it if you can get a good print. Eight reels.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

The Kingdom Within, with a special cast.—Wonderful! Story starts with mother dying in giving birth to a cripple. One man in jail for something not explained. Upon coming out is accused of murdering the man who helped to put him in jail, when really it's a scheming foreman. In the end a life long cripple, now a man of twenty-four or twenty-five, suddenly gets all "straightened out." I couldn't get how. Anyway I pulled it off after the matinee and got another picture. Too pleasant altogether.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Red Head, with Alice Bradey.—Just a program picture. Five reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Riders of the Dawn, with Roy Stewart.—A good picture in seven short reels. Good action but several misframes. Pleased good crowds who like Zane Grey's pictures. Bought right and Hodkinson at Washington, D. C., are very accommodating. Seven small reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

Love Madness, with Louise Glaum.—Pleased the big majority. A good program picture and film was O. K. Some patrons asked us to get other pictures with this star. Seven reels.—Hammond theatre, Hammond, Wis.—Small town patronage.

Metro

Half-a-Dollar Bill, with a special cast.—This melodrama of the sea has plenty of heart interest and pleased our audience for three days. Business fair.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Desire, with a special cast.—Not a good small town program picture. There is nothing particular objectionable to the picture. However, there is very little entertainment value and absolutely no moral to it, for the good. Seven reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Rouged Lips, with Viola Dana.—I hate to make a poor report on any Metro picture, for they treat me right and they usually have good ones. This one evidently was not up to the Dana standard for I lost money on it and generally if the weather is good as it was when I played this I make a little money on Dana. I have played worse pictures than this but it was not up to Dana standard. They want her in clean comedy, not in "Rouge." Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Pleasure Mad, with a special cast.—Very fair picture. No one raved over it, however. Eight reels, only fair condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Famous Mrs. Fair, with a special cast.—A splendid story. A fine cast. Will please any intelligent audience.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Famous Mrs. Fair, with a special cast.—Here is a real one. A picture any manager can stand out in the lobby as the people pass out and let his chest expand. From every angle it is a real production and pleased 100 per cent. It puts over its lesson in great shape. It is our best bet in a long time. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Famous Mrs. Fair, with a special cast.—A fine picture but has no drawing power. Had many comments. If you can get them in it will please. Did fair business. Eight reels. N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

Our Hospitality, with Buster Keaton.—Better than "The Three Ages." Better than ordinary program picture. Far from a big sensation. Just good entertainment. This is what we should have in all program pictures. Seven reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Crinoline and Romance, with Viola Dana.—Seldom have I heard grown-ups laugh so heartily at anything as at this one. Fair program show that brought average attendance.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

June Madness, with Viola Dana.—A regular knockout. Sure to please everyone. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Jazzmania, with Mae Murray.—Why should anyone pan this? The best Murray I ever ran and it is different. Although nine reels, there was not a walk out. When my people sit through nine reels that is recommendation enough.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—Old but boy it's some picture.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Peg O' My Heart, with Laurette Taylor.—Here is a great entertainment if you can buy it right for the little fellow. Eight reels.—Thos. Crawford, Strand theatre, Griswold, Iowa.—Neighborhood patronage.

Peg O' My Heart, with Laurette Taylor.—For once got hold of a good print. 7700 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Broadway Rose, with Mae Murray.—Very good picture but rental way too high for this town. Cost money.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Fog, with a special cast.—Just the kind of a picture that pleases. A picture that you do not have to hide behind the door when your patrons are coming out. Played this with a Stan Laurel comedy. Admission ten and thirty cents.—N. Russell, Russell theatre, Barnesboro, Pa.—General patronage.

Soul of the Beast, with Madge Bellamy. A fine picture. Has lots of comedy. A picture that will please all classes. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

A Noise In Newboro, with Viola Dana.—A dandy little comedy-drama. She certainly came back to Newboro and made the town sit up and take notice. Six reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

All the Brothers Were Valiant, with a special cast.—A dandy picture with lots of good action and a good cast of well known players. Seven reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Paramount

Pied Piper Malone, with Thomas Meighan.—Good. Meighan should do business. When I had this picture weather was very bad. Eight reels.—Harry Van Noy, Riviera theatre, Anderson, Ind.—General patronage.

The Humming Bird, with Gloria Swanson.—A 100 per cent production in which Gloria proves that she can really act. It's a knockout. Eight reels.—W. H. Mart, Strand theatre, Grinnell, Iowa.—College town patronage.

Wild Bill Hickok, with William S. Hart.—They liked this one here and business held up good for two days. Bill has entered the heavyweight class since his lay off, but he was welcomed back by the majority. Seven reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Big Brother, with a special cast.—A knockout. Ran two days. Sorry did not have it for four. Regular newspaper advertising. Big business. Seven reels.—W. Wright, Mission theatre, San Francisco, Cal.—General patronage.

To the Last Man, with Lois Wilson and Richard Dix.—Enough of action, fight and killing in this one to satisfy the most exacting. Not a great show, but well liked by the men.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

Stephen Steps Out, with Douglas Fairbanks, Jr.—A good picture, but nothing to go wild over. Rated too high for me. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Woman Proof, with Thomas Meighan.—People pronounced it very good and it brought good attendance. Rather below the average for Meighan though.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

The Rustle of Silk, with Betty Compson.—Fair picture in my judgment. However, pleased most of our audience. Seven reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—This went over very nicely. Everybody pleased. Gloria is establishing a following all right.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

Salomy Jane, with Jacqueline Logan.—Good story and pleased very much. Nothing unusual about this, but being an outdoor picture it proved a satisfactory buy. Seven reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Snow Bride, with Alice Brady.—The unpleasantness of showing the scaffold where the heroine is to be hung spoils a very fair program picture. She is not hung, of course, but to all appearances is to be. Six reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

The Spanish Dancer, with Pola Negri.—All right, Pola, as far as patrons of this theatre are concerned you can pack up your traveling bag any time and beat it back to the "Fatherland." Did a good business, due to heavy advertising, but believe me there was sure a howl, as it failed to please. Look before you buy and then go back and take a second look—look at it twice and you won't buy. Remember I made money on this picture and am not making this report from a box office standpoint, but judging from the patron's remarks.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Exciters, with Bebe Daniels. Stars

and cast good. Acting good, but just a good program picture sold at a special price. Six reels.—Leachman Bros., Pastime theatre, Woodward, Okla.—General patronage.

Homeward Bound, with Thomas Meighan —A very satisfactory picture that pleased all, but not a special. Tom drew his usual good crowd.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Java Head, with a special cast.—This picture holds the low records at my box office on Sundays and I too did not think much of it. Seven reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

The Snow Bride, with Alice Brady.—Just an ordinary picture. Alice Brady a dead one here. She did not draw a corporal's guard. Lost money and picture only cost about as much as express charges.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

A Gentleman of Leisure, with Jack Holt. —Very satisfactory program picture. No one will say much for or against it. Five reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

A Gentleman of Leisure, with Jack Holt. I finally made a profit on a Paramount, boys. I had this one on amateur night and it pleased the large crowd that came out to see the amateurs work. Some of them came to see Jack Holt, too, and the picture itself is a good program picture. I lost less on the Paramount program than on the specials. I like this picture.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

A Gentleman of Leisure, with Jack Holt. —This one was liked by all who braved a stormy day. Had several favorable comments. Nothing deep, but entertaining. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Hollywood, with a special cast.—If this is a super I'm a jasak. No foolin', this was a big disappointment to our patrons. Had many kicks and thought so too when we checked up after it was all over. Don't pay too much and don't say too much in your advertising. The best we can say is that it is a dandy parade of stars and near stars. The photography is good.—E. L. Wharton, Orpheum theatre, Glasgow, Mont. —General patronage.

The World's Applause, with Bebe Daniels. —What would the screen do without that little word "triangle?" Seems like about every third or fourth picture deals in the eternal triangle and our patrons are getting rather fed up on it. The cast was very good, also the photography, but Bebe Daniels is far better in pictures that give her an opportunity to show some pep. We rate this picture about 85 per cent. Seven reels.—Horn & Morgan, Star theatre, Hay Springs, Nebr.—Small town patronage.

Dark Secrets, with Dorothy Dalton.—This is a very good program picture and pleased my patrons. Star not given the kind of part she should have. Drew average business. Six reels.—John H. Wetz, Rialto theatre, Middletown, Ind.—Small town patronage.

Over the Border, with Betty Compson.—Boy, I ran this against a free movie show, and believe me it did my soul good to see them walk up and plunk down the cash when they could have gone to a free show. It sure was a grand and glorious feeling. Good business. Seven reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Clarence, with Wallace Reid.—An excellent comedy-drama. Seven reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans. —General patronage.

The Nth Commandment, with Colleen Moore.—Good picture and pleased 90 per cent. You can stick around and hear your audience say this is a good picture and you know it feels good to hear this. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Scenes from "The Sea Hawk," Frank Lloyd's production for First National

The Green Temptation, with Betty Compson.—First part draggy but ends up very good. Pleased about 80 per cent.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Boomerang Bill, with Lionel Barrymore. —Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Dictator, with Wallace Reid.—Taken from Willie Collier's stage play. We can't say we were enthused.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Blood and Sand, with Rudolph Valentino. —This is a big picture and we had a good crowd that was highly pleased with this interesting and spectacular picture. If there ever were any offensive scenes in this picture, as I've heard, they've been eliminated. Good for small or large town and they are selling it to the small town at a reasonable price now. You'd better get it. Nine reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

The Woman God Changed, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Sham, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Thirty Days, with Wallace Reid.—Very good, but Wally looked pale and sick in this one.—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

Adam and Eve, with Marion Davies.—The scenery and beautiful settings put this over. Had a nice quiet audience and seemed to please. Eight reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Burning Sands, with Milton Sills.—Not at all satisfactory to our patrons. Eight reels. —Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Beauty's Worth, with Marion Davies.—As clever a picture as one would want. Did good biz two days. It also could have been made shorter and still held interest. Seven reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

The Old Homestead, with Theodore Roberts.—Lived up to its reputation. Can't praise it enough. Played it to the largest house ever here and it gave 100 per cent satisfaction. Eight reels.—Elmac theatre, Maple Rapids, Mich.—Small town patronage.

To Have and to Hold, with Bert Lytell. —One of the best pictures ever produced. Bert Lytell is wonderful in this. Has everything to make it a big special for small towns. Will be liked where costume pictures ordinarily do not go over. Use it two days. Nine reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

To Have and to Hold, with Bert Lytell. —Good picture and one of the few costume pictures that pleased. Had put off playing this one but after seeing it I felt I gave our patrons a treat. Eight reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Burglar Proof, with Bryant Washburn.—Just a very ordinary program picture. Nothing particularly commendable about it. An old bird that I had with Paramount so played it to get rid of it. Thanks that it's the last one. Their prints are bad as a rule. Five reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small town patronage.

Burglar Proof, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Manslaughter, with Thomas Meighan.—Bought this very reasonable and gave my patrons a splendid picture. Print in fine condition. Did not draw very well, but no faults of picture as it was a bad night. Snowy and very cold. Ten reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Manslaughter, with Thomas Meighan.—Cecil De Mille surely can make the pictures. I would judge this to be 100 per cent picture if there ever was one. Spectacular scenes of downfall of Rome worked into it, lavish society revels, scenes of gripping heart interest, splendid story, superb acting. Wonderful picture. Ten reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

Her Husband's Trademark, with Gloria Swanson.—A fine picture. Has excellent drawing power and pleases 100 per cent. Don't be afraid to boost it. It will make good.—L. L. Lewis, Hoo Hoo theatre, Doucette, Tex.—Small town patronage.

Her Gilded Cage, with Gloria Swanson. —My audience are Swanson fans and this one made them stronger than ever for her. A sure winner.—L. L. Lewis, Hoo Hoo theatre, Doucette, Tex.—Small town patronage.

The Great Moment, with a special cast. —Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Across the Continent, with Wallace Reid. —Fine. A kick in every reel. Good racing comedy-drama. **"Dear Old Wally Reid." He fought a good fight and lost in this world, but there are many treasures laid up for him in a better land. Don't doubt that.**—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

Beyond, with Ethel Clayton.—Good little picture. Pleased 100 per cent. Clayton is one of my best bets. Five reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Her Winning Way, with Mary Miles Minter.—An old Realart picture and a good one. Glad Paramount has some Realarts, for they are better than their own average picture. Five reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

To Have and to Hold, with Betty Compson.—A very fine production. Costume, it is true, but beautifully photographed and well directed. When a costume play pleases our patrons like this one did you may rest assured it is practically a 100 per cent production.—Horn & Morgan, Star theatre, Hay Springs, Nebr.—Small town patronage.

Prodigal Daughters, with Gloria Swan-

Not a Musical Instrument—

CYTHEREA

son.—Good picture and seemed to please. Not good for kids. Six reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Across the Continent, with Wallace Reid.—This is a good picture but it didn't do much for me. Six reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Kick In, with Bert Lytell.—The best crook story ever produced. Book it as a special for small town. Boost it big, run two days and you will make good. It is 100 per cent picture. Will please all classes. Seven reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

One-a-Minute, with Douglas MacLean.—The department in the HERALD entitled "What the Picture Did For Me" is almost my Bible, but I sure will lose faith in its value if reports on pictures are anything like the list on "One a Minute." Reading over the **Box Office Record** I found every report reading A1. This picture to my notion is absolutely nothing. I had a splendid crowd, so don't think I am sore, but any exhibitor who could crack this up and send in a report to that effect is not playing fair to his brother exhibitors. We should all be mighty careful in our reports so as not to innocently deceive one another. I try and report every picture as nearly correct as possible.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Something to Think About, with a special cast.—If you small towns still have these old Paramounts to run, book this one for two days. Make a slight increase in admission and you will make good. Much better than some of Gloria Swanson's new specials for small towns. Seven reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

Something to Think About, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Three Word Brand, with William S. Hart.—Best Hart picture I've seen for a long time. Pleased all, even those who do not care for Hart. Seven reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Cappy Ricks, with Thomas Meighan.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Little Minister, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Her Gilded Cage, with Gloria Swanson.—Everyone thought this a wonderful picture. Will go over big where Gloria is liked. Six reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

North of the Rio Grande, with a special cast.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Mr. Billings Spends His Dime, with Walter Hiers.—Very poor. Spoiled, should say ruined, my Saturday night's business. Even kids walked out on this.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Pog Bound, with Dorothy Dalton.—Average program picture. Average business.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Pog Bound, with Dorothy Dalton.—I did not see this one personally, but comments from my patrons were good. Six reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

A Prince There Was, with Thomas Meighan.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

If You Believe It It's So, with Thomas Meighan.—Not as good as average Meighan picture. Slow and draggy. Too long. If Theodore Roberts were not there would be pretty flat. Pauline Starke is no star. Film poor shape. Had not been inspected. Seven reels.—H. H. Binions, Cozy theatre, Toledo, Iowa.—Small town patronage.

Her Husband's Trademark, with Gloria Swanson.—A fine picture and will please most of them. Gloria quite well liked here. Six reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Experience, with Richard Barthelmess.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Man Unconquerable, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Get-Rich-Quick Wallingford, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Wild Goose, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

White Oak, with William S. Hart.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Three Word Brand, with William S. Hart.—Something different for Bill and a dandy picture. The print was in fine shape. Brand new. This one sure pleased. Ran Mack Sennett comedy, "Ryleys Wash Day," from Paramount also went big. Comedy was in good shape. Program pleased all, to poor business. Cold weather. Seven reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

When Knighthood Was in Flower, with Marion Davies.—This is a real picture from every angle. It should draw anywhere. It did not here in my house, though, because it had been seen too many times in the downtown shows. I lost no money nor did I make any. If you can get it and have not too many ahead of you in your town, get it and advertise it as one of the best ever made and they will agree with you in every particular.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Face in the Fog, with Lionel Barrymore.—A real cast in a regular story. Registered well on serial night. Seven reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Clarence, with Wallace Reid.—We have used them all and are sorry there are no more, because Wally Reid will live in the hearts of our patrons for a long time. Only one star (Thomas Meighan) outdraws him here, and he is at the height of his popularity. Reid certainly looked the part he played in this picture, but he played it well and was very ably assisted by the usually fine Paramount cast. 90 per cent. Six reels.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The Pride of Palomar, with a special cast.—This is one of those pictures just made for a small town special. Priced so you can make money to cover some of the losses on the city specials we have to run in the Paramount's "41." Boost the author's name, Peter B. Kyne, also the horse race scenes. It's great. Eight reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

The Pride of Palomar, with a special cast.—This is sure a dandy. Entertainment value 100 per cent. Drawing power good. Only wish they would make them all just half as good. Book it and boost it to the limit. You won't go wrong. Seven reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

Over the Border, with Betty Compson.—This sure is a dandy little picture. Has very good snow scenes and very good acting. Play it for the Saturday trade. Seven reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

North of the Rio Grande, with Jack Holt.—Good program picture. Seven reels.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—General patronage.

The Good Provider, with a special cast.—Very good. Pleased everyone. Good print. Good service. Eight reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

We now have in the course of production the following pictures

Entitled

AFTER BUSINESS HOURS
THE PRICE OF PLEASURE
THE BEAUTIFUL SINNER
FINGERS OF SCANDAL
RESTLESS YOUTH
GOSSIP
ONE GLORIOUS NIGHT
NIGHT LIFE IN N. Y.
THE PENALTY OF JAZZ
MERRY WIVES

THE MIDNIGHT EXPRESS
FIGHTING THE FLAMES
THE RACE FOR LIFE
THE HEART BREAKER

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C. B. C. FILM SALES CORPORATION

1600 Broadway, New York, N. Y.

Pathe

The Way of a Man, with a special cast.—Very, very good picture and just missed being "The Covered Wagon" by not having a better cast. Drew better than average business without extra exploitation. Play up Emerson Hough, the author of "The Covered Wagon." Bought it right and made some money, thanks to Pathe. Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

The Call of the Wild, with Buck.—I turned away business for three days. I believe it is one of the best money makers of the year. If you have not played this one, book it quick. It will please all classes. Seven reels.—D. Filizola, Empress theatre, Fort Scott, Kans.—General patronage.

The Call of the Wild, with Buck.—We want to say that this is a good picture and follows the book closely. However, it lacks something and does not give general satisfaction.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Dr. Jack, with Harold Lloyd.—A picture that will please everyone. Didn't draw as well for us as "Grandma's Boy" but seemed to satisfy everyone as well. Five reels.—Dupont Club theatre, Washburn, Wis.—General patronage.

Dr. Jack, with Harold Lloyd.—Lloyd is well liked in this town so I get good crowds. "Dr. Jack" is a very good comic picture. Book it, you will not make a mistake. Film in good shape. Five reels.—F. Boeselager, Opera House, Hilbert, Wis.—General patronage.

Safety Last, Dr. Jack, Why Worry, with Harold Lloyd.—Everyone of these are money getters providing you don't pay too much for them. Lloyd is good with me and is one of my best bets. Don't delay if you have not played these Lloyd specials.— D. Filizola, Empress theatre, Fort Scott, Kans.—General patronage.

Safety Last, with Harold Lloyd.—Thrills and laughs—what more do people want? It surely got them and they were all pleased.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

The Isle of Zorda, with a special cast.—Heard many very favorable comments on this, one person going as far as to say it was the best picture ever shown in my theatre. Drew extra well after an all night dance. Eight reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

Cooper's famous thrillers brought to life

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

Playgoers

One Night in Paris, with a special cast.—I would never have run this a second time if it had not been that I had "Grandma's Boy" on the same bill. Don't book this, even if you get it gratis, unless you cater to all French patronage. Paper is fine and people expect something by the title. Five reels.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Sunshine Harbor, with a special cast.—Old, but a real good one. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

Preferred

Maytime, with a special cast.—A fairly pleasing and very prettily presented picture, but we agree with one newspaper critic here, who wrote, "It is not a great drama." Gave fair satisfaction and drew fair business for four days.—John W. Hawkins, State theatre, New Bedford, Mass.—General patronage.

The Virginian, with Kenneth Harlan.—Nothing big about this but the rental we gave. Just an ordinary Western.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

The Virginian, with Kenneth Harlan.—Although "The Virginian" has been reported on in your columns I can't help but add another report: This play in my estimation is a knockout for the exhibitor and will, I am sure, prove a money maker. One can charge top prices and not be afraid to boost it strongly. Where I saw it they had a prologue consisting of four cowboys who sang "Carry Me Back to Old Virginia," and one of them recited "Out Where the West Begins." The cast is a very strong one including Kenneth Harlan, Pat O'Malley, Florence Vidor and Raymond Hatton. The cattle and mountain scenes are well depicted and the old Wyoming range life is extremely well portrayed. It brings laughs, tears and absorbing interest. The shooting scene between the Virginian and Trampas is the weak spot as it is done too quickly and dramatic intensity is not carefully built up as it was in the stage play. Many comedy possibilities were missed. However, it is a very fine play and ranks next to "The Covered Wagon" and "Pioneer Trails" as a real popular play—a play to draw all classes, men, women and children. I advise every exhibitor to run it. Eight reels.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Broken Wing, with Kenneth Harlan.—Wish I could always buy pictures as good as this. It's a Wow, with a big W. Don't be afraid to promise your patrons something good when you have it.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Daughters of the Rich, with a special cast.—No plot, no pep, no reason for being produced. No thrills, no acting. The worst lemon yet. Only thing about it to commend it is the title. Played it to a small house and was glad of it. Six reels.—Elmac theatre, Maple Rapids, Mich.—Small town patronage.

The Girl Who Came Back, with Miriam Cooper.—Another good picture, but all of this company's films cost me too much money. Six reels.—W. J. Van Stratt, Asst. Mgf., Rex theatre, Salmon, Idaho.—General patronage.

Poor Men's Wives, with a special cast.—Companion production to "Rich Men's Wives" and on same order. Business fair two days. Nice average production goes over nicely.—Anderson Amusement Co., Grand theatre, Dell Rapids, S. D.—General patronage.

Poor Men's Wives, with a special cast.—Not to be compared with "Rich Men's Wives" either from a production or from an entertaining standpoint.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Poor Men's Wives, with a special cast.—Not so bad as I hoped. Seven reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Are You a Failure?, with a special cast.—It was for me, but the picture itself was good, but it would not draw. Six reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

The Hero, with Gaston Glass.—One of the poorest we have played for ages. Not even a good program picture. Seven reels which could have been put in five, and then you wouldn't have had even a fair picture. Print wasn't any too good. Our good music and a Gang comedy saved the day.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Shadows, with Lon Chaney.—I bought this one as a special, but it's not a special, or much of anything. Lon Chaney is a wonderful actor but no one knew him here. Personally, I think it is good, for it has a real sermon. Maybe the crowd was out of humor or they would have liked it. Seven reels.—Paul J. Durbin, Majestic theatre, Ferry, Ill.—Small town patronage.

Rich Men's Wives, with House Peters.—I didn't consider this very good, but it drew better than the average Wednesday and Thursday picture so I guess it deserves the credit. Seven reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

United Artists

Rosita, with Mary Pickford.—Started good. Did not break any records but started to build and had a "turn away" Friday and Saturday. Going to hold second week. Simply advertised Mary Pickford, knowing all who saw "Rosita" would like Mary and the story that went with her. Seven reels.—Lee Balsley, Liberty theatre, Kansas City, Mo.—General patronage.

Douglas Fairbanks In Robin Hood.—A great achievement. Good substantial entertainment. We played it in cold weather and got bumped, but it's there. You should give your people a treat by playing it.—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

One Exciting Night, a D. W. Griffith production.—As usual, this one made money and pleased well. Am satisfied in every way except the length of the picture. Don't know how it could have been made shorter, as I am not a director, and not much of an exhib. Eleven reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

The Three Must-Get-Theres, with Max Linder.—Rather slim for a feature, considering that laughs are none too numerous. Ran with a round of "Fighting Blood" and that helped to put it over.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

The Mark of Zorro, with Douglas Fairbanks.—This picture should please any audience. Have never used a better Fairbanks picture. Yet it did not draw for me. Print (from Buffalo, New York, exchange) not in good shape. I understand that the shipping clerk occasionally inspects film, as they have no regular inspector. The print I received had not been rewound, due undoubtedly to the fact that the shipping clerk was busy. United Artists does not

Goddesses of LOVE—Venus, Aphrodite

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seem to care for small town business. Their rental is excessive and service terrible. My advice to United Artists is give the little fellow a fair price and "jack up" the "asleep at the switch exchanges."—Bruce M. Sweet, Opera House, Fillmore, N. Y.—Small town patronage.

Dream Street, a D. W. Griffith production.—This is the poorest piece of film ever received through United Artists. The condition of the film was all right but the picture was a poor one to have the brand of Griffith. It was played here as an encore of course, but wish that I had not played it at all for it did my house no good. Bought cheap and then lost much money.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Selznick

The Common Law, with Corinne Griffith.—This version with Corinne Griffith much better than the old one of Clara Kimball Young. Pleased 100 per cent even as a repeater. Nine reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Common Law, with Corinne Griffith.—This is a good picture and will please about 90 per cent. Played Sunday, Feb. 10th to good business.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

Reported Missing, with Owen Moore.—Ran this on Sunday and had a better house than we have had in months. Sure had everything that an eighteen episode serial had. Lots of good remarks, so call it a 100 per cent entertainment. Bought reasonable. Seven reels.—Bricker & Green, Gem theatre, Green River, Utah, General patronage.

The Marriage Chance, with a special cast.—This is a nice little picture with a good cast and an entertainer from every angle.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Jan of the Big Snows, with a special cast.—Beautiful scenery. Lots of snow, but no punch or ending. Patrons not enthusiastic about it.—Legion Movies, Brocket, N. D.—General patronage.

The Mohican's Daughter, with a special cast.—Lost money on this. Was not up to expectations.—Legion Movies, Brocket, N. D.—General patronage.

The Danger Point, with a special cast.—Nothing to it. Poor entertainment.—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

My Old Kentucky Home, with a special cast.—I call this picture just fair. The horse race is good, but everyone knew just how it would turn out. The picture will please but is draggy in spots.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

Universal

Sporting Youth, with Reginald Denny.—Here is a bear. A big audience picture with lots of humor. A good story and thrilling racing scenes. I am safe in stating this pleased 100 per cent if any picture of its kind ever did. Yes, this is a good one.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Sporting Youth, with Reginald Denny.—If Denny is given the right kind of material to work with he will be a better drawing card than the late Wallace Reid. "Sporting Youth" is full of action, thrills, and good comedy. Pleased and got the business for three days.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

The Darling of New York, with Baby Peggy.—This gave universal satisfaction, but price is at present rather high. It will, however, give the best of satisfaction and where Baby Peggy is a good drawing card this ought to get by nicely. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Darling of New York, with Baby Peggy.—This is a real good one and will please and make you a little money if you don't pay too much. Played it Wednesday and Thursday Feb. 13-14.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

A Lady of Quality, with a special cast.—Another picture that I was a boob to pay such rental prices. Not a picture for a small town. Folks walked out on me first show. I personally thought it was good of its class, but the class that caters to this kind are very few, so few I lost considerable money. Eight reels. — M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

A Lady of Quality, with a special cast.—Here is a picture that is beautifully staged. Both interior and exterior settings are wonderful, but the picture is straight English costume picture its entire length, in the years of 1685 and 1704. It did not make us a cent. We don't want these costume pictures, especially of foreign make. Sills does not appear until near the end of the fourth reel. Might just as well not then as he was wearing long hair, longer than the women wear nowadays. Eight reels.—C. H. Powers, Strand theatre, Dunsmuir, Cal.—Railroad town patronage.

The Whispered Name, with a special cast.—Extra good program picture. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

His Mystery Girl, with Herbert Rawlinson.—This picture would not be a bad program offering were it not for the terrible acting and expression of the star. As it is I do not think Rawlinson any card and a few more like this and one could never pay express with him. Five reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

The Hunchback of Notre Dame, with Lon Chaney.—Wonderful acting. You will have to hand it to Chaney, he's good. Business good. Just a wonderful production. Two hours of entertainment that seems like twenty-nine. Twelve reels.—Harry Van Noy, Riviera theatre, Anderson, Ind.—General patronage.

The Acquittal, with a special cast.—A long drawn out law suit. Tiresome titles and too many of them. Only a few enjoy sitting through a long suit, even when they know what it is all about. The poorest Universal picture I have ever played. Priced about three times too high. Seven reels.—Frank Hocking, Jr., Orpheum theatre, Flora, Ill.—Neighborhood patronage.

Hook and Ladder, with Hoot Gibson.—Our patrons do not care to see Gibson in this kind of picture. Doing less with each Gibson picture. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Red Warning, with Jack Hoxie.—This is a dandy Western picture with lots of action and good scenery. Will please those who like Westerns. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Out of Luck, with Hoot Gibson.—A dandy program. Good comedy that brought many laughs. This is different from anything Hoot has been in lately. Five reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Out of Luck, with Hoot Gibson.—Pretty good comedy-drama. A few funny situations, but Hoot is out of his sphere when he is off of a horse. Why do they do it? Why don't they leave him in Westerns? He hasn't the drawing power with our crowd that he used to have in Westerns. With a Star comedy and two reels of "Oregon Trail" it made a satisfactory show. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

Blinky, with Hoot Gibson.—Our patrons cannot see Hoot in this kind of picture. Not enough action. The story is all right, but not kind suited to him. Five reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Blinky, with Hoot Gibson.—This was supposed to be a Gibson special but the only thing I could see special was the price. This is a very poor picture of Gibson. Don't spoil him by taking him out of Western. Five reels.—E. C. Dittman, Imperial theatre, Imperial, Nebr.—Small town patronage.

Blinky, with Hoot Gibson.—First they changed his name to Edward, then took away his horse and spurs. People like to see Hoot in Westerns. Will average with other Gibson's, which is good enough, but the price has gone up 100 per cent. Why? Six reels.—Wewoka theatre, Wewoka, Okla.—General patronage.

Legally Dead, with Milton Sills.—For a program picture this is A1. Held interest and I heard no kicks. Inside prison scenes about as good as I have seen. Six reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

McGuire of the Mounted, with William Desmond.—Just a fair program picture. With a good comedy this will make a very pleasing offering. Five reels.—C. L. Reed, Illinos theatre, Newman Ill,—Small town patronage.

Merry Go Round, with a special cast.—This is a wonderful picture, but did not please my patrons. This not a small town picture. I paid too much for it and lost money. 36 below and I shoveled more coal than I took in on it. Ten reels.—E. C. Dittman, Imperial theatre, Imperial, Nebr.—Small town patronage.

Merry Go Round, with a special cast.—This is not a small town picture at all. Had more walk outs on it than any picture in the past six months. Played it Sunday and Monday Feb. 17-18. No business. This is another one of those so-called specials.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

The Clean Up, with Herbert Rawlinson.—Very good program picture. Quite up to the standard of this star's best productions. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Clean Up, with Herbert Rawlinson.—Fair picture. Just an ordinary program picture up to the average this star makes. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Wild Party, with Gladys Walton.—Good picture and pleased about 60 per cent. Better than the average this star makes. Five reels.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Man in the Raw, with Jack Hoxie.—Just fair program picture. I have used two Hoxie pictures and haven't seen anything to either of them. You can buy a carload of them if you want them, but don't pay any extra money for them. Five reels.—S. W. Pitner, Dixie theatre, Ripley, Miss.—General patronage.

The Thrill Chaser, with Hoot Gibson.—Gives a lot of insight into Universal City and is a good comedy-drama, mostly comedy. Hoot is good wherever you put him, but is best in Westerns. This has some Western stuff in it and the rest in studio life and in Arabia. Six reel.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Thrill Chaser, with Hoot Gibson.—This picture would pass as a program picture but I paid for a special. Universal stuck me for this. I can't see what in the world they want to put Hoot in this kind of pictures for. Gibson is a great Western star and when they take him out he don't please half the patrons here. If I ever get off this contract I'll never stick my fist to another one with Universal. Six reels.—S. W. Fitner, Dixie theatre, Ripley, Miss.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—About the best Gibson to date. About the next best Western star to Mix. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—The best Gibson to date. Gibson is made, and if they keep him in such stories as these he will surpass all other Western stars and be ace high. Pleased 100 per cent. Action, thrills, love, romance, plus comedy. Book it. Six reels.—John Cleva, Jr., Enterprise theatre, Glen Alum, W. Va.—General patronage.

The Shock, with Lon Chaney.—I was afraid of this and postponed it many times because of reports from other exhibitors. I lost money on it because it was so old and because it had been run so much in this neighborhood and because I paid so

much money for it, but it was a much better picture than I thought it was and you need not be afraid that it will not please for it will please even the fastidious in your audience. Seven reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Thundering Dawn, with J. Warren Kerrigan.—A nice little picture that was sold to me as a special and fail to see the special work about it. I'll admit it was good, but not a special by a long jump. Seven reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Love Brand, with Roy Stewart.—Our patrons were well pleased with this picture. Roy Stewart is making some good pictures for Universal. Prints in good shape. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Love Brand, with Roy Stewart.—This picture pleased here. While it does not contain any fighting, and somewhat draggy first two reels, it ends up with some thrills and good acting. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

The Love Brand, with Roy Stewart.—Just about an average program picture. No worse than many that we have to play when we buy in blocks. Not anything about it to rave over nor to knock. Drew a little below an average for Friday night but if you have it bought play it. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Shadows of the North, with William Desmond.—An average program show that went over fairly well.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—**Did not see this one, as I was in J. C. Jenkins' town, but from the reports I heard after getting back it must have pleased immensely.** Price right. Five reels.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Man to Man, with a special cast. Good.—J. W. Schmidt, Grand treatre, Breese, Ill.—Patronage, coal miners and farmers.

The Victor, with Herbert Rawlinson.—Universal was the "victor"—I was the "victim." Five reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

The Victor, with Herbert Rawlinson.—Far better than an average program. One of the best program pictures I have seen for some time. I fell off about 15 per cent that day below my usual receipts for Saturday but am not blaming the picture for it was all right and interesting and entertaining. Perhaps I am to blame for advertising the good fight in it too much, scaring off the ladies, but it was a good fight just the same. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—General patronage.

The Power of a Lie, with Mabel Julienne Scott.—Not a picture that pleases the majority. A few liked it. Five reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Power of a Lie, with a special cast.—Here is a good dramatic picture that pleased a very small crowd. No kicks on this one. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Ghost Patrol, with Ralph Graves.—It certainly is a shame to connect Ralph Graves with this very poor program flop. It was just an off day and some film just had to be used up, is what this baby looks like. Worst Universal picture we ever bought at any price and that covers quite a group. Leave it in the can. Five reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.—General patronage.

Driven, with Charles Mack.—If you want to quit business, run this one. Nothing but moonshining and fighting and most of it too draggy. Lay off if it isn't too late.—R. M. Jorgensen, Movie theatre, Lake Benton, Minn.—General patronage.

Conflict, with Priscilla Dean.—Little late in showing this but worth waiting for.—C. W. Koborg, Koborg theatre, Elba, Nebr.—General patronage.

The Prisoner, with Herbert Rawlinson.——Very good, also fine setting and acting. Print good, Omaha. Five reels.—C. W. Koborg, Koborg, theatre, Elba, Nebr.—General patronage.

The Prisoner, with Herbert Rawlinson.—Pleased patrons and had a number favorable comments on this. Story from the book, "Castle Craneycrow." Has some good thrills. Film O. K., and price exceptional for small town. Five reels.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

The Prisoner, with Herbert Rawlinson.—Good program picture, nothing more. Pleased about 75 per cent. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Prisoner, with Herbert Rawlinson.—Not half bad. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Shooting for Love, with Hoot Gibson.—Hoot is no good here any more. Story not liked. Business rotten. Six reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

The First Degree, with Frank Mayo.—Very good picture. Five reels.—C. W. Koborg, Koborg theatre, Elba, Nebr.—General patronage.

The Near Lady, with Gladys Walton.—Fair program picture. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Railroaded, with Herbert Rawlinson.—A fair program. Wound the show up with a snorting good comedy which sent them out feeling as though they got their money's worth. Just the regular gang came to see this. Five reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Railroaded, with Herbert Rawlinson.—Wish it had split a switch before it ran in on me. Five reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Fools and Riches, with a special cast.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

The Flaming Hour, with Frank Mayo.—They all liked it. Not a special, but a real good program picture. Fire scene especially good. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

The Abysmal Brute, with Reginald Denny.—While this is an old picture we made money on it due to the fact that we have used the "Leather Pushers" and we bought it right. Advertise it and run at regular admission. Eight reels.—Lloyd Oller, Idle Hour theatre, Tamms, Ill.—Small town patronage.

The Abysmal Brute, with Reginald Denny.—Here is a good prize fight picture. Although a little old it will crawl over if you don't get stung in price like I did. Believe me, they certainly broke the thread with this town. Good print from St. Louis. Eight reels.—Russell Armentrout, K. P. theatre, Pittsfield, Il..—General patronage.

The Jilt, with a special cast.—A good picture. Keeps you guessing as to the outcome and when the end is reached you find all of your guesses wrong. Will please almost any audience, however. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Gossip, with Gladys Walton.—Well received. Walton becoming real popular with movie fans here. Will please any average patronage. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Trifling with Honor, with a special cast.—Very good baseball story. Pleased 100 per cent. Bought it right and made some money. Eight reels.—E. C. Dittman, Imperial theatre, Imperial, Nebr.—Small town patronage.

Trifling with Honor, with a special cast.—A good picture. Seemed to please the majority and I must say that the interest is held at high pitch in the last inning of that ball game. Buddy Messinger fine and the whole cast deserves credit as well as the director. Seven reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

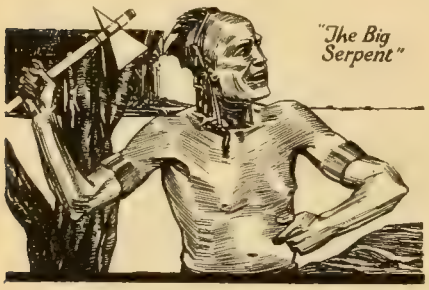
A Self Made Wife, with a special cast.—Not much to this. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

The Flirt, with Eileen Percy.—You can't afford to pass this one by, even if it is a little old. Everyone told us how much they enjoyed it. When they stop you on the street and comment on it, you know it's good. Could have been put in six reels. Eight reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

The Flirt, with Eileen Percy.—Well liked and had a fair business considering bad weather. Seven reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

The Midnight Guest, with Grace Darmond.—Another of those "wild party" things that we hate to be guilty of showing. Would not have booked it if we had seen it in advance. Had a fair sized audience and some of them were pleased. Five reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Trimmed in Scarlet, with a special cast.



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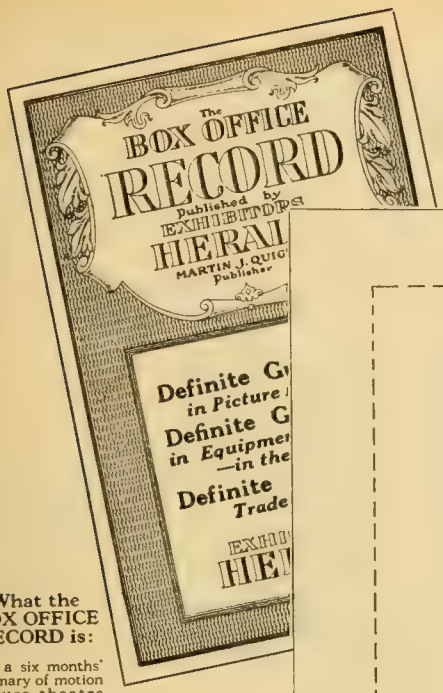

THE BOX OFFICE RECORD

What the BOX OFFICE RECORD is:

t is a six months' ummary of motion icture theatre wners' actual, igned reports, oluntarily sent in very week to Exibitors Herald on he pictures they how. These reports give all the ecessary details nd the contributing causes of either he success or the ailure of each icture, from the Box Office angle.

MARCH ISSUE

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Published March-Sept.
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CHICAGO

BOX OFFICE RECORD

—Good. J. W. Schmidt, Grand theatre, Breese, Ill. Patronage, coal miners and farmers.

Trimmed in Scarlet, with a special cast. —We call this a real good program picture. A little hard for us to get the run of the story at first, but after getting under way it proved very interesting. Pleased our folks pretty well, but did not show any great amount of drawing power. Five reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Sawdust, with Gladys Walton.—A dandy little circus picture with plenty of comedy. Five reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

Sawdust, with Gladys Walton.—A dandy picture that pleased. Contained some good comedy which makes any picture go over better here. Five reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Sawdust, with Gladys Walton.—First Walton I have played here. Used Harold Lloyd one reel comedy with it. Advertised a ten cent admission to everyone and it was the first time I had S. R. O. sign out. Picture went over in great shape. Bought this program right and made some money at ten cents a flop. Am going to try this again. Five reels.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

Sawdust, with Gladys Walton.—A nice program full of interest. Pleased all. The circus life shows some good acts of the circus and the story and acting are good and well directed. They will like this one. Five reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

Sawdust, with Gladys Walton.—Always gets the money. Fine picture. Best star Universal has on star series. Five reels. —Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Burning Words, with Roy Stewart—Northwest Mounted Police story that did not finish right. Some good photography. Picture pleased about 75 per cent. Film in good condition and price right. Five reels. —H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

The Flame of Life, with Priscilla Dean. —A good picture of its kind. Didn't go over very good, and this is a mining town. Story deals with the days when women worked in the coal mines. Priscilla Dean means nothing at my box office. Seven reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Crossed Wires, with Gladys Walton.—One of those light comedy pictures that you can count on to please everyone. I find you can always count on this star to please on your regular program days. Five reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

Ridin' Wild, with Hoot Gibson. -Poor.—J. W. Schmidt, Grand theatre, Breese, Ill. —General patronage.

Dead Game, with Hoot Gibson.—A dandy Gibson picture which pleased. In fact, one of the best Gibson pictures we have run so far. Six reels.—A. A. Neese, Beatrice theatre, Haw River, N. C.—General patronage.

Vitagraph

The Man from Brodney's, with J. Warren Kerrigan.—One of the best pictures used by us in a long time. You can just boost this one as much as you wish. No commotion by audience while this kind of a picture is on the silver sheet. Hats off to Vitagraph, and they treat you right. Eight reels.—R. H. Kingery & Co., Community theatre, Chadwick, Ill.—General patronage.

The Man from Brodney's, with J. Warren Kerrigan.—Splendid picture that gave 100 per cent satisfaction. Business good. —George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Man from Brodney's, with J. Warren Kerrigan.—A very good picture, interesting from start to finish. Very much enjoyed by patrons. Average business. Eight reels.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—Small town patronage.

Pioneer Trails, with Cullen Landis.—This is a fine picture but not as big as it was sold to be or as some exhibitors report it to be. However, it went over for us and pleased. Seven reels.—Leachman Bros., Pastime theatre, Woodward, Okla.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Two days on this one. Wonderful picture. Satisfied everybody. Paper very attractive. Use the trailer by all means. Seven reels.—F. O. Grounds, Crystal theatre, Oakland, Cal.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—While this is a very good picture, would not class it as the special they claim. Very poor paper on it. Used their heralds for my mailing list of 600 and might as well have sent out a blank sheet of paper for all the good they did me. Nothing to the heralds. The cast very good in this picture, especially the work of Cullen Landis, but the picture had no drawing power for me so lost money. Seven reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Masters of Men, with Cullen Landis.—This is a very fine story of the sea, played by an excellent cast. It holds your interest throughout and is full of action. However, to enjoy this picture thoroughly don't read the book first, because the book gives details which are impossible to put into the picture. Seven reels.—Horn & Morgan, Star theatre, Hay Springs, Nebr.—Small town patronage.

Masters of Men, with Cullen Landis.—Everything it is said to be and more. It will please 100 per cent and can be bought right. Book it. You can's go wrong.—D. D. Lowery, Vaudette theatre, Brewton, Ala. —Neighborhood patronage.

Masters of Men, with Cullen Landis.—A splendid story, but when W. S. Gilbert sang of "a thing of shreds and patches" he must have seen the print they sent me on this subject. It took us two days to get it on the screen. They substituted this for "Midnight Alarm" without any notice or any advertising, which made it nice. Seven reels—once upon a time.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Leavenworth Case, with a special cast.—O. K. if your people like murder mysteries. Ours didn't. Business fell off second night. Six reels. New print.—Sun theatre, Gothenburg, Nebr.—General patronage.

The Leavenworth Case, with a special cast.—Splendid mystery drama that will hold interest and please any audience. Business good.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

The Man Next Door, with Alice Calhoun. —Story by Emerson Hough. If all pictures were as well rounded out and convincing as this there would be mighty few complaints. It has that make-up, that pleases nearly 100 per cent. I class this as being above the average program picture. It ends with a good dog fight mixed with comedy which gets the audience in great style. Good?—well I guess. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Man Next Door, with Alice Calhoun. —A good, might say first class, program picture. Not a special. Seven reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

The Man Next Door, with Alice Calhoun. —Good semi-Western comedy-drama in which Curly captures the laurels. Had many compliments on this one. Film in good condition. Seven reels.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

The Silent Vow, with William Duncan.—Very good Northwest mounted, also good acting.—C. W. Koborg, Koborg theatre, Elba, Nebr.—General patronage.

The Midnight Alarm, with a special cast. —Action starts right off the bat and continues. Hold interest throughout. Not a special, but a good small town program picture. Seven reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Loyal Lives, with Mary Carr.—I found this gave very good satisfaction. From other write-ups I read was kind of afraid of this and did not advertise very strong. Can't see why anyone should kick on this. Everyone here that saw it said very good and I thought so too. Buy it and run it. You won't go wrong, I say. Six full reels, very good condition.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

One Stolen Night, with Alice Calhoun.—This is a good picture, but nothing great about it but Alice Calhoun. Six reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

The Girl in His Room, with Alice Joyce. —Many favorable comments. Average clean program picture. Used Jimmy Aubrey comedy. Two reels.—Legion Movies, Brocket, N. D.—General patronage.

Island Wives, with Corinne Griffith.—A good story of the South Seas but quite suggestive, in fact too much so for smaller minds. Has a good storm scene. Film O. K. Price right. Six reels.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

No Defense, with William Duncan.—Personally we like William Duncan's the best of all the Westerns. He's a splendid actor, his wife, Edith Johnson. Their pictures are very interesting, with some good stunts and thrills. "No Defense" is very good. The prices are right too. Six reels.—O. K. Stablein, Star theatre, Alexandria, S. D.—General patronage.

The Prodigal Judge, with a special cast. —Very good. Would have boosted this and advertised as a special had I known how good it was. Arbuckle, Jean Paige and Ernest Torrence are all very good. Film good shape. Eight reels.—H. H. Binions, Cozy theatre, Toledo, Iowa.—Small town patronage.

Divorce Coupons, with Corinne Griffith. —This is a very good picture. Will please all classes. Five reels.—E. C. Dittman, Imperial theatre, Imperial, Nebr.—Small town patronage.

The Ninety and Nine, with Colleen Moore. —A real good picture, even if a little old. Will go over good wherever it has not played.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

The Ninety and Nine, with Colleen Moore. —This is certainly a fine picture, well acted and well done all the way through. Good paper. One of the pictures that helps both the box office and your reputation. Many stopped at the box office to tell us they enjoyed it. Though a little old you will get a good print from Vitagraph. Play it. Seven reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Warner Brothers

Lucretia Lombard, with Monte Blue.—A pleasing picture despite its being draggy in places. Monte Blue and Irene Rich acting exceptionally fine. Many good comments. Seven reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

The Gold Diggers, with Hope Hampton. —Played this two days to good business but picture is entirely too long and patrons were not backward in telling me so. This is a real production but would have gone over better in seven reels instead of nine.—Juanita Smith, A-muse-U theatre, Cordell, Okla.—Small town patronage.

The Country Kid, with Wesley Barry.—For its type it is class A. Far ahead of that piece of cheese "The Printer's Devil." The little kid steals the picture. Six reels. —W. H. Mart, Strand theatre, Grinnell, Iowa.—College town patronage.

Where the North Begins, with Rin-Tin-Tin.—Here is a real picture. Caused more talk than anything we have used for some time. This dog is wonderful. Six reels.—Gustine & Roush, Princess theatre, Lewistown, Ill.—General patronage.

The Printer's Devil, with Wesley Barry. —Played it on Friday and Saturday Feb. 8-9. Barry does good work in it and gets away with it. Have only played two Warner Bros. so far and both were good.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

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We have just concluded a three day engagement of your film, THE MAILMAN at both our Garden and Roosevelt Theatres, in Richmond Hill and Woodhaven., and it affords us extreme pleasure in letting you know that notwithstanding that we had as opposition on all three days at houses opposite our own, MARY PICKFORD in ROSITA, we broke house records at both theatres.

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"The MAIL MAN" is "mopping up" for all Exhibitors

—Couldn't tell what it was about, as the film was in such awful shape that it broke about dozen times and was out of frame the balance of the time. If Turnstall at Milwaukee ships us another like it we shall be obliged to cancel balance of program as several of our people walked out and demanded their money back. They got it. Six reels.—Dupont Club theatre, Washburn, Wis.—General patronage.

Heroes of the Street, with Wesley Barry. —A dandy little picture with just enough of everything in it to make it go over good. Ran it two days and held our own and that is more than we can say for the most of our pictures, the way the weather man treats us. Seven reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

A Dangerous Adventure, with Grace Darmond.—Punk. A circus on the screen and a poor circus. Don't run this as it is the berries proper. Twice too long and drawn out. Had a Ben Turpin comedy with it but this was so punk they forgot the comedy. Film good. Seven reels.—H. H. Binions, Cozy theatre, Toledo, Iowa.—Small town patronage.

Brass, with Monte Blue.—A very fine picture, but it didn't draw for us. Something about it is hard to put it to people. I paid 50 per cent too much for it. Seven reels.—D. Filizola, Empress theatre, Fort Scott, Kans.—General patronage.

Brass, with Bonte Blue.—Oh, boy! Great picture. Give us more like it. Made lots of friends, in spite of Glee Club opposition. Nine reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

Brass, with Monte Blue.—Drew scarcely an average attendance but certainly pleased. We raised the price of admission and had no complaints. One of the real big productions.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

State Rights

The Barefoot Boy (C. B. C.), with a special cast.—When I first saw notice of the producing of this picture I said, "There will be a good one," and then my dreams of a tip top picture was all shattered by reading a New York trade press review on it. But that gentleman don't know what he's talking about, at least from my standpoint. There's no jazz, cocktails, sheiks, flappers and what not in this offering. But I call it a darn good picture. It's got sentiment, good old fashioned heart beats, a little star, Frankie Lee, that puts some of his big brothers to shame, and Marjorie Daw does some clever work. Otis Harlan, as usual, puts up the fun with that whimsical way of his, and John Bowers is mighty fine, as are all the rest of the cast. I like this type of picture. We have too few of them. I had fine business on this one and not an adverse comment. Many stopped to tell us how much they enjoyed it. It isn't a grand spectacular offering, but just a dandy sweet picture as clean as a whistle and one that you can go out and sell the natives with a promise that it will deliver 100 per cent. Six reels.—C. M. Peregrine, American theatre, Corning, Iowa. —General patronage.

The Unknown (Goldstone), with Richard Talmadge.—If you haven't run any of this boy's picture, try them. They go fine on Saturday or any regular program day. Full of action. The kind that makes you thrill and laugh. Great for small towns. Insist on good prints. Only fault of the picture —all the prints seem bad. Five reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

Wolf Fangs (Prod. Soc.), with Winfred Lytell.—This has the best snow scenes I ever saw. Taken in the North Maine woods. It is perfectly beautiful. Plenty of action and thrills that put pictures over in small towns. Lytell looks very much like his famous brother, Bert. Shows promise of being as good. Six reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

Making Good (Sanford), with Pete Morrison.—This is great for Saturday. Will please all classes. The best football game ever shown on screen. Just a 100 per cent. Five reels.—Mrs. R. B. Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

The Vengeance of Pierre (Independent), with Lester Cuneo.—Lots of rough and tumble fighting but a queer sort of a story. Five reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—General patronage.

Black Panther's Cub (Equity), with a special cast.—Poor.—J. W. Schmidt, Grand theatre, Breese, Ill.—Patronage, coal miners and farmers.

Environment (Principal), with a special cast.—Fine picture. Pleased everyone. Don't pay too much for it. Paid special price for it and drew only ordinary crowd. Pop. 3,000.—D. D. Lowery, Vaudette theatre, Brewton, Ala.—Neighborhood patronage.

Wolf Tracks (Sunset), with Jack Hoxie. —Here is an extra good Western. If you have this coming it will certainly please 'em if they like Westerns. Print was only in fair shape from St. Louis. Five reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Partners of the Sunset (Standard), with a special cast.—This is a good one.—Better than the average program picture. Something different. Very pleasing, with a little comedy now and then. We are running Standard's Westerns and find them very good for program Westerns. Five reels.—Wm. Thacher, Royal theatre, Salina, Kans. General patronage.

The Unknown (Goldstone), with Richard Talmadge.—Light action stuff. Not much story. Will please the young. No effort required to understand. Five reels.—Anderson Amusement Co., Grand theatre, Dell Rapids, S. D.—General patronage.

The Scrap of His Life (Tri.), with Douglas Fairbanks.—Better lay off of this. Won't do you any good to run. We did and had many kicks. It's cut to four reels. 'Nuff sed.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Tie That Binds (Wilk), with a special cast.—This is one that holds interest and there were no kicks. Did not get rich but made expenses. Don't be afraid of it. Played it Feb. 6-7.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

You Are Guilty (Mastodon), with James Kirkwood.—Fair program picture. Just got by with it.—Al. C. Werner, Royal theatre, Reading, Pa.—General patronage.

You Are Guilty (Mastodon), with James Kirkwood:—A real picture. Acting perfect, and a high class story. Cast all good and well directed. You can't go wrong on this one and it has good advertising possibilities. Must say we like your new report blanks better than the one before. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Speed King (Goldstone), with Richard Talmadge.—Usual stunt picture, this time with mythical kingdom story. Really should never be used except as one of a double feature.—G. J. Ritter, Regent theatre, Bogota, N. J.—General patronage.

Temporary Marriage (Frincipal), with a special cast.—This is a good picture of its kind and holds interest to the end. However it is not suitable for my town and I do not think for any small town. This was sent to me in place of Wesley Barry in "The Printer's Devil" and people walked away when they found out what it was. Nothing second night. It is not a picture I would buy and would not advise anyone to buy it. Seven reels.—C. H. Moulton Bijou theatre, Beach, N. D.—General patronage.

The Last Hour (Burr), with Milton Sills. —Very good. Milton Sills always pleases and pulls good at B. O.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

One-Eighth Apache (Arrow), with Roy Stewart.—Peter B. Kyne story. Very indistinct photography in last reels, but fair story. Print excellent as usual. Bought right and pleased 75 per cent. Six reels.—Clark Munson, Playhouse theatre, Randleman., N. C.—Mill town patronage.

Sundog Trails (Arrow), with William Fairbanks.—Just an ordinary Western in five reels. Not much plot or reason, but plenty of action, riding and fights. Some excellent shots of scenery. Best Western scenes we've had in a long time. Fight atop boulder is good. Bought right and print fine. Five reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

The Girl from Porcupine (Arrow), with Roy Stewart.—Very good story. Pleased 85 per cent. The more intelligent liked the "old men" characters. Nice story and print in excellent condition. Six reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

The Fighting Breed (Aywon), with Snowy Baker.—Print excellent. Action picture full of scraps and hard riding, hokum and several good laughs. Pleased 65 per cent. A little too rough for the ladies. Progress surely sends in A1 prints. A good bunch to deal with, too, at Charlotte exchange.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

Wolf Fangs (Prod. Sec.), with Wilfred Lytell.—Good program for those running five reel Westerns. Five reels, good condition.—D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

The Jack Rider (Aywon), with Big Boy Williams.—This smiling buckaroo made a host of friends in our house last Saturday night. The first of his we have shown and it pleased them all. Lots of comedy in this and a regular "Frontier Day" celebration thrown in. Five reels.—Sun theatre, Gothenburg, Nebr.—General patronage.

Wolf Tracks (Sunset), with Jack Hoxie. —A good little Western that will get by if they like that kind. Went over good with us for our Saturday audiences look for Westerns. Five reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Neighborhood patronage.

Mysterious Gods (Reelcraft), with George Larkin.—Boys, this star is a comer. You Illinois exhibitors get in touch with Mr. Hellman of Reelcraft, Chicago, and book the entire series. Pictures full of stunts and fast action. You can't go wrong on them. My patrons sure like them and you can buy them right and get good service. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

The Desert Rider (Sunset), with Jackie Hoxie.—One of the best pictures Hoxie ever made. His last picture on the independent series. Five reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Through the Flames (Renown), with Richard Talmadge.—Probably the poorest picture this star has ever made in regards to stunts. They expect to see him on the jump continually as he did in his first series. The series released through Renown are not any better, if as good, as his first series, and still they are asking twice as much money for him. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Riders of the Law (Sunset), with Jack Hoxie.—A good Western program that pleased a fair Saturday night crowd. Played a two reel comedy, "The Artist," with Billy West. A knockout.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

Bright Lights of Broadway (Principal), with a special cast.—A fine picture. Will please majority and name seems to draw more out than on regular program night. Print good. Contains good train wreck and lots of excitement which you would not think the picture contains by its name and photos. Seven reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

The Crow's Nest (Sunset), with Jack Hoxie.—Used Saturday. Not up to Hoxie's standard. Poor story and direction, but good photography. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Dempsey-Firpo Fight.—A real picture of a real fight. Ran as extra attraction and packed the house for one day. Two reels. —M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Flesh and Blood (W. P. E. C.), with Lon Chaney.—My patrons voted this picture

100 per cent entertainment, although would be appreciated more if played on some other night except Saturday night. Six reels.—D. C. Frew, Franklin Theatre, Figgott, Ark.—General patronage.

Only a Shop Girl (C. B. C.), with Estelle Taylor.—Another so-called special. Not even a good program picture. What a lemon. They walked out before the finish. Good print. 6,500 feet.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

West of the Peco's (Steiner), with Neal Hart.—A fair Western. Not a Mix or Jones, but will please Western fans. Had a good print and that helped. Will do for one night. Five reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—General patronage.

The Broken Silence (Arrow), with Zena Keefe.—Only a N. W. M. P. program picture. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

God's Country and the Law (Arrow), with a special cast.—Just so-so. Being a Curwood story helps put it over. Outside of that there is not much to say about it in any way. The villain is overworked. Gladys Leslie good.—Anderson Amusement Co., Grand theatre, Dell Rapids, S. D.—General patronage.

The Man from Hell's River (W. P. E. C.), with a special cast.—Salesman thought it a special. Former HERALD reports made me think it a program picture. I was right. Pleased about 80 per cent. Five reels.—Philip B. Peitz, Princess theatre, New England, N. D. General patronage.

Salty Saunders (Steiner), with Neal Hart.—Very good Western. Pleased Saturday crowd.—Sun theatre, Gothenburg, Neb.—General patronage.

Cloudburst (Lee-Bradford).—Supposed to be a great racing picture. Horse, motor boat, and other races seemed to be parts of three different features made into one poor one.—Nora McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Crossing Trails (Asso. Photo.), with Pete Morrison.—Very fair Western picture, only they should have starred the boy instead of Morrison, as he was the show.—D. A. White, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

The Cross Roads (Wm. Smith), with Franklin Farnum.—Too poor to call it a program picture. Fair business.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Cyclone Jones (Aywon), with Big Boy Williams.—Just a fair Western feature. Five reels.—Peck's theatre, La Salle, Ill.—General patronage.

Serials

The Way of a Man (Pathe), with a special cast.—Second episode to good business. It gets the kids and helps our Saturday matinee business. Two reels.—M. F. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Her Dangerous Path (Pathe), with Edna Murphy.—Let's have more like this one. With one of the coldest winters we have had in a long time this serial, we feel sure, is holding up our mid-week program. There is very little of the impossible in it. Each episode is distinct in itself. That's what we want more of, and the ten episode serial is just about right.—Horn & Morgan, Star theatre, Hay Springs, Nebr.—Small town patronage.

Beasts of Paradise (Universal), with William Desmond.—A corking good serial. Full of stunts and trick stuff, although some is the real goods. Many following this who don't like the average serial. On chapter 4 and going good.—Clark Munson, Playhouse theatre, Randleman, N. C.—Mill town patronage.

Plunder (Pathe), with Pearl White.—On sixth episode and not going very strong with me. Pearl White does some good stunts in this but it don't seem to appeal to my patrons. Personally think the serial about as good as any of them, but your patrons don't always think the same.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—Monday and Tuesday were weak nights so I put on the serial. Now the best nights of the week. Pack the house on serial nights. On sixth episode and crowd increasing every week. Story running in local paper. First serial played here in years and sure is going over beyond expectations.—Philip B. Peitz, Princess theatre, New England, N. D.—General patronage.

Clara Bow in a scene from "Poisoned Paradise," a new Preferred Pictures feature.

Haunted Valley (Pathe), with Ruth Roland.—Just finished "Haunted Valley" serial and held up very good all the way through. Started this serial out; every lady accompanied by gent will be admitted free. One twenty cent ticket admits two. Found this to be a very good stunt and was the biggest night of the week outside of Saturday. We are going to pull this off on the start of our new serial which we start next week.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Timber Queen (Pathe), with Ruth Roland.—No. 14. Have only one more episode to run and am sorry for this certainly has been a good drawing card for me, although priced a little too high for a small town. Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Short Subjects

Aesops Fables (Pathe).—Have been playing these fables for some time. Haven't had a bad one yet. The kiddies get more laughs out of these than most two reel comedies. Book them. One reel.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

Felix the Cat Cartoons (Winkler).—Positively the best single reel novelty on the market. Any exhibitor that does not book these is missing something.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Fighting Blood (F. O. B.), with George O'Hara.—We have played twelve and not a bad one in the lot. Everyone likes them, all classes alike. Two reels.—D. Filizola, Empress theatre, Fort Scott, Kans.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—We have completed the first series and have started on the second. To say that these are good would be putting it mildly. The ending of the first series was a little disappointing but it only served to create more interest in the second series. They are the best two reelers yet. Two reels.—C. L. Reed, Illinois theatre, Newman, Ill.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Second series round 5. All are fine so far and lots of comedy stuff. They like this stuff but can't say that it's getting me any extra money, but it's not the fault of "Fighting Blood." They don't fall for them. Two reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Leather Pushers (Universal), with Reginald Denny.—Round No. 3 and getting better all the way. If it gets much better my people will go crazy about it. Ran this with "Haunted Valley" and two reel Western and comedy from Pathe and got compliments galore. You can't go wrong on this. Two reels.—D. C. Frew, Franklin theatre, Figgott, Ark.—General patronage.

The Leather Pushers, with Reginald Denny.—Round eight. As this series continues it seems to grow better. Patrons say run one every week. We use them every other week. The comedy in these pictures goes over fine and the ring scenes are excellent.—C. M. Vail, Blende theatre, Benton, Wis.—Neighborhood patronage.

The Leather Pushers (Universal), with Reginald Denny.—The first series was good but the second seemed to get a little weaker and it lost the comedy relief it had in the first series. I have finished the second series. Two reels.—Majestic theatre, Mouston, Wis.—General patronage.

Lyman Howe's Hodge-Podge (Educational).—The cleverest single reel we ever used. Takes place of a comedy with a long feature.—Gem theatre, Waterville, Minn.—General patronage.

Our Gang Comedies (Pathe).—We ran our first of these comedies last night and if the rest are as good as "One Terrible Day" we will be highly pleased. Two reels.—R. R. McCrossen, Weeksbury theatre, Weeksbury, Ky.—Small town patronage.

Out of the Inkwell (Sullivan).—These are greeted with applause. One of the best single reels on the market. One reel.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Adventure (Educational), with Lloyd Hamilton.—This starts out slow but picks up at short notice and is a rattling good comedy with some new stunts pulled off, which went big. Will please all, big and small. Two reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Among Those Present (Pathe), with Harold Lloyd.—A real side splitting comedy. Though a little old, film in good shape, and if you've never played it you'd better "write, phone or wire" for it. It's got good comments. Three reels.—John Cleva, Jr., Enterprise theatre, Glen Alum, W. Vo.—General patronage.

Arabia's Last Alarm (Fox).—A special comedy. Boost it big. The horse is very clever, also the dog. Two reels of high class entertainment.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

A Barnyard Cavalier (Educational), a Christie comedy.—Could not see anything to this one. Got a very few laughs. Poor comedy for Christie. Two reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Boat (First National), with Buster Keaton.—A good comedy got the laughs. Getting old but still good. Two reels—H. H. Binions, Cozy theatre, Toledo, Iowa.—Small town patronage.

Bow Wow (F. N.), with Teddy.—A dandy featuring Teddy, the big dog. Two reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Boys to Board (Pathe), with Our Gang.—Much lighter and did not please as well as former ones. Two reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Boys to Board (Fathe), with Our Gang.—You can't beat these clean subjects. Clever kids and situations. Kids and grown-ups stamp them O. K. Two reels.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Bright Eyes (First National), with Ben Turpin.—Good comedy. Has better plot than average two reels.—H. H. Binions, Cozy theatre, Toledo, Iowa.—Small town patronage.

Kaptain Kidd's Kids (Pathe), with Har-

(Continued on page 90)

Congratulate Yourself Mr. Exhibitor because—

IT'S AN F.B.O. PICTURE

"THE WHITE SIN" has been pronounced by more than 250 leading exhibitors throughout the country to be one of the biggest box office "draw" titles of the season—and the picture backs it up 100%. With beautiful Madge Bellamy in the lead supported by such players as Francellia Billington, Hal Cooley, Billy Bevan, Otis Harlan, Ethel Wales and many others, Exhibitors can look forward to another box office success in "THE WHITE SIN."

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ITE SIN"

THE entire National advertising of 25 leading magazines reaching more than twenty-five million readers who have been and are now being advised of the coming of this 2nd PALMER photoplay will be looking for and eagerly awaiting this new production. We told you that "JUDGMENT OF THE STORM" would clean up for you. So will "THE WHITE SIN" handled along similar lines. See the Press Book. It's a gold mine of showmanship to help you get the money with this new PALMER picture.

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Lloyd Hamilton and support in a scene from "His Darker Self" released through Hodkinson.

Ramon Novarro and Barbara LaMarr in "Thy Name Is Woman," a Niblo production (Metro.)

old Lloyd.—Lloyd reissue. Full of comedy and print in good shape. Pleased big crowd of kids and adults. Two reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—General patronage.

Kaptain Kidd's Kids (Pathe), with Harold Lloyd.—An average Lloyd comedy. First one of these old Lloyd's on which we have received a good print, but Pathe Exchange at Minneapolis promises new prints on the five we have left to run. Two reels.—Hammond theatre, Hammond, Wis.—Small town patronage.

Carmen Jr. (Universal), with Baby Peggy.—Very poor. Unfunny. Kids even guyed it.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Circus Pals (Fox).—Two reel Sunshine comedy. This is an animal comedy. Better than the average and would deserve mention in your advertising. Two reels.—Lloyd Oller, Idle Hour theatre, Tamms, Ill.—Small town patronage.

Clothes and Oil (Fox), with Chester Conklin.—An extra good Sunshine comedy. Two reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

The Counter Jumper (Vitagraph), with Larry Semon.—Can't beat Larry. There is always a new gag or two and the duck breaking out of the shell with his feet walks off with the whole show. It's clever and will tickle a wooden man.—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

Don Coyote (Universal), with Reginald Denny.—Oh boy. They eat these up. Kids are anxious for them. Grown-ups like them. The "drunk" bit in this one is a gem. Denny good, and likewise Joe Murphy. Two reels.—Clark Munson, Playhouse theatre, Randleman, N. C.—Small towi patronage.

Exit Caeser (Educational).—Good comedy. Got the laughs and that is what we want. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

The Pall Guy (Vitagraph), with Larry Semon.—Semon comedy go over fine and draw good business. Two reels.—Ira Stevens, Whynot theatre, Greenfield, Ind.—General patronage.

Flip Flops (Pathe).—You may look for some new "business" on each of these new ones. Should do for any house. Consider them above average stuff they sell as comedies. Priced right too. Two reels.—Wewoka theatre, Wewoka, Okla.—General patronage.

Fresh from the Farm (Educational).—A good comedy in many ways. However, the hired man chasing a gentleman cow around the barnyard with a milk bucket isn't comedy. That's downright vulgarity. Make the funny situations clean, boys, or don't make them at all. Two reels.—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

Golfmania (Universal).—A good laugh producer here, especially among the kids, who nearly went into convulsions. Two reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark. Small town patronage.

Go West (Pathe), with the Dippy Doo Dads.—A clever animal comedy that registers well. About the best I have had. One of these occasionally will go over well.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Gown Shop (Vitagraph), with Larry Semon.—This is a fine comedy and your patrons will enjoy every foot of it. Larry's comedies are all good, but some are a little better than others. Two reels.—R. H. Kingery and Co., Community theatre, Chadwick, Ill.—General patronage.

Help One Another (Pathe), with the Spat family.—Entirely too slow for my audience. Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage .

High Kickers (Universal).—A fair Century comedy. Not much story and no continuity, simply a lot of comedy stunts, some of which are original. Gem theatre, Waterville, Minn.—General patronage.

Horseshoes (Vitagraph), with Larry Semon.—Good comedy, but Semon comedies are all good even if they are all made from same pattern.—George Vaughan, Grand theatre, Dunnville, Ont., Can.—General patronage.

Horseshoes (Vitagraph), with Larry Semon.—A dandy comedy. You can always look for a good comedy if it's a Semon. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Hustling Hank (Pathe), with Will Rogers.—This is there and over. I laughed till my head ached. They have some time with the tame bear. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Inbad the Sailor (Pathe).—One of the best in a long time. In fact the first Sennett in which he does not try to pull his usual smut that I ever saw.—Two reels.—Anderson Amusement Co., Grand theatre, Dell Rapids, S. D.—General patronage.

An Indian Lament (Universal), with Marie Walcamp.—This is an old two reeler. This is the second or third time they sent it to me. Nothing much to it. Will do for a filler on a short reel program. Can't say anything good for it. Only don't want any more of them.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Jumps and Jealousy (Vitagraph).—Average comedy. Four years old but gets by. One reel.—H. H. Binions, Cozy theatre, Toledo, Iowa.—Small town patronage.

Little Miss Hollywood (Universal), with Baby Peggy.—Not much to this one. Laughs were few and far between. Two reels.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

The Midnight Cabaret (Vitagraph), with Larry Semon.—Semon comedies are never poor. This one good but not big. Two reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Midnight Cabaret (Vitagraph), with Larry Semon.—Another good one of Larry's. Some new gags and a real frog. One of those big fellows that wakes you up on a warm spring night in June. Said frog puts over some real comedy with the big villain and the fat lady.—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

My Friend (Educational), with Lloyd Hamilton.—Dandy comedy. One of his best. Lots of action and full of laughs. Clean and wholesome. Dog sequence the best.—Two reels.—Clem Pope, T & D theatre, Oakland, Cal.—General patronage.

Navy Blues (Educational), a Christie comedy, with Dorothy Devore.—Above the average. Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

No Loafing (Educational), with Foodles Hannaford.—Good. Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

No Noise (Pathe), with Cur Gang.—"No Noise" is right. No kick on any of these Our Gang comedies. They are all good. Some make a little more noise than others, that's all. Well liked by young and old. Two reels.—Anderson Amusement Co., Grand theatre, Dell Rapids, S. D.—General patronage.

No Wedding Bells (Vitagraph), with Larry Semon.—Up to Semon standard. A good laugh getter with some fine thrills. Pleased. Two reels.—John Cleva Jr., Enterprise theatre, Glen Alum, W. Va.—General patronage.

No Wedding Bells (Vitagraph), with Larry Semon.—Very good comedy. Two reels.—Sun theatre, Gothenburg, Nebr.—General patronage.

One Exciting Day (Universal), a Century comedy.—Can't see very much to this comedy. Too much foolishness. Only a fair comedy. Two reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Partners Three (Pathe), with Leo Maloney.—Nice little Western for a filler. Using these and "The Way of a Man" with Review and comedy for Wednesday night. Going very well. Two reels.—Sun theatre, Gothenburg, Nebr.—General patronage.

Picking Peaches (Pathe), with Harry Langdon.—A peach of a comedy. Langdon, if handled right, should come along. Two reels.—W. H. Mart, Strand theatre, Grinnell, Iowa.—College town patronage.

Plumb Crazy (Educational), a Christie comedy), with Bobby Vernon.—A take off on the Swedes. They all liked it. It's good. Two reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Pop Tuttle's Russian Rumor (F. B. O.).—This is the first "Flum Center" comedy we have run and we class it as pretty fair comedy. Two reels.—C. E. Hopkins, The

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ANDREW J. CALLAGHAN
President

Directed by
Albert Rogell

A
Harry J. Brown
Production

STARRING

FRED THOMSON

World's Champion All Round Athlete and Stunt Man

There's a tremendous public demand for Outdoor Pictures just now. Seems to run in cycles. Evidently other big Western productions have caused this big demand. "NORTH OF NEVADA" offers you a chance to give your patrons something Big.

With FRED THOMSON, world's Champion Athlete and Stunt man as an attraction as the star, special advertising accessories and a big picture you can make money on this one. Don't miss it. It is one of F. B. O.'s SIX BIG WESTERNS booking everywhere. Book them all.

Film Booking Offices

723 Seventh Avenue, New York City, New York
EXCHANGES EVERYWHERE

Hopkins theatre, Cotter, Ark. Small town patronage.

Rapid Fire (Educational), with Lige Conley.—A dandy comedy. Fast and funny. My audience enjoyed it. Two reels.—C. M. Peregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

A Regular Boy (Universal), with Buddy Messinger. This is one of Buddy's best so far. Went good with my audience. Universal has a few good comedies. Two reels. —Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

A Rich Pup (Universal), with Brownie.—This is a dandy comedy. Went good with kids and grownups. Brownie pulls off some clever stunts. One or two things which Brownie pulls off are overdone, and if they would cut this stuff out of picture they would be better off. Stuff that's impossible, but at that this is a good one. Two reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Roll Along (Educational), with Jimmy Adams.—Something different from most comedies, the cast being all darkies, but hardly got a giggle out of my patrons. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Roughest Africa (Pathe), with Stan Laurel.—The best burlesque on the African hunt pictures we have seen. It is a scream from start to finish. Two reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Saturday Morning, with our Gang.—This is my last Our Gang comedy of the first series and it is by far the best of the first series. If you have this one coming be sure to give it an extra good boost. It's there. New print from St. Louis on this one. Two reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Skylarking (Pathe), with Harry Grinnon. —Here is a knockout. Just what we need to bring back the good old times in the movie theatre. It makes 'em laugh just like the old Keystone comedies did, and to my notion the answer is, give folks what they like—a slapstick comedy. Two reels. —W. H. Brenner, New Cozy theatre, Winchester, Ind.—General patronage.

The Soilers (Pathe), with Stan Laurel. —Good comedy. The big fight of the "Spoilers" is burlesqued in this and it's great. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Spooks (Educational).—A dandy comedy. Fast action and clever gags.—C. M. Feregrine, American theatre, Corning, Iowa.—Neighborhood patronage.

Stage Fright (Pathe), with Our Gang.—Drew more good comments and caused more uproar than any comedy played so far. Two reals.—Sun theatre, Gothenburg, Nebr.—General patronage.

Stay Single (Educational), a Christie comedy, with Dorothy Devore.—Domestic comedy. Stars work good. Can O. K. this one. Should please any audience. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage

Such Is Life (Universal), with Baby Peggy.—This is the kind of story the patrons want to see Baby Peggy in. Good attendance. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Sunny Gym (Universal), with Brownie.—Very funny, also good. Good print. Two reels.—C. W. Koborg, Koborg theatre, Elba, Nebr.—General patronage.

Taking Orders (Universal), with Baby Peggy.—The kid is clever, but there isn't stuff enough here for two reels. Ran it with a Mix feature and it went over without any complaint.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Treasure Bound (Educational), a Mermaid comedy.—This is a real comedy. Tell them about it, it's too good to pass up. They don't make them much better. Laugh all way through. Give us more like this one. Two reels.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Two Auctioneers (Universal), with Neely Edwards.—Good stuff. Made them forget the rotten print on the feature and sent them out smiling.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Two Johns (Fox), an Imperial comedy.—Although I paid more this one is not as good as the average Sunshine comedy. Two reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

Two Wagons—Both Covered (Pathe), with Will Rogers.—A fine satire on "The Covered Wagon," appreciated by the most. Two reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Uneasy Feet (Educational), with Lloyd Hamilton.—Rather weak compared with his other comedies.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Up in the Air (Fox), an Imperial comedy.—The first of the Imperials we have run, but if they are all as good as this they are a sure buy. Fox comedies are sure good. Let's hope he continues to make 'em so.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

The Walkout (Pathe), with Snub Pollard.—About as funny as a crutch. No one even smiled. Have found all other Pathe comedies to be very good.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Wanted—A Story (Pathe), with Johnny Jones.—These kid comedies are good if not run too close after an "Our Gang," which pleases our patrons much better. Two reels.—Sun theatre, Gothenburg, Nebr.—General patronage.

What's Your Hurry?, Chicken Feed (Arrow), with Bobby Dunn.—Too much slapstick. Will do only with big features. Two reels.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—General patronage.

Winter Has Come (Educational), a Christie comedy, with Dorothy Devore.—This is a very good comedy and was quite appropriate as we just had a snow storm. Several favorable comments. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. B.—General patronage.

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PROJECTIONIST at liberty, fifteen years experience, handle and repair any projector. Married, able to go anywhere. Joe Mickoud, 711 Jones St., St. Joseph, Mich.

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MR. THEATRE OWNER: Manager of theatre desires to make change, young, married and reliable with eleven years experience managing motion picture theatres; at present manager of one thousand seat theatre using pictures and extra attraction acts. If your house needs a live manager write Box XX Exhibitors Herald.

THEATRE FOR SALE

FOR SALE: The only two moving picture theatres in town of five thousand. Reason for selling, dissolving partnership. Address Moving Picture Proprietors, Oconto, Wis.

EQUIPMENT FOR SALE

FOR SALE: Simplex, Motiograph and Powers rebuilt machines. Ticket choppers. Generator set practically new. Chairs, etc. Write us your needs. Atlas Moving Picture Co., 534 S. Dearborn St., Chicago.

ORGAN FOR SALE

FOR SALE: Cash or credit. Wurlitzer Concert Piano Orchestra, in first class condition (Style U.) First cost $4,250.00. Sale price $1,500.00. Act quick if you want a bargain. J. I. Saad, Pikeville, Ky.

FOR SALE: Bartola in excellent condition. Reason for selling, installing larger organ. If interested write Tibbits Theatre, Coldwater, Michigan.

EVERY PICTURE

Every picture is important. If it's sold it's bought and if it's bought it's exhibited—to profit or loss. Big pictures and little pictures take from or add to the same bank balance.

When every picture exhibited every week by every exhibitor is reported to every other exhibitor it will be possible to kill the losers at the first run house and perpetuate the profitable career of the money maker.

To perfect this system of picture selection by box office proof is every exhibitor's business. Use this blank now and a supply for future use will be sent you.

Address: Exhibitors Herald, 407 South Dearborn St., Chicago, Ill.

Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

Producer .....

Remarks .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

7228 happy exhibitors

7,228 Exhibitors (unheard of in all the history of continued pictures) have applauded F. B. O. for the famous "FIGHTING BLOOD" series.

THINK OF IT. Practically more than half of *ALL* the motion picture theatres in the *entire* United States have thrilled and delighted their audiences with that remarkable series.

And *NOW* comes the simply marvelous H. C. WITWER - COSMOPOLITAN MAGAZINE series — **"THE TELEPHONE GIRL"** following up "FIGHTING BLOOD."

Written by the same author H. C. WITWER with millions of followers,—published in COSMOPOLITAN, with millions of readers and by the same director (Mal St. Clair), who made the "Fighting Blood" series that smashed all records for money making for exhibitors.

WHAT A BREAK FOR THEATRES WHO PLAY THE WINNERS.

Trying to describe this new "TELEPHONE GIRL" series is like trying to gild the lily.

Nothing on the market,—yes, and that includes super specials and huge pictures, that begins to compare with this new series for money making, continuous crowd getting ability.

Never in all the history of the industry, has any Company brought out such a series as F. O. B.'s "Fighting Blood" and then followed it up with another smashing winner such as this new "TELEPHONE GIRL" series.

The first chapters are absolute riots. Genuine knockouts.

Your audiences will just "eat 'em alive". And there are 12 of them, guaranteeing 12 solid weeks of smashing business.

Millions of fans who saw F. B. O.'s "Fighting Blood" series can't hardly wait for this new "TELEPHONE GIRL" series.

Gorgeously dressed,—smartly produced, they'll make the whole Nation roar with laughter. That means 12 weeks of big money for every theatre that plays them. HAVE YOU SECURED YOUR BOOKING AS YET? If not, take a straight tip and WASTE NO TIME.

If there ever was a clean-up—"THE TELEPHONE GIRL" series is *IT*. Wire, write, phone or call immediately for—

The simply marvelous H. C. Witwer - Cosmopolitan Magazine Stories

The TELEPHONE GIRL series

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Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Check Depreciation

in Your Theatre Chairs Before It Is Too Late

RECEIVING as they do the hardest individual daily use of any one single item of theatre equipment, Theatre Chairs are the most likely to show the marks of wear and depreciation. Next to pictures and program, no feature should be guarded more against failure to please and satisfy your patrons. As every good manager knows, it is the combination of comfortable chairs and pleasing surroundings in your auditorium with good bills on screen and stage that build dependable patronage and sure profits year in and year out.

As specialists in Theatre Seating, with an experience covering many years and thousands of theatre chair installations, we know that we can be of assistance to you in appraising fairly and efficiently the exact box office and patron value of your present theatre chair equipment.

If your seating is not clearly up to the standard that you must maintain to safeguard the prestige and patronage you now enjoy, you want to know that more than we. It will cost you nothing to take us into your confidence. Our advice you will find disinterested and honest.

Poor seating is a poor investment in the first place but a still poorer one to hold on to.

Make today "Chair Inspection Day" in your theatre. Come into it as though a total stranger and try out your chairs yourself, by sitting out a show or more. *Try them on yourself.*

Then if you are in the least doubt of their entire suitability, write us to secure, without obligation, a theatre seating engineer's candid opinion.

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65-D Canal St.

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1211-H Chestnut St.

THEATRE CONSTRUCTION AND EQUIPMENT

Johnson & Moses Firm Opens New Staten Island Theatre

THE Johnson & Moses Theatrical Company, operators of the biggest and finest theatres in Staten Island, New York City, dedicated their new Ritz Theatre on the evening of Saturday, March the 1st.

The entertainment policy will be the same as that which is followed at their Liberty Theatre—vaudeville and feature pictures.

The new Ritz theatre accommodates fore than 2,000 persons and is a new departure in modern theatre design, executed in Italian Renaissance. The facades are of glazed terra cotta and impervious pressed brick, enriched with classic pilasters, supporting a well proportioned and attractive terra cotta frieze, the center portion of which is carried up forming a pediment with a classic panel portraying Apollo and the Nine Muses, executed in rich scraffito.

The interior is of the Adams style of architecture, most attractively rendered with rich paneled side walls with tapestry panels extending to well proportioned cornices. The ceiling, which is beautifully paneled, gracefully splays to a large dome, fifty feet in diameter, enriched with ornaments and provided at the base with an ornamental cove providing a concealed lighting system in which two thousand electric lights are used.

The proscenium arch, fifty feet in width, is attractively executed in ornamental plaster, enriched in the center with a large and well proportioned cartouch. On each side of the proscenium arch are two tiers of boxes, placed on a rake insuring perfect vision of the stage. A most attractive ornamental arch is extended over the boxes, providing for a large organ chamber on each side of the proscenium.

On the mezzanine floor is a large lounge or reception room, beautifully paneled and provided with a groined ceiling, on one side of which is an attractive fire place with well designed cast stone mantel piece. Directly in the center of the lounge is a large well hole surrounded with balustrade of classic design. The balcony is entered directly from the mezzanine through vomitories on either side. The first five rows of the balcony are arranged for loges, beautifully carpeted and equipped with tapestry upholstered seats. The ladies' parlor and men's smoking room are on the mezzanine floor, each being attractively paneled and decorated.

The lobby, which is of generous dimensions, is provided with Tino's marble wainscoting with light colored Italian marble paneled side walls above extending to the ceiling and enriched with marble pilasters with classic capitols. The ceiling is ornamental plaster with deep panels or coffers enriched with ornamental moulding. On either side of the lobby, also at each end of the mezzanine, large mirror panels are provided set in metal settings, providing most attractive appearance.

The stairs throughout the building, which are exceptionally broad, are of Italian marble with marble and ornamental iron railings.

The lighting fixtures are most attractive in design. The main chandelier is ten feet in diameter, and is of solid crystal. This together with the main dome is lighted in four colors. Each color being controlled with a separate set of dimmers so that the building can be lighted in any color starting with a very dim light and gradually growing into a most brilliant lighting effect, or, if desired, a combination of colors can be used in the lighting. A large pipe organ has been installed by Skinner Organ Company.

* * *

Modern attractive marble drinking fountains are provided throughout the building and every convenience essential to the comfort of the patrons has been carefully studied and provided for.

The building is absolutely of fireproof construction throughout and is provided with every modern fire appliance including stand pipes, sprinklers and portable fire equipment.

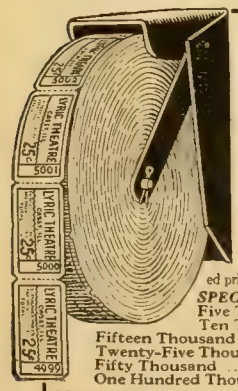
The stage is equipped for any kind of a production. On the left side of the stage a three-story extension is provided in which are twenty dressing rooms and a large chorus room.

The building is heated with a blower system of steam heat insuring a generous supply of clean, warm, fresh air and is ventilated with two exhaust fans eight feet in diameter, placed well above the ceiling line of the auditorium, drawing the air through perforated panels in the ceiling, insuring a constant circulation of fresh air at all times.

Lee Ochs to Install Marr & Colton Organ

Lee Ochs, well known eastern exhibitor, has selected the Marr & Colton organ for his new Piccadilly theatre, Broadway, New York City. This organ, one of the largest and most complete theatre organs in the world, is being designed and constructed by Marr & Colton Co., organ builders of Warsaw, New York. It will be completed and ready for installation in early summer.

Youngstown, O.—The Palace Realty Co., which is backing the project to give Youngstown a Keith theatre, plans to ask for bids for construction of the four-story theatre and office building about April 1, it is stated by President W. A. Carroll.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with theorder. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand.....$3.00
Ten Thousand..... 5.00
Fifteen Thousand 6.50
Twenty-Five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand 18.00

National Ticket Co. *Shamokin, Pa.*

MIDDLE WEST EVENTS

EXHIBITORS LIKELY TO ASK LEGAL AID AGAINST CHURCHES

Kansas Theatres Protest Unfair Competition

(Special to Exhibitors Herald)

KANSAS CITY, MO., March 4.—A "showdown" on unfair competition in Kansas appears inevitable. Schools and churches long have been a "thorn in the side" in several sections of the state. "The Hunchback of Notre Dame," which just has finished a 3-weeks run at the Liberty theatre, Kansas City, Mo., has been advertised to be shown in the high school of Kansas City, Kas., under the supervision of the Veterans of Foreign Wars.

That the V. F. W. has little or nothing to do with the picture Kansas City, Kas., exhibitors are confident. A committee of exhibitors called upon the Kansas City Universal exchange and were told the branch office had no knowledge of the picture being booked at the high school. But the investigation will not stop there, exhibitors say.

Supreme Court Judge Richard Hopkins of Kansas, when he was attorney general of Kansas, gave it as his opinion that schools and churches, using motion pictures "commercially," ought to be taxed; that it was unfair for non-taxable institutions to commercialize in an industry in which others were taxed. Should developments in the near future warrant it, exhibitors probably will seek legal protection against such competition, in which case an appeal would be made to Attorney General Griffith.

* * *

Signs not only sell pictures, but they sell exhibitors. At least, that is the theory upon which C. E. Cook, business manager of the M. P. T. O. Kansas, is working. In the M. P. T O K. headquarters, which is in the heart of Kansas City's film colony, is a huge blackboard, bearing the names of "paid up" exhibitors in the organization. More than 70 per cent of Kansas City exhibitors visit the headquarters daily while buying film. Before them is flaunted the names of members in good standing—and it is productive of a psychological effect.

"Form letters to tardy exhibitors do not always take effect," said Mr. Cook, "but when an exhibitor sees his name in black and white it usually causes him to act."

* * *

"Even the average man—and the average man is prejudiced against matinee idols—can't help rather liking Kenneth Harlan."

That is the text, an excerpt from the *Kansas City Star*, of the reception given the screen star in Kansas City this week. By tying up with the *Kansas City Star's* radio station and giving a talk, Mr. Harlan received just about double the amount of space given the average star in making personal appearances with pictures.

Exhibitors Letters Taking Effect

Letters written by Kansas exhibitors to senators and representatives in Washington, concerning matters of importance to the motion picture industry, are beginning to take effect.

A letter received by George Manville, manager of the Library Hall theatre, Wathena, Kas., from Representative Daniel R. Anthony, Jr., explains in detail the text of a proposed revenue bill, repealing taxes on all tickets in motion picture shows costing not more than 50 cents.

That Kansans in Washington are beginning to "hear the call" of exhibitors of the Sunflower state, Kansas theatre owners are convinced.

NEW INDEPENDENT EXCHANGE IS NOW READY FOR TRADE

Columbia Picture Corporation Open for Business

(Special to Exhibitors Herald)

ST. LOUIS, MO., Mar. 4.—Barney Rosenthal's new exchange, the Columbia Pictures Corporation, with offices in the Empress Theatre Building, has opened for business. Nat Steinberg, who formerly was short subject manager of the local Universal office while Rosenthal was manager, and R. G. Taylor, former assistant manager for Universal here, are associated with Rosenthal in his new venture.

The Columbia Pictures Corporation has perfected an alliance with three of the leading independent producers to handle their product in the St. Louis territory. Among the pictures obtained are C. B. C.'s "A Barefoot Boy" and also "Innocence" and "Broken Hearts of Broadway."

* * *

Proprietors of some of the cheaper-priced motion picture houses have objected somewhat to the activity of the St. Louis Police Department in selecting their houses for special treatment in the city's drive against crime. An awakened public has forced the police to get busy and during the past few weeks nightly raids on saloons, rooming houses and cheap hotels have occurred.

Then Chief of Police O'Brien detailed a special squad to watch the cheaper-priced motion picture houses on the theory that criminals use the darkened seats of those houses as hiding places, fearing to venture on the streets. Police are stationed at the entrances of the theatre to make arrests as suspects enter or depart.

BLUE LAWS TO BE ENFORCED IS NEW RUMOR IN MUNCIE

Said to Be Eastern Movement; Will Be Fought

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Mar. 4.—A movement said to have had its inception in the east and designated to put into effect a more or less severe interpretation of the Sunday blue laws in Muncie, promises to meet with opposition.

A statement published to the effect that representatives of the Muncie theatres, business houses and of athletic organizations conducting business on Sunday, would be present at a public meeting this week to explain their side of the Sunday closing question, today met with an emphatic denial. Managers of Muncie theatres and movie houses, of cigar stores and of baseball and football teams, declared that none of them had received an invitation to attend the proposed meeting and that the only knowledge they had that it was to be held was through notices appearing in the Muncie papers.

They said further that should such an invitation be received later in the week they could see no occasion for entering into an argument on the question involved.

* * *

Motion picture theatre owners from all parts of the state, who were in Indianapolis attending the semi-annual meeting of the Motion Picture Theatre Owners, of Indiana, at the Hotel Severin, expressed the opinion that a law would be enacted at this session of the congress, which would repeal the war tax on motion picture theatre admissions of 50 cents and under.

F. G. Heller, of Kokomo, president of the organization, said the tax constituted a burden on the theatre as well as the patrons. William Conners, of Marion, is secretary of the organization.

E. O. Snethen, Indianapolis, attorney for the American Society of Authors, Composers and Publishers of Music, explained the purpose of the music tax which requires theatre owners to pay a royalty of 10 cents a sheet on copyright music. He said that the tax was a benefit to the theatre owners in that it fostered the production of better music.

* * *

Following the fire at the Royal theatre, Newcastle, Ind., a few days ago, Manager Sipe ordered two new projection machines from the Simplex Company. His old machines were somewhat damaged by the fire, but were still capable of good service. However, Mr. Sipe decided he needed some machines which offered better protection against fire.

The new machines are equipped with the intermittent new double-bearing movement, and are said to be the only two in the state equipped in this manner. This movement is a new appliance and these are the first two to be installed in the state.

EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

CHICAGO PERSONALITIES

By J. R. M.

C. E. BECK, of the Castle, Rose, Alcazar theatres, has taken over the Pastime on Madison street.

* * *

This is moving week for the Hodkinson exchange. Hereafter exhibitors will have to climb one flight. But they have larger, lighter and better quarters, larger vault space and are prepared to take care of the increased business which this exchange is piling up. The new offices are in the old quarters of the Favorite Plays, Ike Van Ronkle's independent exchange.

* * *

H. B. DUKES has been made assistant manager of the National Screen Service, Chicago branch. Mr. Dukes is well known in these diggings, having formerly been associated with Ascher Brothers, as assistant manager of the Roosevelt theatre and other enterprises.

* * *

Speaking of National Screen Service, H. C. Young, manager, swung a deal and put over a hurry-up order for 300 trailers on the Gilbert Stuart portrait of Washington, now at the Art Institute, and for which a fund is being raised to purchase same. Mr. Young took the order Saturday and delivered the trailers at 10:30 Monday morning.

* * *

RAY FLORINE and Henri Ellman are taking up a popular subscription for Jack Cohn.

* * *

JAMES COSTON of the Sixty-third street theatre is reported ill again, having suffered a relapse a week ago Sunday.

* * *

NEIL DUFFY, of the Elite theatre, Appleton, Wis., was in town last Thursday, arranging his Spring and Summer bookings.

* * *

AL SOBLER, First National exploiter, has returned from Davenport, Ia., Oklahoma, and points south, after putting on several campaigns for "When a Man's a Man," the Sol Lesser picture. In Davenport he planted a good story about a wild and woolly cowboy who was going to rope innocent calves in the public square on Saturday for the edification of Iowans who enjoy such sport. He waited until Friday to have someone protest to the sheriff and have the exhibition called off, but the sheriff said he would't interefere and Al had to dig up the old "sick-in-the-next-town" excuse to get out of it.

ED S. OLMSTEAD, director of publicity, McVicker's theatre, left on the Century for New York last Saturday to attend a convention of Paramount theatremen.

* * *

WILLIAM PHILLIPS, father of Clarence and Harry Phillips, well known film salesmen, who died a week ago Sunday, was buried last Wednesday. Many beautiful bouquets were sent by friends along Film row.

* * *

JACK HAYS, formerly with Paramount at Dallas, is handling publicity for Universal out of Chicago.

* * *

IRVING LESSER was in Chicago last Friday in the interests of "When a Man's a Man," the Sol Lesser production.

* * *

The new Fox cameraman for this district is E. VON HOFFMAN. Mr. Von Hoffman drove from New York in his Cadillac last week, encountering several snowstorms in the mountains of Pennsylvania.

* * *

"Bill" BAKER is selling Hodkinson productions in western Illinois, Iowa river towns and intermediate territory.

* * *

E. J. EICHENLAUB, former manager of United Artists exchange, has gone into the orange drink business. With a new device for washing and squeezing the juice out of oranges, he expects to set up a chain of booths selling the product this summer.

* * *

THEODORE STOVER has been added to the Universal sales staff by Manager Harris P. Wolfberg. He will have southern Illinois territory.

* * *

CLYDE ECKHARDT, assistant to the general manager, Fox Film Corp., arrived in town on Saturday, to hold a meeting with sales managers.

* * *

L. W. ALEXANDER, former Universal exchange manager, left a week ago for Los Angeles for a short vacation.

* * *

E. M. ASHER, personal representative of Sennett, was in Chicago on Friday, conferring with local Pathe exchange representatives. He left on Friday night for Los Angeles.

The Pacific Coast

By H. E. N.

WILL MOORE, who manages the Excelsior theatre, S. F., out Mission way, is putting over a big night every Wednesday. Will invites all the film folks out to fish in his "fish pond."

* * *

PAT STEVENSON, for a number of years salesman for Goldwyn in the L. A. territory, has been appointed manager of Co-operative Film Exchange of that city. Lots of luck, Pat!

* * *

FLOYD ST. JOHN, who controls the destinies of Co-operative in S. F., has returned from L. A., accompanied by his sales force, ARMAND COHEN. 'Tis said Mr. St. John will not let Armand wander so close to Tia Juana in the future.

ART LEANDRY'S "Call of the North Band" has a new drummer boy. HOWARD EMERSON, the regular 'traps," is the proud father of a seven-pound wonder. Born in Oakland, too!

* * *

You can't make ALLAN G. WARSHAUR, manager of the Orpheum, Oakland, talk about himself, but Allan is delivering the goods for the junior time Circuit.

* * *

JACK RETLAW of L. A., home office of West Coast Theatres, is visiting the West Coast houses of the northern California district.

* * *

MORRIS F. LOWERY has taken charge of the U. C. and Berkeley theatres, Berkeley for the T & D Jr. Circuit. THOMAS B. WRIGHT is assistant to Mr. Lowery.

* * *

Business is picking up out at PAUL GATT'S popular Courtland St. playhouse, S. F. New Powers 6 B's has been recently installed. Paul is getting ready the extra ticket rolls as he starts to play the "Fighting Bloods" in a few weeks.

* * *

EDWARD NAPOLEON EVERS and his charming wife have taken over the Diamond, S. F., again. Two Motiographs and new chairs have been installed. This house is only running 4 nights a week for the present. They are still operating Camp Evers near Santa Cruz.

* * *

HEYMAN LEVIN, owner of the Balboa theatre, S. F., will install a new marquee. This theatre is one of the few that has a real fireplace in the foyer.

* * *

MRS. PARSONS, wife of G. C. Parsons, manager of Goldwyn's Exchange, S. F., is recovering from a major operation at Dante's Sanitarium, S. F.

* * *

PAT J. O'BRIEN, formerly with Goldwyn and Standard Film Co., Detroit, has arrived in our midst to hustle contracts for Goldwyn's S. F. branch.

* * *

BEN WESTLAND, publicity expert for Universal's S. F. Exchange and formerly connected with the same firm at Universal City, has tendered MANAGER NATHAN his resignation and will join the Herbert Rothschild forces in S. F. as publicity chief for the Granada and Imperial.

* * *

Oh, boy! did you see that nifty blue sedan on Golden Gate avenue last week? It cost PHILLIP WEINSTEIN, assistant manager of Metro's S. F. branch, just 2400 fish. Phil states that "Lizzie Sedans" are no longer his speed.

* * *

GEORGE MANN and the Missus returned last week from a trip to Eureka and Ukiah, looking over their various theatres. George had to remove the fenders from his car, as the roads are so narrow up that way. FRANK CASSIDY will manage the Rialto at Eureka.

* * *

G. A. BORMAN, who owners the Golden City theatre, S. F., has just installed a Hall Heating Plant No. 5. G. A. will spend some $4,000 on improvements for the theatre, which is to be enlarged.

* * *

MR. FREDERICK C. MONROE, president of W. W. Hodkinson, and H. H. RICHARDS, general counsel, spent a few days in S. F. last week. PAUL MOONEY, general sales manager, is headed for the Golden Gate, we are advised.

* * *

NICK AYERS has left the Coliseum theatre, S. F., where he has been manager for some time.

* * *

WALLY FEEHAN, manager of the Strand, Berkeley, has presented his "trick" shirt to D. S. Hart, organist at the Realart, S. F. How come, HAROLD DIEDERICKSEN, manager of the Bryant, S. F., was seen wearing it the other day?

* * *

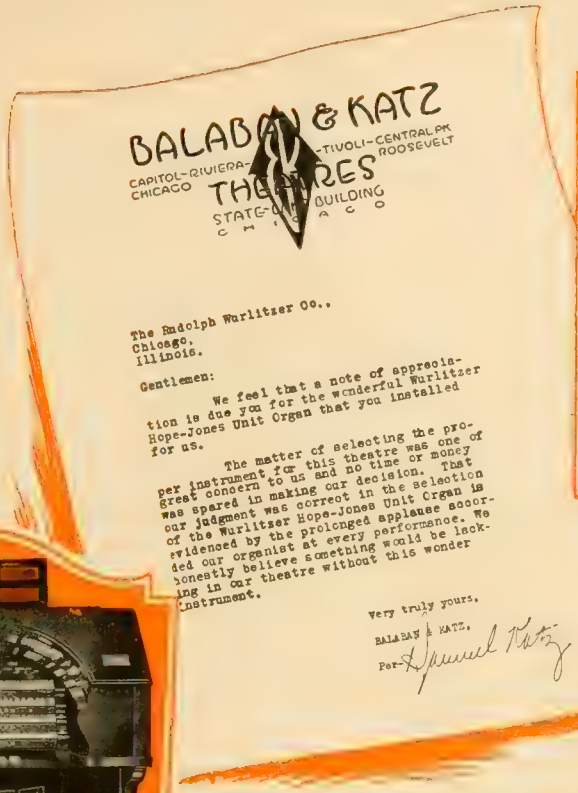
CARL LAEMMLE, president of Universal, is taking a rest cure at Guenther's hotel, Murietta, Cal. HARRY ZAHNER, Mr. Laemmle's secretary, complains that they only change the mud baths every four weeks.

* * *

SAM DUBOIS, partner of C. C. FLAGG, who operates the Rink at Dos Palos and Pastime theatre, Chowchilla, was in S. F. last week and told us about the 500-seat house they will build at Dos Palos this Spring.

Other Famous Chicago Theatres in which WURLITZER UNIT ORGANS have been installed:

McVickers
Riviera
Covent Garden
Chicago Theatre
Halfield
Tiffin



BALABAN & KATZ
CAPITOL-RIVIERA-TIVOLI-CENTRAL PARK-ROOSEVELT
CHICAGO THEATRES
STATE-LAKE BUILDING
CHICAGO

The Rudolph Wurlitzer Co.,
Chicago,
Illinois.

Gentlemen:

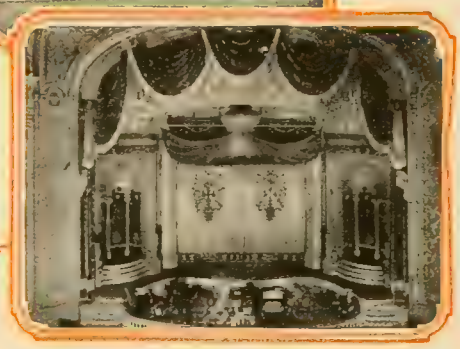
We feel that a note of appreciation is due you for the wonderful Wurlitzer Hope-Jones Unit Organ that you installed for us.

The matter of selecting the proper instrument for this theatre was one of great concern to us and no time or money was spared in making our decision. That our judgment was correct in the selection of the Wurlitzer Hope-Jones Unit Organ is evidenced by the prolonged applause accorded our organist at every performance. We honestly believe something would be lacking in our theatre without this wonder instrument.

Very truly yours,
BALABAN & KATZ,
Per-

TIVOLI THEATRE
Chicago

One of the World's Finest Picture Palaces



In America's Finest Theatres

Serve Your Pictures the WURLITZER *Way!*

TRADE MARK REGISTERED

HERE is the testimony of the world's greatest exhibitor of high-class motion pictures Balaban & Katz—quoting their reasons for selecting the WURLITZER HOPE-JONES UNIT ORGAN for the correct musical interpretation of their feature photoplay presentations at the Tivoli. They realized that better music brings bigger attendance and makes first-comers regular patrons. The WURLITZER UNIT ORGAN provides music in closest harmony with film pictures—soft and sweet in tone, or inspiring in fullness. A good organ is an investment which pays for itself in increased box office receipts in a short time. Before buying an Organ do yourself the justice to investigate the merits of the WURLITZER. It is so far superior to any other instrument of its kind, there can be no real basis for comparison. Mail the coupon today for full details of new selling plan designed to make Wurlitzer Music possible in every motion picture theatre from coast to coast, no matter how large or small. There is no obligation to you.

Get This NEW SELLING PLAN

CLIP and MAIL this COUPON

The Rudolph Wurlitzer Co.,
121 East Fourth Street,
Cincinnati, Ohio

Gentlemen:

I want to increase my patronage with Wurlitzer Music. Please send full details of your new Selling Plan. No obligation.

Name of theatre..

Seating Capacity .

Name ..

City

State

WURLITZER Unit Organs

TRADE MARK REGISTERED

Exclusive HOPE-JONES Patents

CINCINNATI NEW YORK CHICAGO SAN FRANCISCO

His best yet—

HAL ROACH *presents*

WILL ROGERS

in

The Cake Eater

A two part comedy

IT may be that it's possible to make a better comedy than this, but it hasn't been made yet!

Did you ever see a comedy with an honest-to-goodness story, with laugh after laugh gotten naturally without slapstick, that was just one succession of roars and that left you weak but happy?

That's *this!*

Pathécomedy

TRADE MARK

Cohen to Retire as M. P. T. O. President—Page 27

EXHIBITORS
HERALD

The Independent Film Trade Paper

We Announce With Pride

three guaranteed audience attractions

The Great White Way
Cosmopolitan's Surprise Picture

Nellie, the Beautiful Cloak Model
The Melodrama of 1000 Thrills

Three Weeks
Elinor Glyn's Renowned Roman

Goldwyn-Cosmopolitan

VOL. XVIII, No. 13 March 22, 1924

All the romance and t

Nationally advertised in The Sat. Eve Post

rills of deep sea life!

s is the smashing 24 sheet for a smashing picture

ASK THE MAN

The

HUNCHBACK O

Ask Walter Hays, Pres.,
Syracuse Strand Theatre Co., Inc.,
Syracuse, New York.

All records for any picture that has ever played Syracuse either at a legitimate theatre at a $2.00 top, or a picture theatre, have been broken with the Hunchback. We are holding the picture over next week—a rare occasion in Syracuse, and expect record-breaking business the balance of the engagement.

Ask Peter Wilson,
State Theatre,
Sacramento, Calif.

Hunchback of Notre Dame is a powerful picture. Lon Chaney's characterization of Quasimodo is marvelous. The picture made a tremendous hit at advanced prices. Business increased with every showing.

Ask John H. Kunsky, Enterprises,
Adams Theatre,
Detroit, Michigan.

Opening day Hunchback, Adams Theatre, broke all records by $1200.

P. S. Second day's business again broke house record.

Ask Louis J. Santikos,
Rialto Theatre,
San Antonio, Texas.

Packed house night and day. Receipts exceeded those of any since we opened the Rialto, Everybody well pleased.

Ask Harry C. Arthur, Gen. Mgr.,
West Coast Theatres,
Los Angeles, Calif.

Real $1.65 picture. Thousands who have seen same unanimous in their opinion of Hunchback as a great picture, wonderfully produced. Appeals to all classes young and old. Great love story.

Ask J. C. Sutphen, Mgr.
Brandeis Theatre,
Omaha, Nebraska.

I consider this production the last word in screen achievement. Opened Brandeis Theatre to biggest Sunday business in the history of the theatre.

Ask J. Henry Handesman, Jr.,
Oliver Theatre,
South Bend, Indiana.

The Hunchback of Notre Dame has broken all house records established at the Oliver Theatre, South Bend, for the past fifteen years. Kindly call and see me as I would be interested in a second run of the Hunchback.

Ask Oliver Edwards, Mgr.,
Palace Theatre,
New Haven, Conn.

Hunchback enjoyed greatest opening performance of any of the big features at advanced prices. Capacity in a house seating 3200. It is a magnificent production and a great picture.

NOW BOOKING AT ALL

A UNIVERSAL PRODUCTION

WHO PLAYED

F NOTRE DAME

Ask **A. G. Talbot, Mgr. Dir.,**
Bishop-Cass Theatres Co.,
Denver, Colorado.

For a number of years we have been seeking a film production worthy in our estimation of a reserve seat policy at advanced prices, two shows per day, at the American Theatre. The only picture for us, so far, that in the opinion of the writer, meets with the requirements above stated, is the Hunchback of Notre Dame. We wish to congratulate your company in producing such a masterpiece and wish your company every success in the exhibiting of the Hunchback of Notre Dame throughout the world.

Ask **R. J. Stinnet, Pres. & Gen. Mgr.**
Capitol Theatre,
Dallas, Texas.

It was necessary to have eight policemen handle the crowd in front of our theatre awaiting the second show. We have been in theatrical business in Dallas for fifteen years and never before have there been such crowds. The Hunchback is the talk of all Dallas. Not a single person has complained that our admission price was too high.

Ask **Alexander Frank,**
Plaza Theatre,
Waterloo, Iowa.

Hunchback opened today to complete sell-out both matinee and evening. Turned away another capacity house. Expect to reach the highest guarantee ever offered a picture here tomorrow, the second day. We still have five days left to cash in. There is nothing in sight for a long time to come to equal the opening record of the Hunchback.

Ask **W. F. Clarke,**
Charlestown Theatre,
Charlestown, S. C.

It has been a great pleasure and privilege for the Directorate of this theatre, to play the Hunchback of Notre Dame. We had record houses for all performances. The film in question is the finest that has ever been made. We shall appreciate very much if you can arrange an early return date.

Ask **Charles F. Truman,**
Academy Theatre,
Meadville, Pa.

Just closed three biggest days my house ever knew with the finest picture ever produced.

Ask **H. L. Hedger, Mgr. Dir.,**
Community Playhouse,
Meriden, Conn.

I consider it the best thing you have done in pictures. Satisfactory not only to the patrons but likewise to the management by the box-office returns, even at the greatly increased prices.

Ask **Donald Knapp,**
San Bernardino, Calif.

You are right on the Hunchback. It took San Bernardino like Grant took Richmond. All audience records surpassed. Hunchback is sure-fire winner. It is one of those "glad I came" pictures. It makes them talk. We turned them away.

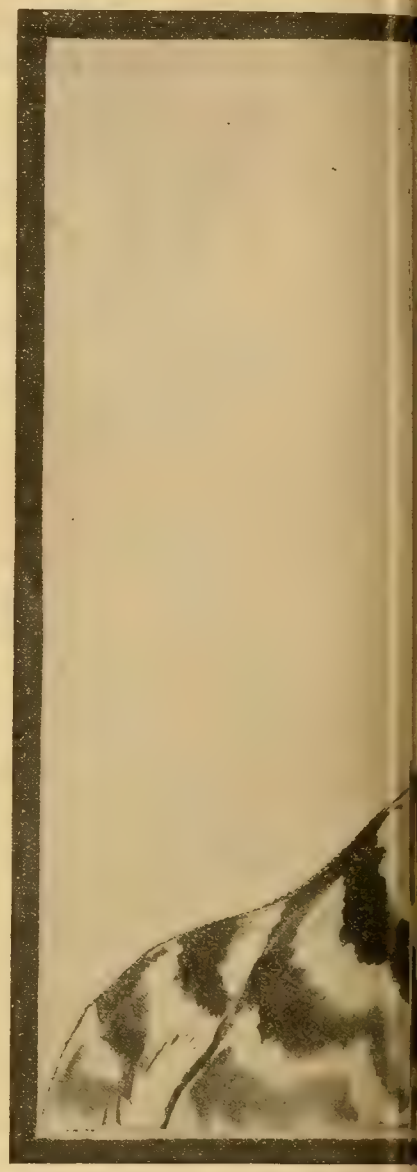
UNIVERSAL EXCHANGES

Presented by CARL LAEMMLE

The Tiger Lady Comes to Life—

The queenly beauty of Elinor Glyn's stately heroine—half-woman, half-tiger—will soon be screened in more theatres of the world than any other single production in film history. Aileen Pringle's performance will be talked about as much as the book itself has been.

There never was a production like this one. It is perfect. Exquisitely portrayed, with fidelity to each detail of the renowned story, "Three Weeks" will crowd any theatre where it is played. And by theatre we mean seats, standing room, lobbies, and sidewalks!



Produced by Demand
of the great American Public

Popularity is king in this business. When the public wants something it's got to have it. The consistent interest in Elinor Glyn's undying romance heralded the great motion picture that is now ready to be shown. And what a glorious showing it will be, for the production is a classic, a gem of artistic portrayal. Can you think of a title off-hand that has the popularity of "Three Weeks?"

Elinor Glyn journeyed all the way from her beautiful manor in England to superintend the filming of her great story in Los Angeles. She picked the cast which represents her imagination's ideal. And they performed her miracles. We'll deliver some reels of celluloid to you in tin film cans, but it's just like handing you a gold nugget on a silver platter.

Goldwyn *presents*

Elinor Glyn's renown

THREE WE

A Picture The World Is Waiting

ed romance

EKS

To See !!

THE CAST

AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND

Scenario by
ELINOR GLYN

Continuity by
CAREY WILSON

Editorial Director
JUNE MATHIS

A Goldwyn Picture

FACTS

"Three Weeks" has sold more than fifteen million copies.

It has been translated into every language of the world except Spanish!

There is never a year that "Three Weeks" isn't a contemporary best seller in America. Last year it sold 100,000 copies.

It has been read by forty million people. Twenty-five million are women.

With the exception of the Bible it is the best-seller of all time.

Goldwyn-Cosmopolitan

Lowell Film Productions, Inc.
729 Seventh Ave., NYC
present
JOHN LOWELL
in
NOW
Available
to
Independent
Exchanges
FLOODGATES
By L. CASE RUSSELL
Directed by GEORGE IRVING • Photographed by JOSEPH SETTLE

Here ARE Pictures!

"THE FIGHTING COWARD" did $11,000 on Saturday and Sunday at the Metropolitan, Los Angeles. It would have broken all records excepting for very warm weather. The picture is 100% and will build up big.

("The Fighting Coward" is James Cruze's production of Booth Tarkington's famous "Magnolia," with Ernest Torrence, Mary Astor, Noah Beery, Phyllis Haver, and Cullen Landis. Adapted by Walter Woods.)

"SHADOWS OF PARIS" broke every house record at the Missouri Theatre, St. Louis, getting $21,511 paid admissions, 41,993 people.

("Shadows of Paris" stars Pola Negri. A Herbert Brenon Production. Supported by Adolphe Menjou, Charles de Roche, Huntly Gordon. From "Mon Homme" by Andre Picard and Francis Carco. Adapted by Fred Jackson. Screen play by Eve Unsell.)

"THE STRANGER" did $3,567 on Saturday at the Missouri, St. Louis. Got $6,677 on Sunday, breaking house record for one day. Forced to put on extra show at 11 P. M. to accommodate crowds.

("The Stranger" is Joseph Henabery's production of John Galsworthy's "The First and the Last," with Betty Compson, Richard Dix, Lewis Stone, Tully Marshall. Adapted by Edfrid Bingham.)

And Coming!

"A SOCIETY SCANDAL"
"THE BREAKING POINT"
"TRIUMPH"
"BLUFF"
"THE CONFIDENCE MAN"
"ICEBOUND"

Paramount Pictures

(Produced by Famous Players-Lasky Corp.)

BULLETIN

A NEW name will have to be invented for the kind of picture James Cruze has made in "The Fighting Coward."

It is a terrific drama—the drama of a pretty boy being turned by scorn into a maneater! but it is drama blown across by gale after gale of laughter, absolutely uncontrollable delight at seeing milk curdled to blood!

This picture kids the whole tradition of risking your life for a hasty word.

There are so many well-calculated insults and guns pulled that you feel sure you won't be able to draw four more breaths before somebody passes out!

And pass out they do, with the audience's motometer showing ever higher temperature!

Get This!

(1) James Cruze will go down in history as the director who could make a reverberating, world-beating success such as "The Covered Wagon," and then have the versatility to create an entirely new genre in high-voltage satiric drama.

(2) However much you may have enjoyed Ernest Torrence in the past you will know for a fact, after seeing this picture, that he has the film world by the tail in any part he cares to undertake. Torrence is the world's finest fancier of grotesqueries, mild or murderous!

(3) Let this picture once circulate a bit and the name Cullen Landis will mean the same as Money to you. He's the gentle lad who learns to eat 'em alive and order ham and eggs between homicides.

(4) When the footage is showing that contains Noah Beery people will be scared to blink their eyes for fear of missing a fraction of an inch. He hurts your ribs with laughter.

(5) Mary Astor and Phyllis Haver provide the feminine charm about which all these heroes circulate.

"The Fighting Coward" not only opens a great new vein of drama and comedy drenched with a new kind of nervous excitement and surprise, but it absolutely convinces you that Cruze and all the cast had a wonderful time making it!

If after seeing it, any exhibitor can place his hand on his heart and honestly swear that he did not enjoy it like beef-steak after a day's fast, why, we will buy him the most expensive derby on Fifth Avenue.

"The Fighting Coward" will create its own audiences everywhere after one showing. Get 'em in once and Human Nature will do the rest.

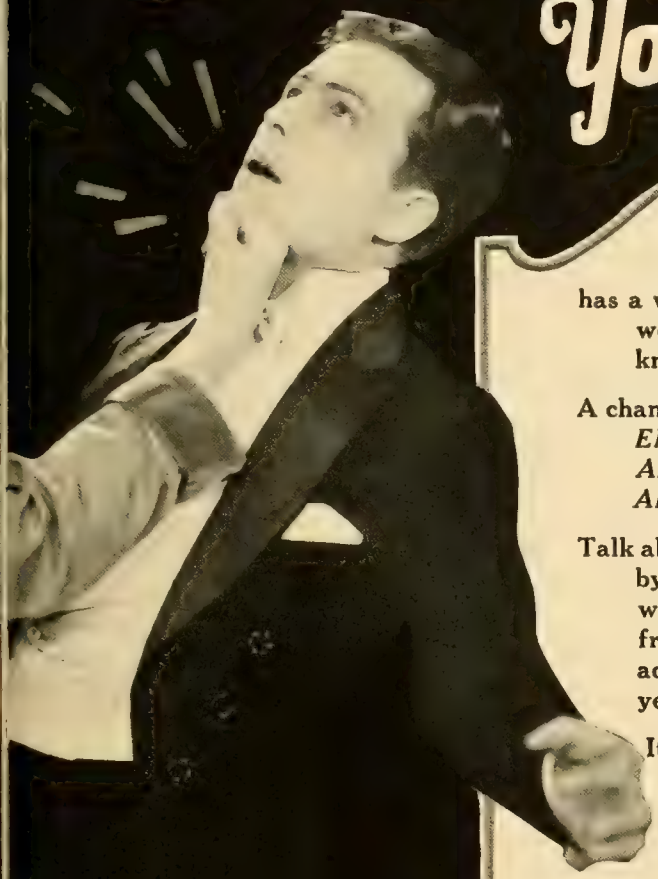
From Booth Tarkington's latest stage success "Magnolia." Screen play by Walter Woods.

A Paramount Picture

Produced by

Punch!

You Said It—



THE FOOL'S AWAKENING

has a wallop in every scene. It's the prize heavyweight contender of the season—and it will knock your competition silly!

A champion cast is headed by *HARRISON FORD, ENID BENNETT* and *MARY ALDEN,* with *ALEC B. FRANCIS, EDWARD CONNELLY, ARLINE PRETTY* and *JOHN SAINPOLIS.*

Talk about originality in stories!—here it is, written by the famous novelist, *WILLIAM J. LOCKE,* whose original novel, "The Tale of Triona," from which *THE FOOL'S AWAKENING* was adapted, is one of the biggest sellers in recent years.

It's a picture rich beyond words in the stuff that makes screen hits. A compelling love theme. Two-fisted action—

—the Communists' revolt in Russia, when the hero, the chauffeur of a Russian nobleman, is imprisoned

—his thrilling escape to Poland and his return to England, after exciting adventures

—his attack by highwaymen

—and his mad, headlong drive over a cliff!

You'll thank us for giving you this picture—you'll thank yourself for playing it, because it's one of *METRO'S* 1924 biggest!

A Metro Picture

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir. William Jury, Managing Director.

Electrifies all a
hear the thund

METRO *presents*

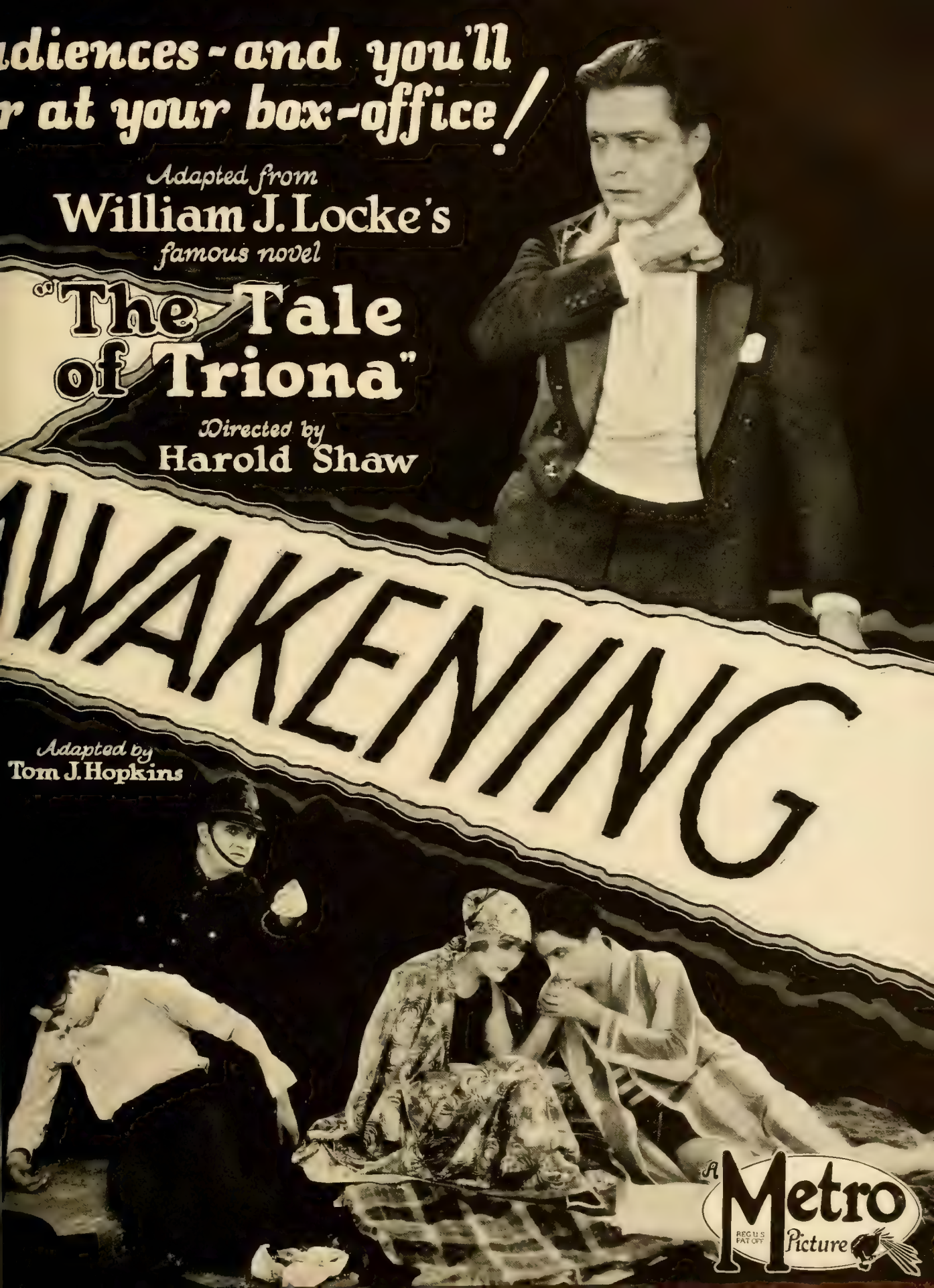
THE FOOL'S

A Distinguished Cast

Harrison Ford
Enid Bennett
Mary Alden

Alec B. Francis
Arline Pretty
John Sainpolis
Edward Connelly
and others

Jury Imperial Pictures Ltd.
Exclusive Distributors thru-
out Great Britain. Sir. Wm.
Jury Managing Director...



diences - and you'll
r at your box-office!
Adapted from
William J. Locke's
famous novel
"The Tale of Triona"
Directed by
Harold Shaw
WAKENING
Adapted by
Tom J. Hopkins
A Metro Picture
REG U S PAT OFF

Listen!

"I'm the biggest fool God ever made".....

That was what John Briggs, alias Alexis Triona *(HARRISON FORD)* said after he tried to kill himself by driving his car over a cliff, when he believed he had made a mess of things and lost the real opportunity of his life. It was a bitter *FOOL'S AWAKENING.*

Lots of exhibitors are like John Briggs. They don't wake up until after they have played a poor picture—that's the saddest awakening of all. But the wise exhibitor who is wide awake all the time, on the watch for every opportunity to clean up big, won't let a day go by without booking this box office smash!

WIRE FOR BOOKINGS

The FOOL'S AWAKENING

A Metro Picture

REG U S PAT OFF

Jury Imperial Pictures Ltd. Exclusive Distribution thruout Great Britain. Sir. Wm. Jury, Managing Director.

A Metro Picture

REG U S PAT OFF

Three convincing reasons why "GRIT" is a first run picture

GLENN HUNTER
STAR OF "MERTON OF THE MOVIES"

F. SCOTT FITZGERALD
AUTHOR OF "THE BEAUTIFUL AND DAMNED"

CLARA BOW
A SENSATIONAL SUCCESS in "BLACK OXEN"

Some First Run Theatres That Have Played or Booked This Unusual Feature:

CHICAGO, ILL., Alcazar Theatre—Played to tremendous business first week. Held over for second week.

KANSAS CITY, MO.	12 St. Theatre
DES MOINES, IOWA	Palace Theatre
NEW ORLEANS, LA.	Tudor Theatre
INDIANAPOLIS, IND.	Palace Theatre
LOUISVILLE, KY.	National Theatre
CINCINNATI, OHIO	Palace Theatre
DAYTON, OHIO	Keith's Theatre
DETROIT, MICH.	Family Theatre
LONG BEACH, CALIF	Mission Theatre
SAN FRANCISCO, CALIF.	Hippodrome
ST. LOUIS, MO.	King's Theatre
ST. PAUL, MINN.	Palace-Orpheum
SYRACUSE, N. Y.	Rivoli Theatre
WASHINGTON, D. C.	Crandall's Criterion
SANDUSKY, OHIO	Schade Theatre
MISSOULA, MONT.	Rialto Theatre
NEW YORK, N. Y.	Loew's Burnside Theatre
WENATCHEE, WASH.	Rialto Theatre
DANBURY, CONN.	Empress Theatre

SOUTHERN ENTERPRISES THEATRE CIRCUIT

"By far the best vehicle for Glenn Hunter that has been released."
Moving Picture World

"Highly dramatic story of gripping interest."
Exhibitors Trade Review

The Film Guild presents
Glenn Hunter
IN
"GRIT"

with

Clara Bow, Dore Davidson and Osgood Perkins

Story by F. Scott Fitzgerald.
Directed by Frank Tuttle.
Adapted by Ashmore Creelmon.

Photographed and Supervised by Fred Waller, Jr.

A Film Guild production

Distributed by
HODKINSON

Season 1924-1925 Thirty First-Run Pictures

Entertainment!

that's what you're selling and here it is~~~100%

It is seldom that you find a picture that will please everybody. Here is one that will do exactly that. It is 100% entertainment —a brilliant, sparkling comedy drama, packed with laughs from start to finish. The fact that it is based on Eugene P. Lyle Jr's great Saturday Evening Post story, "The Ringtailed Galliwampus," means that it has real story value—plus a ready made audience.

BOOK IT NOW AT YOUR NEAREST HODKINSON EXCHANGE

Samuel V. Grand
presents

Bryant Washburn
in

"Try and Get It"

with **BILLIE DOVE**

Directed by Cullen Tate
Adapted by Jules Furthman
from the Saturday Evening Post story "The Ringtailed Galliwampus"
by Eugene P. Lyle, Jr.

Distributed by
HODKINSON
Season 1924~1925
Thirty First-Run Pictures

"Harry Carey in his new series for Hodkinson easily takes his place as one of the two great exponents of the universally liked Western film dramas."

Hunt Stromberg presents

HARRY CAREY in "The Night Hawk"

"If 'The Night Hawk' is an example of what the exhibitor may expect in the new Harry Carey series, we see this star at last among the half dozen great box-office personalities."

Directed by Stuart Paton

A Hunt Stromberg Production

Produced by Stellar Productions, Inc.

Charles R. Rogers Vice Pres

Distributed by

HODKINSON

Season 1924-1925

Thirty First Run Pictures

DOROTHY

"Puts Pep in

Any one of these new

Christie Comedies

properly advertised---
will be the making of a
BALANCED PROGRAM:

"Navy Blues"
"Kidding Katie"
"Stay Single"
"Getting Gertie's Goat"

All released thru
"EDUCATIONAL"

DEVORE

the Program"

Answering the demand for

A Clever Queen of Comedy

Grace Kingsley, reviewing a new Christie picture for the Los Angeles Times, calls her:

"That sprite-like, vivaciously illusive and wholly clever little comedienne---soothing the eye, and delighting the senses."

Inez Klumph, writing for the Wheeler Syndicate, says:

"The whole picture is a riot, one of the best things that has ever been turned out with the Christie trade-mark, which is saying a good deal."

The most popular

SOL LESSER *presents*

Baby in CAPTAIN

4,680 Fan Letters are *daily* received by Baby Peggy–
1,708,200 came to her during last year.

They come from the four corners of the earth–

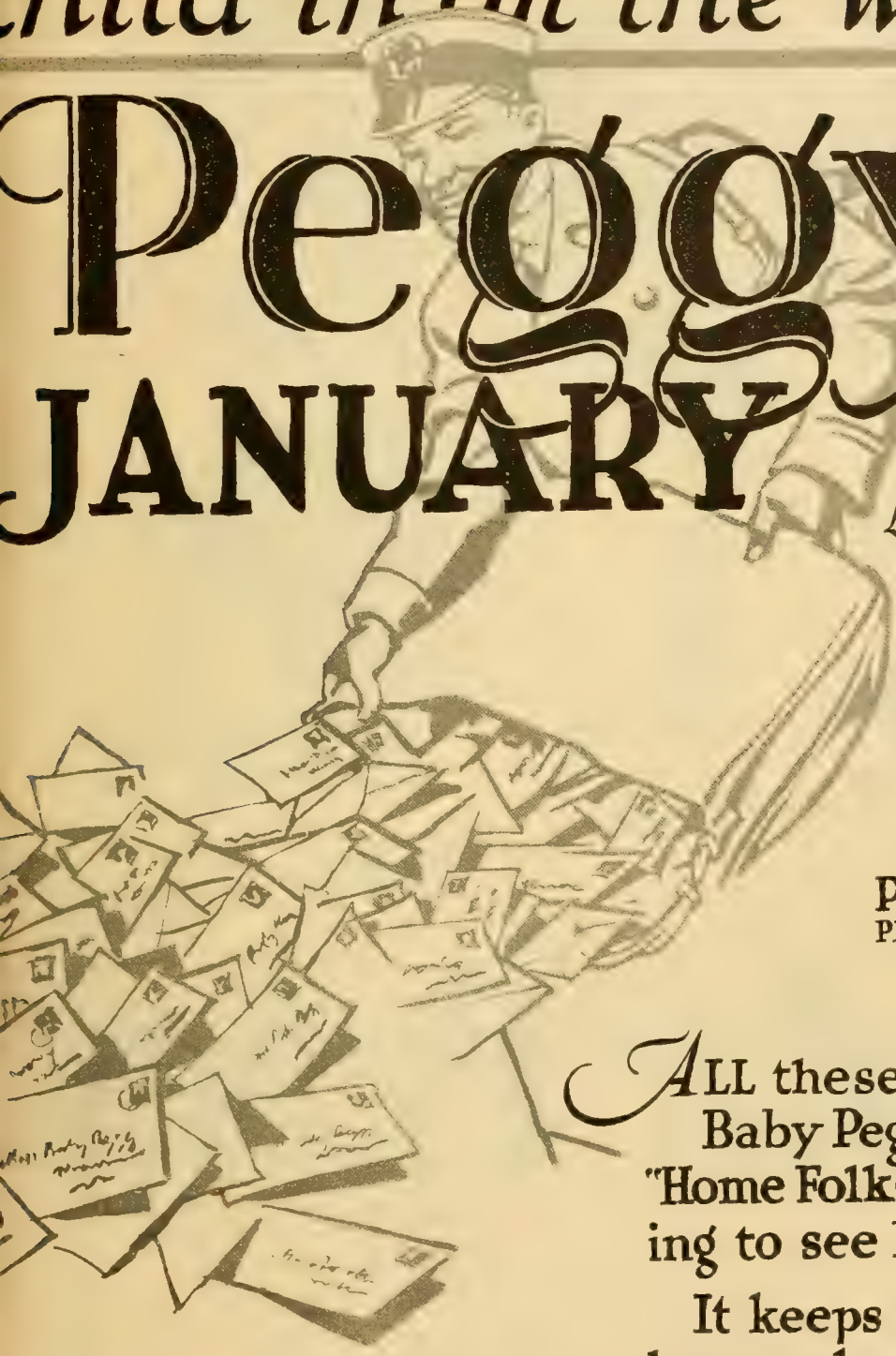
Miss Baby Peggy
Principal Pictures Corp'n
Los Angeles Cal
U S A

child in all the world

Peggy JANUARY

By
Laura E. Richards

Published by L. C. Page & Co. of Boston - now in its 54th edition
Over 600,000 circulation.
A CLASSIC
produced by
PRINCIPAL PICTURES CORP'N
Sol. Lesser, *President*



ALL these writers are Baby Peggy admirers—"Home Folks" who are waiting to see her picture.

It keeps the Postman busy and will keep you busy *counting your Box-Office receipts.*

SO great is BABY PEGGY'S "Fan" Correspondence that five secretaries work daily answering her letters. Photograph of them on left.

Here is a systematic, common sense method of building up the kind of patronage showmen want.

The most intensive fan campaign ever carried on for a star

Sincerely yours
"Baby Peggy"

The Story of "Captain January"

FOR four years, si
and storm, whe
Judkins, Keepe
named her "Januar
her from the sea o
and "Cap
comm
ds
re
ly
and
mog
n a
a mos

Baby Peggy

SOL LESSER *presents*

With caring for her pets and Judkins, and the Light, the little "Captain" was very happy until a band of busy-bodies came to the Island to take her away, for [illegible] believed it no place for the little child. Bu the busy-bodies left — defeated, for they ha reckon[illegible] without the love the old ma and th[illegible] little child bore for one another and Ju[illegible] proved [illegible] them [illegible] "Cap-tain" [illegible] "Sha[illegible] choo[illegible]" from [illegible] and Webster's [illegible] the [illegible] ally had to [illegible] feat[illegible] en stronger [illegible] the [illegible] ain's" own [illegible] small island [illegible] onship. They took

"Captain January" away with them — and then came bitter, tragic days for the [illegible] who loved each other so de[illegible]y, when [illegible]eliness and old age sapped th[illegible] strength [illegible] ld man, and wea[illegible] [illegible] a stowa[illegible] [illegible] tures — prov[illegible] [illegible] er and [illegible] [illegible] "CA[illegible] JAN[illegible]ARY" [illegible] read the book of Richards,* and se[illegible] the picture released by Principal Pictures Corporation, with the following well-known players:

JEREMIAH JUDKINS, Keeper of the Light..... HOBART BOSWORTH
BOB PETE, Pilot of "The Huntress"..... LINCOLN STEDMAN
GEORGE MAXWELL, from the mainland..... HARRY T. MOREY
LUCY TRIPP, from the mainland..... BARBARA TENNANT
ISABEL MORTON, the lovely lady from Boston .. IRENE RICH
HERBERT MORTON, the lovely lady's husband . JOHN MERKYL
THE MINISTER..... EMMETT KING

"CAPTAIN JANUARY". AND BABY PEGGY

*Published by L. C. Page & Company, Boston, and for sale at all book stores.

From
BABY PEGGY
HOLLYWOOD — CALIF

Dear Friend:

You have been kind enough to write to me and now I am going to write to you and ask for your help.

I want an idea for a picture. Can you give me one? What do you think would be the best picture for me? Please let me know, because Mr. Sol Lesser says he wants to make a picture with me in it that all my friend will like.

With love
Baby Peggy

Dear Baby Peggy,

I want to thank you for your sweet letter and to let you know that everybody who sees your picture shows loves you and loves to see you on the screen.

Now, I would suggest that you make your next picture Captain January from the story by Laura E. Richards. Tell Mr. Lesser this and see what he says. I am the mother of ten children and all of us think you are wonderful

With much love,
Mrs S. A. Fitzpatrick
Brockton, Mass.

HOBART BOSWORTH as *Jeremiah Judkins*
AND
BABY PEGGY as "*Captain January*"

in

CAPTAIN JANUARY

Directed by Edward F. Cline

ON these pages are reproductions of:

Pamphlet sent to Baby Peggy admirers to arouse their interest in "Captain January."

Baby Peggy doll cutout which Baby Peggy sent to her hosts of juvenile followers.

Letter from Baby Peggy to Baby Peggy "fans" asking for advice as to her first big picture, and one of many replies suggesting "Captain January."

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SOL LESSER, *President*

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JAMES RENNIE
NAOMI CHILDERS
Montague Love, Edmund Breese, Burr Mc Intosh

in

"RESTLESS WIVES"

Directed by
GREGORY LA CAVA
Story by
IZOLA FORRESTER
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Edited and titled by
RAYMOND S. HARRIS
Scenario by
MANN PAGE

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Daily News: "Lots of talent . . . . Doris Kenyon a treat."

San Francisco Bulletin: "It is real and true to life . . . . very frank . . . . well handled photo-dramatization of divorce problem."

San Francisco Chronicle: "There is a melodramatic finish to the picture."

Minneapolis Star: "The producers have emptied the full bag of tricks in building up the plot."

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"The New School Teacher"

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Exhibitors Herald: "Good box-office title . . . . all-star cast . . . . Doris Kenyon does best work of her career."

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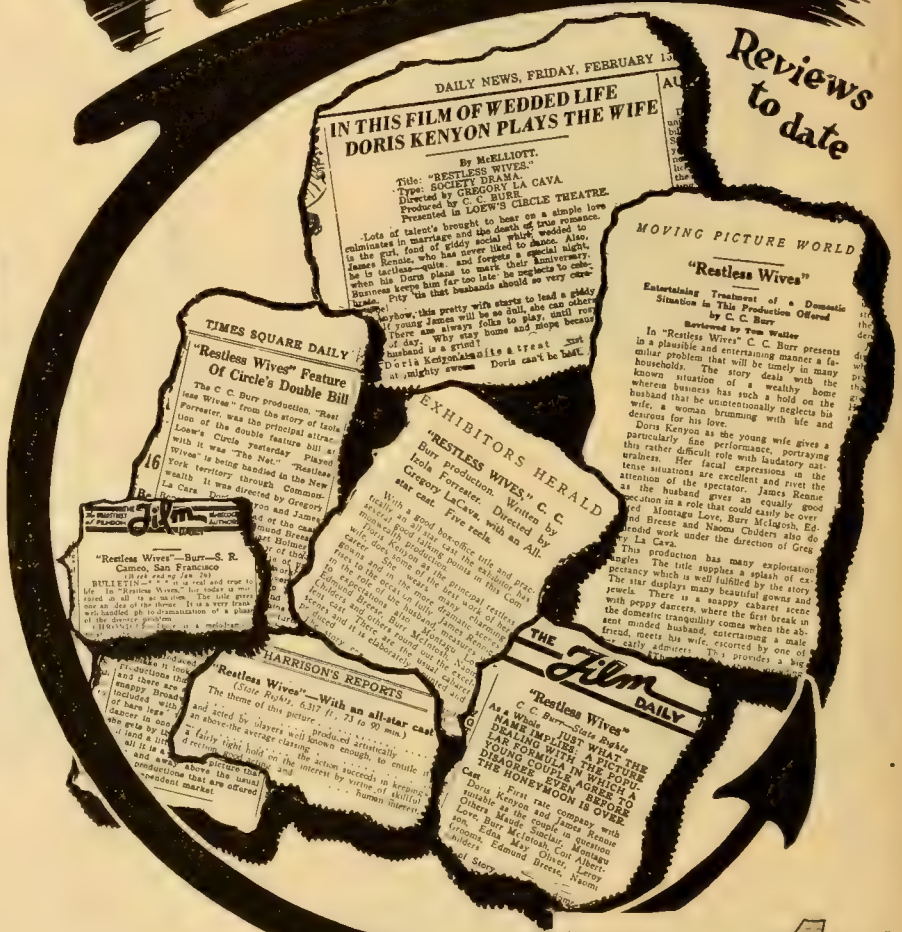
135 West 44th Street, New York City



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readers of Harold Bell Wright's novels

Get out and let this great throng of waiting ticket buyers know you are showing a Harold Bell Wright picture—REMEMBER!—the more you reach with this message, the more tickets you sell.

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One of the First National 20 February to June 1924

A First National Attraction

"The Enchanted Cottage" promises to be one of the most talked about pictures of the year!

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Scenario by Josephine Lovett
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"The Independent Film Trade Paper"

Martin J. Quigley—Publisher & Editor

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Vol. XVIII March 22, 1924 No. 13

Aim Press Books For Selling Aids

Mr. B. P. McCormick of the Liberty theatre, Florence, Colorado, suggests that we direct editorial comment to the subject of press books which he discussed in an interesting communication printed in a recent issue of the HERALD.

Mr. McCormick contends that the cause of economy, in which the entire industry is much interested, may properly be served by the elimination of the costly and elaborate press book. He believes that the real function of the press book can be adequately fulfilled simply by means of an inexpensively prepared sheet, printed on news print paper.

This exhibitor charges that the elaborate and ornate press book is issued not as an exhibitor help but primarily to impress the importance of the picture mentioned and thereby influence the exhibitor to pay a higher price.

Throughout the modern world of commerce the retailer, who in the case of this industry is the exhibitor, looks to the manufacturer for selling aids. The manufacturer is assumed to know best merits of the product and should therefore be able to prepare selling aids which would be a real help to the retailer.

The exhibitor, therefore, should look to the producer for selling aids in the form of press books and producers should see to it that these press books are accurately suited to the purposes for which they exist. The press book should not be prepared, and should not be aimed, to sell the picture to the exhibitor. There is a sufficiently wide range in which to appeal to the exhibitor for booking without carrying the selling appeal into the press book.

There are many good reasons why the press book should be simply and solely a selling aid for the exhibitor: In the first place, producers should note that the attitude expressed by Mr. McCormick is typical of the attitude of the vast majority of the exhibitors of the country. They resent efforts to "sell" them by means of the press book. They feel that an overly elaborate press book is aimed not to help them but to fool them. Secondly, the necessary function which the press book is required to fulfill is handicapped when it is prepared with a divided interest in mind.

As a practical matter the day is passed when a producer may feel with any reasonable certainty that exhibitors generally are going to be impressed with an optically elaborate press book. That has been tried—and possibly has worked—too many times in the past.

The proper and logical methods for selling the picture to the exhibitor should be the ones employed.

When it comes to the press book, this should be prepared in a physical form which would be only adequate to carry the material to the exhibitor and place it before him in a convenient and accessible form. The thought and expense put into the press book should not be along lines of elaborate and expensive display but rather should be devoted toward getting into the press book material of practical use which will be of real assistance to the exhibitor in selling his picture to the public.

* * *

Ohio Organization Carries on Strongly

The successful convention of Ohio exhibitors, held last week in Columbus, brings to mind that the organization in Ohio, for a space of years that reaches back almost to the earliest days of this industry, has been a beacon of hope and promise to exhibitors everywhere who were struggling with the internal and external affairs that were opposing good organization.

The organization in Ohio has a real history and a real record. It has made itself felt in every national convention and it has regularly sent to these meetings some of the most splendid representatives of the exhibitors' branch of this industry who have been in attendance. It has carried on consistently and constructively and it represents at this time an organization unit of great potentialities.

* * *

Where Exhibitors' Interest Is Hit

Certain exhibitors who are inclined to favor censorship and who feel that, at any rate, they need not get excited about it because it is almost exclusively a problem of producers would do well to follow some of the recent rulings of the Chicago board of censors.

There is nothing particularly wrong with the Chicago board—except that it is a board of censorship. The members are put there to censor pictures and with this impracticable task in hand they are bound to do a lot of things that could be dismissed as just silly if it were not because of the injustices done.

Fortunately, many of the cuts that are ordered do no harm. They simply illustrate how far a censor mind will travel and up what strange byways it will dodge in its hunt for evil. Their actions, however, strike very close to the exhibitors' interests when they refuse a permit for such box office attractions as "A Woman of Paris" and "Name the Man". These pictures are now available in Chicago only by virtue of an injunction.

by Martin J. Quigley

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His Last Term

Sydney S. Cohen

The HERALD this week publishes the first authentic announcement of Sydney S. Cohen's determination to retire from the presidency of the M. P. T. O. A. at the Boston convention on May 21, 22 and 23. This and other live exhibitor stories by John S. Spargo and Jay M. Shreck are published on following pages.

March B. O. R. Out Soon

EXHIBITORS HERALD,
Chicago, Ill.:

I have three shows, Strand theatre, Dothan, Ala.; Strand theatre, Samson, Ala., and Strand theatre, Florala, Ala. I find my theatres at Dothan and Samson handicapped to some extent by not being armed with the "Box Office Records" of March, 1922; September, 1922; March, 1923. If possible you will please let me have one of each for each of the above shows.

My managers there say they are absolutely up against it without these "Box Office Records," so if possible please send them.

Yours very truly,
W. D. PATRICK,
Florala, Ala.

Re-Takes

DO it now! Examine all the thousand dollar bills in your pocket. A couple of slickers down in New have been changing $1 to $1,000 and maybe they've slipped you a couple of 'em in change.

* * *

That ol' film "The Covered Wagon" is sure piling up mileage along Broadway. Last Tuesday was its anniversary night at the Criterion.

* * *

Universal has a hen star in one of its recent films. If this thing keeps up we'll be paying movie picture star salaries for eggs.

* * *

Or as Don Allen sez in N. Y. *Evening World*

Higgledy-piggledy,
My black hen,
You used to be a layer.
But now you earn
A million a week
As a popular movie player.

* * *

Rare Stuff

Nineteen thousand barrels of Pilsner beer were poured into the Chicago river last week by U. S. Marshall Robert Levy. Who said "poor fish."

* * *

Modest Claire

Claire Windsor is enough to cause the strongest press agent to weep. She slipped into Chicago last Sunday night and out again without giving the newspapers or THE HERALD a chance to snap her picture or say "how-de-do."

* * *

Camera's New Use

Baseball magnates now use motion picture cameras to go scouting for new players. Slow motion cameras are barred. Telescopic lenses of great range are employed because new baseball players are very timid and resent posing before the eye of the camera. Cameramen have to build blinds and lie in wait for weeks to get good shots of their prey, it is said.

* * *

Bawl Him Out

They are attempting to transmit thought by radio now. This will be a safe way to tell the other fellow just what you think of him, when they get it perfected.

* * *

Perhaps

Old maids live longest, says an eminent authority on longevity of sexes. Perhaps so, but maybe it only seems longer for them.

* * *

Popular Lew

I see Lew Cody has been chosen as the king of the Raisin Festival at Fresno. Which only goes to show how popular raisins have become in the last few years.

* * *

Another Candidate

We'll nominate Ben Turpin for King of the Hop Festival wherever and whenever it is held.

J. R. M.

Cohen to Retire as Exhibitor President at Boston Conclave

Belief Held That Woodhull May Be Cohen Successor

By JOHN S. SPARGO

(New York Editor, Exhibitors Herald)

NEW YORK, March 11.—Official announcement was made last week at the offices of the Motion Picture Theatre Owners of America that the annual convention to be held in Boston on May 21, 22 and 23 will mark the retirement of Sydney S. Cohen as president of the organization. The announcement was made by M. J. O'Toole, head of the public

Pete Woodhull

M. J. O'Toole

service department of the M. P. T. O. A. and with it was given out a copy of the resolution adopted at a meeting of the board of directors on January 17.

The resolution contains an expression of appreciation of the directors and other national officers for the services Mr. Cohen has rendered and is still giving to the organization, the exhibitor and the motion picture industry in general. In his official announcement Mr. O'Toole says:

"Mr. Cohen has been president of the M. P. T. O. A. since the founding of the organization in Cleveland in 1920. After four years of strenuous but wonderfully constructive services, he will retire from this office at our national convention in Boston in May. He will leave his successor a legacy of real accomplishments through work performed in advancing and developing the interests of the theatre owners and the entire motion picture business."

While the matter of Mr. Cohen's successor is only conjecture, there is a general belief in exhibitor circles that Pete Woodhull of Dover, N. J., is the most likely candidate. Mr. Woodhull is now president of the M. P. T. O. of New Jersey and is a member of the board of directors of the national organization. He is a substantial exhibitor and generally conceded to be a man of sound judgment, a good talker and a man who makes friends readily. While he is and always has been a strong adherent of the Cohen regime, he has personally kept out of all the factional fights which have brought much discord into the exhibitors organization.

There is no doubt but what Mr. Woodhull will receive the support of the present administration if he decides to become a candidate and the regard in which he is held by even the anti-Cohen exhibitors will undoubtedly be a strong element in any movement looking towards the uniting of all the warring fac-

(Continued on page 30)

Official Announcement Made at Ohio Meeting

Theatre Owners of Buckeye State Hold Constructive Two-Day Convention

By JAY M. SHRECK

(News Editor of Exhibitors Herald)

Sydney S. Cohen, at the expiration of his fourth and present term, will retire as president of the Motion Picture Theatre Owners of America.

The first official and public announcement of the exhibitor leader's intention was made at the convention on March 6 and 7 of the Motion Picture Theatre Owners of Ohio.

Reports of Cohen's future plans have been current for some time, but not until the Columbus meeting were these reports confirmed. M. J. O'Toole, the president's spokesman and director of National Public Service, attended the Ohio convention to convey Cohen's message of retirement to Ohio exhibitors as well as theatre owners of the country.

First intimation at the Ohio meeting that O'Toole brought with him this important message came with the adoption of a resolution expressing regret at President Cohen's determination to make the present his last term as exhibitor chief. The resolution was presented and adopted without the usual procedure of being submitted to the resolutions committee, and its adoption preceded O'Toole's talk.

Resolution Is Presented

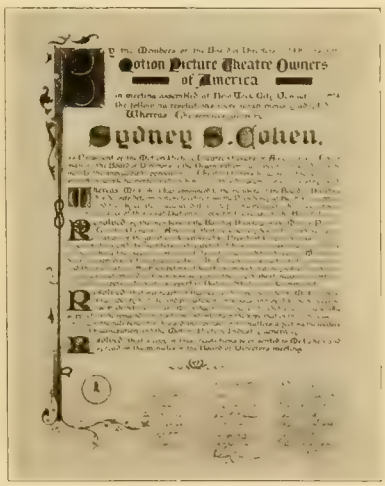
The resolution in full reads:

To Sydney S. Cohen:
Our Great Leader,
The Protector of the Exhibitor,
Our Friend,
Our Pal—

The Motion Picture Theatre Owners of Ohio learn with regret of your determination to retire from the presidency of the Motion Picture Theatre Owners of America at the convention in Boston next May.

Your service on behalf of the theatre owners of the United States and our industry generally has been of an unselfish, earnest and thoroughly commendable kind.

Through this wonderful work you have revealed to us on numerous occasions your sterling manhood, unmeasurable worth, kindness of disposition and that high consideration for the opinion and feelings of others so graciously and pleasantly transmitted during our official and personal relations that we hesitate to say farewell, and hope that you will still remain with us in such a way as to give our organization the continued advantage of your wise judgment, careful guidance and friendly practical advice.



Motion Picture Theatre Owners of America

Sydney S. Cohen.

Reproduction of resolution expressing the regret of the board of directors of the M. P. T. O. A., that Sydney S. Cohen at the Boston convention will retire from the presidency of the organization.

Sam Bullock of Cleveland, veteran organization worker, seconded the motion that the resolution be adopted, and in a moment of oratory lauded the personality, the convictions and the achievements of the exhibitor chief. In part he said:

"Sydney hasn't had the substantial support he should have had, because, like all of us, he has had his faults. I had the pleasure of discovering that young fellow and we asked him to lead us. With all your faults, Sydney, I love you still, although I have had some of the hottest moments of my life with you."

Martin G. Smith, president of the organization, at the conclusion of the talk said: "I regret that Sydney isn't here to hear that."

Sam, with his pipe dangling from his teeth, rose and with a sweep of his arm, replied: "I'm glad he's not."

The convention broke into an uproar of laughter, and the resolution was adopted.

O'Toole Confirms Report

Despite adoption of the resolution delegates still were without definite or official statement of Cohen's intention to retire. This was forthcoming later in the opening session when Mike O'Toole was called on to address the meeting.

"Sydney has asked me to convey to the Ohio exhibitors," said the director of public service, "that he is not a candidate for reelection at the convention in Boston on May 21, 22 and 23. You have many big men, any one of whom would be a worthy successor to Mr. Cohen. Ohio has Martin Smith, New Jersey has Pete Woodhull and other states have their leaders. You should go to Boston with an open mind and select there the man best suited. You have worthy men, but not as good."

This statement is reminiscent of one made to me a year ago by Sydney and subsequently published in the HERALD. At

It was a great banquet that the Ohio exhibitors held as a feature of their annual convention in Columbus on March 6 and 7. Just ask Harry Silver of Hamilton, Keen of Oxford or any of the other boys. And of interest also was the fact that practically every man attending was a subscriber to the Herald.

the Chicago convention, however, Cohen accepted reelection declaring "circumstances compelled" him to permit his name being placed before the convention.

In reverting to the 1923 situation, a statement made by Pete Woodhull at the Ohio banquet, over which he presided as toastmaster, is interesting.

"In years to come," said the New Jersey president, "Cohen's name will stand out preeminent. I hope you continue to realize the importance of organization. I hope that out of the Boston convention will come a stronger organization than ever.

"And I want to say now, men, I'll never be guilty of saying Jersey will leave the organization if we don't get the man in the president's chair that we want."

Great applause greeted this pronouncement.

Martin Smith Reelected

The Ohio convention was an all-feature bill, even to the comedy supplied by Pete Woodhull and others at the banquet. In a number of respects super-features were presented.

Martin G. Smith, without opposition, was elected to his third term as chief executive of the association. This is a tribute to the man who during the last session of the legislature aided in the defeat of every major piece of adverse legislation.

A resolution tending to show that exhibitors and exchange men are getting together in a harmonious manner and are establishing a true code of business ethics in their relations with each other, was one extending a vote of thanks to the Cleveland and Cincinnati boards of arbitration. This resolution, suggested by Fred S. Meyer, Palace theatre, Hamilton, O., was adopted without a dissenting vote.

In connection with arbitration was the resolution to present before the arbitration boards of the state the request that exhibitors called before an arbitration board be granted expenses at the rate of 5 cents a mile should the findings be in favor of that exhibitor. This was adopted after protracted debate.

Martin Smith read an interesting and constructive report of his and the organization's activities during 1923. Membership, legislative work, arbitration and public service offered the highlights of his report, although he discussed at length the activities of the national organization, referring casually to the Dodge case of three years ago in New England.

President Smith recommended the adoption of a budget to relieve financial worry. He stated that Ohio had the largest membership of any state organization. He urged the individual exhibitor to inaugurate public service work. He pronounced non-theatrical competition as one of the worst evils with which the exhibitor must contend.

Membership Totals 581

"Our membership," he said, "now totals 581 theatres, or slightly more than half of the total number in the state. Of this total, 114 pay cash dues while 481 run slides. There are only 405 theatres that are not members."

Relative to Smith's recommendations on public service, the HERALD, in its "Public Relations" department, will present this phase of the report in full in a later issue.

The Ohio convention was singular in the number of speakers prominent in their respective businesses and official capacities.

Governor A. Victor Donahey presented an interesting discourse on taxation. C. C. Crabbe, attorney general of the state, talked on law and order. Vernon M. Riegel, director of education and chief of the division of film censorship, dealt almost wholly with visual education. Charlie Pettijohn, special representative for Will H. Hays, covered a wide range of subjects in his address. Other speakers were Mrs. Elmer G. Derr, president of the Cleveland Cinema club, Robert E. Welch, editor of Moving Picture World, and H. H. Griswold, speaker of the state house of representatives.

Charlie Pettijohn, wherever he speaks, wins the admiration of all. There is no exception whether it is a convention of Michigan exhibitors or Ohio exhibitors. A few excerpts from his talk may explain this:

"We can't give the people the kind of pictures they want unless the expenses of production and distribution are cut."

He explained at this point the enormous saving in the inauguration of boards of arbitration and the production schedule at Coast studios.

"Publicity is lousy," he continued. "Publicity and bunk has done more to hurt this business than anything else. It has deceived the public by calling everything specials, super-specials, and by calling every picture the greatest of the year or the sensation of the year. People know that somebody is lying.

Explains Competitive Situation

"No one should say that the arbitration boards are perfect. They will not be

(Concluded on page 39)

Would Legalize Sunday Shows

Sunday motion pictures have a sponsor in C. L. Thurber, secretary to the mayor of Columbus, O. In his welcome address to the Motion Picture Theatre Owners of Ohio, in annual convention, Mr. Thurber said:

"Motion pictures do more good than any other institution I can think of.

"I am heartily in favor of legalizing Sunday exhibition. It would afford me infinite pleasure to assist in such work. The church and the theatre are indispensable and both have their mission to perform."

A Clean Slate for the Industry

The motion picture industry of Ohio has a clean slate.

C. C. Crabbe, attorney general of the state, had on his program an address before the Motion Picture Theatre Owners of Ohio. He was scheduled to speak at the banquet.

On the afternoon before the banquet he called his secretary and requested a report on the number of cases in which motion picture people had been involved.

The secretary complied with the request.

Attorney General Crabbe came to the banquet, where he was the second speaker. He arose and announced that he would discuss law and order. Then he told of the request he had made of his secretary.

As he told of this request he drew a card from his pocket. "Gentlemen," he said, "there is the card on which my secretary made the report to me."

The card was blank!

Attorney General Crabbe commended the industry for its record and its respect for law and order.

Watterson Must Stay in Society

(Special to Exhibitors Herald)

NEW YORK, March 11.—The board of directors of the American Society of Composers, Authors & Publishers last week voted not to accept the resignations of Watterson, Berlin & Snyder and Will Rossiter.

A resolution also was adopted providing for legal action immediately in the case of any member breaching his contract and permitting his music to be published without a license from the Society.

American T. & T. Co. Trying to Close Loew Broadcasting Station

(Special to Exhibitors Herald)

NEW YORK, Mar. 11.—The American Telephone and Telegraph Company has filed suit in the Federal court here against Marcus Loew for an injunction to stop radio broadcasting from station WHN located on the roof of the Loews-State Theatre and owned and operated by Marcus Loew.

The complaint charges that eight patents owned by the Telephone Company are infringed. This is said to be the first of a great number of similar suits contemplated by the Telephone Company, which claims that only about fifty of the five hundred and fifty stations now broadcasting programs are doing so legally, these fifty having made arrangements with the Telephone Company which claims control of the patents.

According to Charles Pope Caldwell, attorney for station WHN, the suit will be fought as the Telephone Company had declined to consider terms which would permit WHN to exist and were planning a monopoly of radio.

$4,000,000 Theatre Is Planned for Corner of Broadway and 48th St.

(Special to Exhibitors Herald)

NEW YORK, March 11.—According to present plans, Broadway is to have a new motion picture theatre to be erected at a cost between four and five million dollars and which is expected to be an important contender with the Capitol, Strand and Paramount picture houses.

The venture is headed by A. E. Lefcourt, an active builder in the Times Square section and at one time well known in the picture industry as the president of Pioneer Film Corporation. The site of the new theatre, the deal for which has just been closed, is located on Broadway and 48th Street and has a frontage of 52 feet on Broadway.

According to the plans the construction will be started early this spring and rushed through to completion.

Willis C. Bright Made High Official of Warner

(Special to Exhibitors Herald)

NEW YORK, March 11.—Willis C. Bright, long connected with the Guaranty Trust Company, is now located at Warner Brothers offices of which company he has just been made a vice-president and comptroller.

Until about three weeks ago Mr. Bright held the same positions at Vitagraph which he now has at Warner Brothers.

Chicago League Allies With Radio in "Music Tax" Fight

Prediction Made by Speakers at Ohio Convention That Exhibitors Will Celebrate Fourth Of July, 1924, "Tax Free"

Those in the know are now confident, in view of recent developments, that the "music tax" situation is nearing a climax.

On Friday, March 7, the Illinois Motion Picture Theatre Owners and the Chicago Exhibitors Association, meeting in executive session, unanimously voted to associate with the National Association of Broadcasters in its fight against the American Society of Composers, Authors and Publishers. The Chicago organization, taking further steps, voted to subscribe at least $10 a house toward the fund necessary for fighting payment of the license.

Will Celebrate Fourth Tax Free, Say Officials

Another development of national importance is forecast in the statement of Henry A. Staab, executive secretary of the Motion Picture Theatre Owners of Wisconsin, and the concurrence in that statement by George P. Aarons, secretary of the Motion Picture Theatre Owners of America, that "you'll celebrate July 4, 1924, tax free."

The fund which the Chicago association will raise will total at least $2,000, although Jack Miller, business manager, states that a number of exhibitors are ready to subscribe considerably more than the fixed pledge of $10.

Hank Staab's prediction was made in the course of his address before the Motion Picture Theatre Owners of Ohio, in annual convention at Columbus on March 6 and 7. Likewise, the comment which follows by George P. Aarons, secretary of the M. P. T. O. A., and Secretary and counsel of the M. P. T. O. of Eastern Pensylvania, Southern New Jersey and Delaware, was made at the Columbus gathering and in an interview with a staff representative of the HERALD.

Sees End of Society

Counsel Aarons' most startling statement, perhaps, was this:

"The American Society of Composers, Authors and Publishers is falling. It won't be many moons before it passes out of existence."

He bases this forecast upon the case which Watterson, Berlin & Snyder will bring against the Society to test the validity of the assignment rights provision of the Society's contract.

Another point brought to the attention of delegates to the Ohio convention by Aarons and C. C. Pettijohn, special representative for Will H. Hays, was that the seat "tax" which must be paid to the Society is not based upon any tangible rule and therefore is a proper subject for investigation by the Federal Trade Commission. Whether or not such an investigation will be sought is a matter of speculation.

Should Watterson, Berlin & Snyder win in its suit against the Society, according to Aarons, other members would have a basis on which to proceed, thus developing a situation which might ultimately lead to disintegration of the Society.

"The agreement," explained Aarons in this relation, "that no member publisher of the Society may publish the compositions of a non-member composer, or vice versa, brings about economic pressure which creates a monopoly in unlawful restraint of trade.

Not Based on Tangible Rule

"This together with the fact that the seat 'tax' is not based on any tangible rule makes the 'music tax' a proper subject for investigation by the Federal Trade Commission."

Mr. Aarons expressed his opinion that the exhibitors should not join with the Broadcasters in their fight against the Society, but should cooperate with the radio people in the drive for an amendment to the copyright law.

In connection with his fight against payment of the "music tax" in Pennsylvania, Mr. Aarons, who is general counsel and secretary for the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, stated that practically 95 per cent of the independent exhibitors of that state had not paid the license since 1919. In association with I. Emanuel Sauder he has been defending over a period of several years sixty-five cases brought against exhibitors by the Society. If necessary, he said, these cases will be taken to the United States supreme court.

CASES GO TO FEDERAL COURT

(Special to Exhibitors Herald)

KANSAS CITY, MO., March 11.—The case of four music companies against six Kansas City exhibitors "went to bat" in the federal court in Kansas City last week, and a definite ruling now appears inevitable, following months of delay. The case was taken under advisement by Judge Arba S. Van Valkenburgh.

Witnesses for both plaintiffs and defendants were present, the exhibitors being represented by Samuel A. Handy and, after a brief hearing and examination of witnesses, counsel for the defendants was given ten days by Judge Valkenburgh in which to file a brief, following which the plaintiffs will be given twenty days in which to file an answer.

The exhibitors are: H. H. Barrett, Colonial theatre; A. M. Eisner, president of the Kansas City division of the M. P. T. O. A. and owner of the Broadmour theatre; J. T. Wilson, Queens theatre; J. Stockdale and E. F. Stockdale, Empire theatre; A. H. Boussad, World-in-Motion; Gillham Amusement Company, Gillham theatre. The Music companies are: Irving Berlin, the Broadway Music Company, Leo Feist and Stark & Cowan.

"A part of the complaint on the part of the music companies alleges certain music was played without the knowledge and consent of the plaintiff," Mr. Eisner said. "It is the contention of exhibitors in the case that circular letters were sent to theatre owners by the music companies, urging them to play the music."

An Indictment of the System of Compulsory Block Booking

New York State Exhibitor Answers Hugo Ballin's Criticism of Theatres in Small Towns and Cities

By HILDA H. ANGELL

(Manager of Park theatre, Wappingers Falls, N. Y.)

TWO weeks ago, "Exhibitors Herald" presented an article by Hugo Ballin, in which he criticized the conduct of the theatres generally and the small town theatre in particular.

Hilda H. Angell, manager of the Park theatre, answers Mr. Ballin in the letter produced below. There is no anger in her reply—just a plain statement of the problems the small town theatre manager meets. The HERALD regards her letter as one of the most interesting documents it has ever presented to its readers and feels that it can be read profitably by exhibitor, distributor and producer.

MR. HUGO BALLINS' article, "What the Picture Did to Me," in the March 8th issue of the HERALD interested me very much. It is not difficult to understand Mr. Ballins' attitude; to devote one's time and energy toward making a picture as nearly perfection as possible—watching every detail to avoid any incongruity and at the same time making every effort to carry on the story in an entertaining manner must make the producer feel that he is offering the public the very best that is in him, and yet no matter how conscientious he has been, the finished product is left to the mercy of the exhibitor for presentation. Presentation in most cases will make or break a picture. I believe exhibitors appreciate the value of presentation more than we are given credit for.

I recall a short time ago seeing a feature in a theatre other than my own—liked the picture, felt my patrons would like it, booked it, advertised it to the limit of my means and on the day set for showing had the exchange send a miserable print. It is not just anger one feels but a horrible feeling of failure over which one has no control but for which my patrons have at times condemned me—accused me of offering them old stuff or second-rate film, bought at reduced prices. They do not understand the business end of film buying, and how really helpless an exhibitor is in the matter of condition of film.

* * *

In regard to children at the movies, I agree again with Mr. Ballin, and have wondered why any person or group of persons would encourage putting through a bill whereby minors would be admitted and put in charge of a matron supplied by the theatre. For me there is no more pathetic sight than to see half grown children, exhausted and half asleep, dragged out by parents. Babies in arms once in a while are brought to the theatre—very rarely now. I watch where they are taken and at the first peep from the baby I go quietly to the parent and ask him or her to take the baby in the office until it is quiet.

Practically the only cases of this kind have been young mothers who, I suppose have no other time to go out. In a tactful way I have suggested that father and mother take turns coming to the movies. Whether they see I am not in sympathy with their bringing babies to the theatre or not, I don't know—this I do know, however, more than one little mother in passing will say, "My night off tonight; my husband is coming to see Tom Mix Friday night." It is only occasionally that babies are brought to the theatre now, for which I am very thankful because it is most annoying to have a baby create a disturbance; and yet, when they are quiet a feeling of horror goes over one, that perhaps the baby has been given a drug of some kind.

Again, I agree with Mr. Ballin when he says, "Lest I forget, permit me to remark that to make pictures alike, for little ones and big ones, savors of a joke. I for one am content to entertain grown-ups." Mr. Ballin—**So am I.** A short time ago a minister's wife came to my theatre—her eleven-year-old daughter accompanied her. The picture was "Glimpses of the Moon" with Bebe Daniels.

A few days later I was sitting in our car when Jane stepped up to me and said, "Mrs. Angell, mother didn't think that was a very nice picture you had the other night; she said the costumes were immodest and had she known it was such a picture she would not have taken me." To say that I was provoked would be putting it too mildly—had a job controlling my temper, but swallowed my indignation and invited Jane to sit beside me in the car.

* * *

When she was seated I said to her: "Jane, I am going to explain something to you—listen intently and try to repeat every word I say to your mother. Being a very intelligent child, I knew my explanation would not be wasted:

"If I had a little girl like you I would not allow her to go to the movies until I had first found out what was being shown. You know when I have a picture for children I advertise it as such, and encourage children to go by reducing my price. There have been and probably always will be beautiful stories dramatized for children. This particular picture you and your mother saw, is in book form; had she read it, she would have known whether or not it was suitable for you to see, or not having read it, she could have telephoned me—I often have mothers do this.

"You see, Jane, books and pictures are about the same form of entertainment; a story is told. When your mother goes to the library she does not select 'Alice in Wonderland' or Fairy Tales for herself nor would she choose a 'grown-up' book for you to read. A parent should use the same discrimination in selecting pictures for her child to see, as she uses in selecting books for her child to read. Do you understand, Jane?' She evidently did, for Jane's mother often calls up to ask what is being shown at the theatre."

Mr. Ballin's quotation of the flapper, "I love the movies, but, oh, you kids," is no joke with me and I believe there are hundreds of other exhibitors who wrestle with the same problem. Parents and guardians seem to think they have lived up to the law by escorting their charges through the doorway. They don't care what becomes of them when once inside.

Every once in a while it is necessary for me to throw the following slide on the screen: "Children Found in This Theatre Without Parent or Guardian Will Be Put Out." I have similar warnings posted about the lobby of the theatre. Don't condemn us for the presence of children in our theatre—we really are, for the most part a conscientious lot—the almighty dollar is not always our god!

* * *

It is not any easy task to maintain a quiet house in a small town, but by constant effort this feat can be accomplished, probably at the expense of a few patrons who have taken offense, but then this is one of the sacrifices we make to give our pictures the advantage of fair presentation. We deserve credit for our effort; not criticism.

As to our little theatres being "redolent with peanuts and gum": I live four miles from Poughkeepsie, the home of one of the finest colleges in the country. Afternoons I often find recreation in the Bandavon theatre, one of the most beautiful theatres in the Hudson valley. Groups of college girls come in and very nearly always pass a bag or a box of candies among themselves. Is not the principle the same in the simple, and the beautifully equipped theatre: The one reeks of the humble peanut—the other of the rich essence of melting chocolate.

Probably the peanut eater and the gum chewer would prefer the latter delicacies; it might be a matter of means, not taste. In either case I do not see how it could have any direct bearing upon the matter of picture presentation.

As to the "stench of the acidifying shirt"—this very thing was called to my attention last summer. A woman came out of my theatre and told me she just couldn't stand the smell of the man who sat next her. My theatre is a large rectangular shaped theatre, very high ceiling with trap door ventilators at each end, six large windows on each side, three exits besides the two main entrances at the front. There is not a drapery in the place, so I know there is no place for dirt to lurk behind. All the windows and doors were open and the place was clean, so I felt indignant and remarked that I could keep the theatre clean and airy, but to give all my patrons a bath before they came in was utterly impossible.

Bodily cleanliness is a personal matter; an exhibitor should not be responsible for that. I wasn't proud of my retort—lost my temper, but an exhibitor is human and a human being can stand just so much—that complaint about touched my limit. I have mentioned the above details for only one purpose: To show that the small theatre owner often makes more effort to have ideal conditions than he is given credit for.

* * *

But, Mr. Ballins' criticism of us may be our salvation—he has unconsciously opened up an opportunity for us to present to the producer and distributor the evils of block booking.

The main trouble with us is that we show pictures beyond the comprehension of our patrons. The **manner** of presentation does **not** call forth the criticism of our patrons, but the story is the thing. In our small town especially, where there is only one theatre, we have patrons who come every one of the four nights

(Concluded on page 58)

Says Roadshows Make Film Houses Inferior to Legitimate

Large Blank Houses In Des Moines Close

Slump in Show Business Is Given as Reason for This Action

(Special From D. D.)

DES MOINES, IA., Mar. 11.—The announcement of the immediate closing of two of the largest of A. H. Blank's Des Moines houses, the Capitol and the Rialto, is said to be indicative of the unusually serious slump in theatrical business throughout Iowa and Nebraska.

The Capitol Theatre, one of the largest and most elaborate theatres in the Middle West, opened just last August with a combination program—Pantages vaudeville and motion pictures. The expected slump just prior to and throughout the holidays continued on into January and when some of the larger vaudeville attractions failed to make any impression on the continued staggering losses as week after week went by, the closing order was made for March 14, and there is little hope that the house will open before the beginning of the Fall Season.

The Rialto has been running straight motion pictures and is unable to stand the slump, with the result that unless there is an unexpected change in box-office conditions within the next two weeks, it will close about April 1.

This condition has by no means been confined to photoplay houses, since a local stock company is just managing to limp along; some of the best known vaudeville stars of the Big Time have failed to create any unusual interest and some of the "sure fire" screen stars have brought in only moderate returns. Though every effort has been made to awaken new interest—exploitation and larger newspaper spaces have met with consistent failure, and the closing of the Blank houses only serves to deepen the pessimism of the theatre owners.

Everyone looked for a betterment of conditions with the opening of the Spring weather, but February proved to be a fine, open month and a succession of typically Spring Sundays has failed to make any noticeable impression on the box-office sheets.

Introduce New Bills in Connection With Theatres

(Special to Exhibitors Herald)

ALBANY, N. Y., Mar. 11.—Among the bills introduced during the past week in the New York State Legislature at Albany, was one by Assemblyman Schoffel, of New York, making it a misdemeanor for a person other than a parent or guardian, or authorized adult, to secure or purchase a ticket either for, or to accompany a child under 16 years into a motion picture theatre.

Two bills were introduced by Assemblyman Steingut, of New York, one amending the general city law by providing that miniature motion picture apparatus, use of which is permitted, must be of a type approved by the National Board of Fire Underwriters, or the head of a fire prevention bureau of a municipality. All three bills were referred to committees for consideration.

Shea Hits Practice in Reply to Herald Survey

Exhibitors Hold This Presentation Plan is Causing Patrons to Lose Confidence in Theatres

In his consideration of the roadshow question as it pertains to the motion picture, T. A. Shea, Palace theatre, McGehee, Ark., believes that the real evil in this type of presentation is that "it places all picture houses inferior to legitimate houses."

This thought is expressed by the Arkansas exhibitor in his contribution to the HERALD'S extensive survey of the roadshow situation. Initial returns in this referendum were published last week.

Among those opposing this procedure in presentation the belief is general that roadshowing is shaking the foundation upon which the motion picture theatre has been builded.

Because of roadshowing many theatre men believe that they are losing the confidence of their patrons, who assume the attitude that the exhibitor in their neighborhood is a second hand merchant dealing in odd and ends and out-of-date product.

This situation is aggravated, according to replies, by the fact that high rentals are maintained for so long a period following the roadshow engagement that it is impossible for the average exhibitor to book the picture and reap the benefits which might accrue from the publicity accorded the original presentation.

Of course there are those exhibitors who condemn the practice in its entirety. W. L. Landers, Gem theatre, Batesville, Ark., for instance, is of the opinion that the "real pictures" produced might bring sufficient returns to redeem losses incurred in playing the "lemons." He says:

"I think if we exhibitors have to run the 'lemons,' when they do make a real picture (which is not often) we should have a comeback on this production to make up the loss on the 'lemons' (which are numerous)."

Many replies reiterate the opinion so often expressed that the motion picture theatre has made the photoplay popular and, therefore, the motion picture theatre, and not the legitimate house, should reap the rewards.

In contrast to the foregoing is the comment of R. B. Wilby of Birmingham, Ala. Mr. Wilby's opinion is brief but expressive. He says:

"It's up to the producer of anything to create his market, not up to the regular market to adjust itself to anything which may be produced."

What other exhibitors have to say about roadshowing are equally as interesting as the comments cited in this brief review. The survey in its amplified form is published on following pages.

Read Opinions
On Following Pages

Do Exhibitors Favor Roadshowing?

Opinions published on this and following pages form the second installment in the HERALD'S nation-wide survey among theatre owners on the important subject of roadshowing. Returns will be published weekly until conclusion of the survey.

By VICTOR L. ADELMAN

(Lyric theatre, Ashland, Ill. Population, 1,100. Patronage, small town.)

1. No.
2. Hurts business of small theatre.
4. Detrimental.
5. No.
6. No.

By W. L. LANDERS

(Gem theatre, Batesville, Ark. Population, 4,225. Patronage, neighborhood.)

1. Yes, I do not.
2. Because they are not fair on their percentage. It hurts the small town on the balance of the week in way of obtaining their regular patronage.
3. I do not.
4. Detrimental.
5. No.
6. No.
7. A fair percentage to the exhibitor.
8. I think if we exhibitors have to run the "lemons," when they do make a real picture (which is not often) we should have a comeback on this production to make up the loss on the "lemons" (which are numerous). So I think the picture house should have a little cream and not so much skimmed milk.

By C. E. CORRINGTON

(Clintonia theatre, Clinton, Ill. Population, 6,000. Patronage, general.)

1. No.

2. We run all their bad and indifferent pictures, but they want the real pictures themselves. They decrease our possible audience a great deal by roadshowing in the big cities.

4. The advertising probably helps some if it is not a padded run.

5. No.

6. No.

7. Play the smaller theatres on a fair percentage basis—that is 35 per cent of the gross, the exhibitor to do all the advertising.

8. Against it as there is no picture worth the price they charge and it puts the smaller exhibitors up against it answering questions as to when he will have such and such a picture. If he happens to be playing close to release on other pictures it makes his people think he is not keeping his program up-to-date.

By SYDNEY M. NUTT

(New Central theatre, Hot Springs, Ark. Population, 12,000. Patronage, high class.)

1. I do not.
2. I can show at reasonable rental. $1.65 I think is more than picture is worth. High prices have killed the business.
4. Very detrimental and should be stopped. Releasing a picture in key cities is one of the biggest mistakes the industry has made to date.
5. I do.
6. I think this will happen if the present plan is not changed.
7. It seems all pictures are costly attractions and I am at a loss to advise of this question.

By JULIUS W. SCHMIDT

(Grand theatre, Breese, Ill. Population, 2,300. Patronage, coal miners.)

Roadshows don't hit my town, as it is too small, so I have had no experience.

By K. A. BECHTOLD

(Opera House, Martinsville, Ill. Population, 1,400. Patronage, small town.)

1. No.
2. The producer and a few of the extra large houses or legitimate houses get all the cream.
4. I don't suppose it makes any difference in a small town.
5. Might be all right in large cities.
6. Would hardly think so.
7. That should be something worked out by the producers and the managers of the large theatres where these attractions get their money.
8. If the producers wish to roadshow their big productions they should also do the same with their inferior product and take a chance the same as the exhibitor to rise or fall with each production.

Charles R. Rogers, president of the Priscilla Dean Productions, to be released through Hodkinson.

By THOMAS F. FLAHERTY

(Fine Arts theatre, Westport, Conn. Population, 5,100. Patronage, good, what there is of it.)

1. No.

2. The "gyp" producers roadshow the pictures that might make a dollar and roadshow exhibitors to bankruptcy referees on the flivvers.

4. Beneficial if not within 200 miles.

5. Depends on patronage.

6. I seriously doubt it.

7. A percentage proposition taking into consideration honest operating and added attraction expense.

By T. A. SHEA

(Palace theatre, McGhee, Ark. Population, 3,000. Patronage, neighborhood.)

1. No.
2. We are forced to show the lousey ones and denied the privilege of the good ones.
4. Detrimental for the reason that it places all picture houses inferior to legitimate houses.
5. Yes, where there are two or more houses.
6. No.
7. Show them only where it can be done at a profit in legitimate picture houses.
8. I am unalterably opposed to it.

By SIDNEY H. SELIG

(Gem theatre, Chicago, Ill. Population, 3,000,000. Patronage, average class.)

1. No.
2. We are the creators of better pictures and are entitled to show them.
4. Absolutely.
5. No.
6. Yes.
7. If it is possible—Increase admissions—refer to clause 2.

By O. W. CUMMINGS

(Lorraine theatre, Hoopeston, Ill. Population, 5,000. Patronage, general.)

1. No.
2. Pictures belong in picture theatres. It is the poor man's entertainment. Why should the exhibitors pay for forced runs?
4. Yes.
5. No.
6. Possibly, if they can ever show a profit.
8. It's hokum. All it does is give the salesman another sales argument to ask $300 or $400 for a $30 picture.

By WALTER CODDINGTON

(Home theatre, Rantoul, Ill. Population, 2,000. Patronage, soldiers, locals and rural.)

1. No.

2. Becomes commonplace. Saps all sur-

rounding territory leaving husks for the exhibitor who operates in a town of small or medium size and popularity of subject is lost to small town exhibitor.

4. Very detrimental.

5. No.

6. I certainly do and ultimately small exhibitor will have to quit.

7. Plan 1—Pro-rate rentals according to population and supply prints as fast as available. Plan 2—Create three grades or runs, first, second and third runs, according to population with rentals proportionate.

8. Bad, very bad for the average exhibitors. It means dilapidated prints, stale subjects, loss of national campaign of advertising. A new heavily advertised roadshow just when average sized town is playing old one.

By W. J. EDWARDS

(Virginia theatre, Los Angeles, Cal. Population, 1,400,000. Patronage, transient.)

1. It is immaterial to me.

2. Have no objection, as I have no theatres in roadshow towns.

4. Beneficial to me.

5. Leave it to the exchanges.

6. There isn't a chance.

7. That is a matter that the producer determines.

By R. B. WILBY

(Birmingham, Ala. Operating in towns with from 8,000 to 15,000 population. Patronage, high class.)

1. Producer's problem only.

4. Very probably beneficial.

5. In large enough cities, yes.

6. Not a chance.

8. It is purely the producer's problem to market his product as he thinks best. The exhibitor's business depends upon his regular average attractions and he's just taking a flyer when he discontinues that business to shoot at the dollar top stuff. It's up to the producer of anything to create his market, not up to the regular market to adjust itself to anything which may be produced.

By A. L. RICHARDSON

(Melba theatre, Alexis, Ill. Population, 830. Patronage, neighborhood.)

1. No.

2. Don't give small town exhibitors a fair deal.

4. Beneficial if only a few months.

5. No.

6. No.

7. Release all on contracts charging accordingly.

8. Don't like it in any respect as I have tried to get "The Covered Wagon" and it is not yet available for small towns.

By C. C. OWEN

(Colonial theatre, Cassopolis, Mich. Population, 1,500. Patronage, general.)

1. Not just some. If everything was roadshowed it might be O. K., but roadshowing just the big ones causes an unfair precedent as to prices you pay for others.

4. Do not know.

5. No.

6. No.

7. Let each exhibitor buy them at a fair rental and get out and work.

The Survey

In conducting its exhaustive survey on the subject, "Do you favor or oppose roadshowing?" the HERALD presented the following questions to exhibitors as suggestive of the many phases of this important subject:

1. Do you favor roadshowing of pictures?

2. If not, what is your objection?

3. If you do favor it, state your reasons.

4. Is the playing of big attractions in legitimate theatres prior to general release detrimental or beneficial to your business?

5. Do you believe that theatres should be classified, some playing big attractions on the two-a-day policy, others playing Westerns, others comedy-dramas, etc.?

6. Do you believe that there is a possibility of the roadshowing of pictures entirely replacing the present plan of exhibition?

7. If you are opposed to the roadshowing of pictures, what plan of exhibition would you suggest for the costly attractions?

8. In general, what are your opinions on roadshowing of pictures?

By N. CALBECK

(Auditorium theatre, Nappanee, Ind., Population, 3,000. Patronage, neighborhood.)

1. No.

2. They are usually shown at high prices and most people who will pay a big price have seen them, and then they later on want to sell them to the small exhibitor at a high price and he cannot use them.

4. Yes, in a way. The above reasons explain why we do not use roadshown pictures.

5. In large towns.

6. No.

7. Let the big city houses play for high prices and let the smaller towns play them at what they can afford to do so at a lower price.

8. Think it a detriment to small houses.

By W. L. HOWARD

(Sheffield theatre, Sheffield, Ill. Population, 1,000. Patronage, good.)

1. Big pictures only.

3. Rentals would be so high that the small exhibitors could not handle them for roadshowing. People in the smaller towns can go to the larger centers on good roads and auto and see productions that the small towns cannot handle.

4. Beneficial from advertising standpoint.

5. No.

6. No.

Miss Evangeline Russell, who is playing an important part in "Floodgates," now being distributed on the Independent market by Lowell Film Productions, Inc.

By JOE KENNEASTER

(Mystic theatre, Clovis, Cal. Population, 1,500. Patronage, general.)

1. Yes.

3. The only way for an exchange to stand behind their "specials."

4. I believe beneficial.

5. No.

6. No.

8. It makes the proprietor feel like someone else is running his theatre. It is not business at all times. On big productions it is the only way. Let them come with their picture.

By E. T. DUNLAP

(Auditorium theatre, Hawarden, Ia. Population, 2,400. Patronage, middle class.)

1. No.

2. Unfairness of holding out best pictures and letting the exhibitor run their cheaper pictures. Why shouldn't the man who runs their entire output have a little of the cream that is being made when the picture is roadshowed by the different companies.

4. Detrimental. It gives the people just a little inkling that the little exhibitor can't get the big pictures.

5. Up to management.

6. Not from the number of pictures that are being released.

7. Rental on fair percentage basis.

By OSCAR E. JOHNSON

(Star theatre, Kanawha, Ia. Population about 800.)

1. No.

2. Those we've tried have been poor prints.

4. Can't say.

5. Yes.

6. No.

7. Try to pro rate the cost as they do on program pictures.

8. No question they'd be good if we could get any prints to go with them.

The Survey

In conducting its exhaustive survey on the subject, "Do you favor or oppose roadshowing?" the HERALD presented the following questions to exhibitors as suggestive of the many phases of this important subject:

1. Do you favor roadshowing of pictures?

2. If not, what is your objection?

3. If you do favor it, state your reasons.

4. Is the playing of big attractions in legitimate theatres prior to general release detrimental or beneficial to your business?

5. Do you believe that theatres should be classified, some playing big attractions on the two-a-day policy, others playing Westerns, others comedy-dramas, etc.?

6. Do you believe that there is a possibility of the roadshowing of pictures entirely replacing the present plan of exhibition?

7. If you are opposed to the roadshowing of pictures, what plan of exhibition would you suggest for the costly attractions?

8. In general, what are your opinions on roadshowing of pictures?

By H. H. WILSON

(Sherman theatre, Sullivan, Ind. Population, 4,480. Patronage, all classes.)

1. No.
2. Gamble with them.
4. Hurts.
5. No.
6. Yes.
7. Buy them at prices.
8. Won't never play percentage.

By GUY LONGEST

(English theatre, English, Ind. Population, 700. Patronage, small town.)

1. Yes.
3. Their advertising will bring more people to this theatre when I do play it.
4. It will help this theatre.
5. Not for small towns.
6. Not in small towns.
8. I cannot see how that the roadshowing of pictures is going to help or hurt the small town theatres. In roadshowing a picture in a small town you would be sure to get something for the use of your theatre and under present conditions you are sure to lose money if you play one.

By W. H. BRENNER

(Cozy & Arcade theatres, Winchester, Ind. Population, 4,000. Patronage, mixed.)

1. I believe this practice could be abused by raised admissions on some of the so-called big shows. However, I would not object to the roadshowing of a few big pictures.

4. I am sure it is the worst thing that can be done as the production if played in legitimate theatre is held up too long after from regular movie houses.

5. In the small town like mine it would be impossible to exist as a classified theatre.

6. No, I do not believe the present exhibition plan will be changed to any great extent.

7. I will admit that there are some pictures that should be roadshowed, but few.

8. I believe it is bad practice as it will increase the overhead of distribution and create a forced box office that will suffer in the long run.

By GEO. W. FERGUSON

(Royal theatre, Fairmount, Ind. Population, 2,000. Patronage, small town.)

1. No.
2. We have to keep too many books. If we buy a picture and show it we are done.
4. To a small town it is no benefit. Like national advertising, it makes the picture old by the time you get it.
5. No.
6. I cannot say. I hope not.
7. The attraction should not be so costly. It cannot be sold.
8. I would rather make a little money myself than have a plan where everybody helped run your house.

By A. J. OBRESHK

(Capitol theatre, Whiting, Ind. Population, 10,000. Patronage, mixed.)

1. Yes.
3. Will broaden picture business and will impress the public.
4. Yes.
5. Yes.
6. No.
7. Play them on percentage.

By EMANUEL LEVY

(Bijou theatre, Winnipeg, Manitoba, Canada, Population, 190,000. Patronage, family and transient.)

1. Yes.

3. So far as this theatre is concerned, it matters very little. As a matter of fact, helps us considerable.

4. The previous inquiry answers this question.

5. Yes.

6. Am not in a position to answer this question.

8. This house has a consistent policy of second run pictures. Nothing but the big ones are shown and my patronage expect to see the costly attraction in the theatre at some future date. Consequently, with the added exploitation when the picture is roadshowed, it is beneficial to the theatre.

Al Christie (right) signs up a new director, Archie Mayo, who is guiding Bobby Vernon's new two-reelers.

By EARL BOOKWALTER

(Ideal theatre, Halstead, Kan.)

1. Yes.
3. We believe it gives a good boost when it is brought to the movie theatre.
4. No.
5. No.
6. No.
8. We have not as yet shown any such pictures but are running "The Birth of a Nation" next month, and since it was shown in Wichita recently, all our people are talking about it. Not that they had seen the picture there but from newspaper publicity.

By F. H. GRAAF

(Grand theatre, Estherville, Ia. Population, 3,500. Patronage, all kinds.)

1. No.

2. Small towns cannot pay the price of roadshowing.

4. No.

5. No.

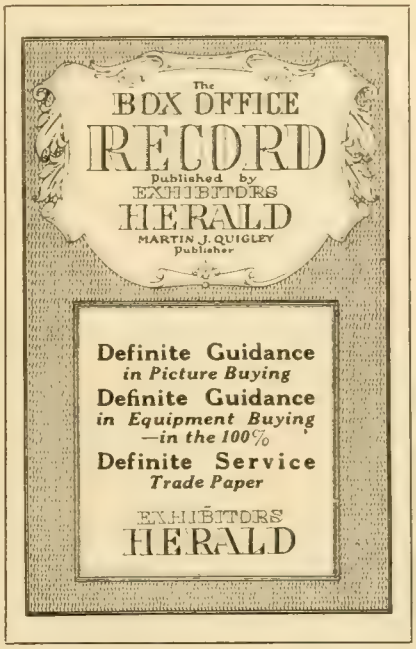
6. No.

7. Buy what price picture you can get by with for your size town.

8. You can roadshow a picture perhaps twice a year if they are large features (and have a good orchestra) such as "Birth of a Nation" and "The Covered Wagon." These are the only ones that can get by. For small towns the best stuff is like in olden days when each star made eight and ten features and all you had to mention was, "Well, today is Mix or Buck Jones, Fairbanks, Pickford, Hart, Marguerite Clark, Bert Lytell, Thomas Meighan, etc." Today you run features nobody knows the name or actors. They might work in large cities but for small towns no good. They talk of roadshowing "Scaramouche" and "The White Sister." They can't roadshow this house as I would have to advance prices from 75 cents to $1.50. People haven't the money and besides it affects your business later as those that did go can't go to a 25 cent show for a week. The company that has the roadshow takes the money and what has the exhibitor got? Nothing, as you could not get from them 75/25 on a bet and nine times cut of ten—80/20. Nothing to it.

Additional Reports Next Week

Rush Copy!



MARCH ISSUE CLOSES

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MARCH 22nd

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For the next six months this book will be thumbed over, day after day, by practically every exhibitor in the country. Every time he opens it he is thinking of booking a picture. Will it be yours?

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Millions of dollars will be spent this year in equipment for new theatres. For the next six months, advertisements in the Box Office Record will be read daily by thousands of theatre owners. Make your advertisement a daily salesman to thousands.

EXHIBITORS HERALD, 407 So. Dearborn St., Chicago

What the Box Office Record is: It is a six months' summary of motion picture owners actual, signed reports, voluntarily sent in every week to Exhibitors Herald on the pictures they show. These reports give all the necessary details and the contributing causes of either the success or the failure of each picture, from the Box Office angle.

Publishers of the

BOX OFFICE RECORD

Issued Twice Yearly—March and September

Production Increases in East

F. P.-L. to Make 50 Per Cent of Its Output There

Activities at Other Plants to Be Expanded Within Two Weeks

By JOHN S. SPARGO
(New York Editor Exhibitors Herald)

NEW YORK, March 11.—Some time ago information came from the Famous Players-Lasky offices that more of that company's product would be made in the East. That this plan is being put into effect is evidenced by the fact that within the next week or two, five units will be working at the Paramount Long Island studio with the possibility of one or two more being added to this shortly.

Until recently, about 75 per cent of the Paramount product was made at the West Coast studio with the remaining 25 per cent produced here. When the first change in this production plan was intimated, it was expected that this would be increased to a 60-40 basis, the major part of production of course still remaining in the West. However, it is generally believed now around the Paramount studio and in producing circles here that this ratio of Eastern production will be gradually increased until approximately one-half of the Paramount pictures will be made in the East.

New Production Under Way

This week witnessed the start of two new productions at Paramount's studio. The first to get away was "Manhandled," another Allan Dwan production with Gloria Swanson as the star. This story was written especially for Miss Swanson by Arthur Stringer and has a corking role for Tom Moore, who is leading man.

The same day Herbert Brenon shot the first scenes of "The Montebank" which is an adaptation of the stage play by William J. Locke. Ernest Torrence is on from the Coast to play the title role, while the leading feminine character is being played by Anna Q. Nilsson.

The most elaborate of all the scenes in the Sidney Olcott Valentino picture, "Monsieur Beaucaire" is being shot this week, after more than two weeks of preparation. This represents the Cascades in the gorgeous Gardens of Versailles and is the most ambitious undertaking yet attempted at the studio.

Next week Alan Crosland will start work on his first Paramount production, "Paid Back," adapted from "Face," a *Saturday Evening Post* story by Lucy Stone Terrill. Richard Dix will have the featured role. Thomas Meighan, who finished "The Confidence Man" last week, will not start his next before another week or two.

Fox Increases Activities

Production activities at the William Fox New York studios will be further increased in a few weeks with the addition of an Elmer Clifton company. The work of cutting and editing "The Warrens of Virginia" has been completed by Clifton, who gained recognition with "Down to the Sea in Ships" and "Six Cylinder

(Continued on page 38)

Herald's Studio Directory

East Coast

BIOGRAPH STUDIO, 807 East 175th street.
PRINCIPAL PICTURES: Burton King has completed "The Masked Dancer." Helene Chadwick and Lowell Sherman have the leading roles.

COSMOPOLITAN STUDIO, 127th street and Second avenue.
COSMOPOLITAN PRODUCTIONS: E. Mason Hopper directing Marion Davies in "Janice Meredith."

FOX STUDIO, 55th street and 10th avenue.
FOX FILM CORPORATION: Harry Millarde directing Edmund Lowe and Brenda Bond in "The Fool."
J. Gordon Edwards directing Arthur Hohl, Mimi Palmeri and Herbert Hayes in "It Is the Law."
Elmer Clifton has already completed "The Warrens of Virginia" with Martha Mansfield as the main star.

GLENDALE STUDIO, Glendale, L. I.
BURR PICTURES, INC.: William Christy Cabanne directing Doris Kenyon and an all-star cast in "Lend Me Your Husband."

PARAMOUNT STUDIO, Long Island City, N. Y.
FAMOUS PLAYERS-LASKY: Sidney Olcott directing Rodolph Valentino and an all-star cast in "Monsieur Beaucaire."
Allan Dwan directing Gloria Swanson and Tom Moore in "Manhandled."
Herbert Brenon directing Anna Q. Nilsson and Ernest Torrence in "The Mountebank."
Alan Crosland directing Richard Dix in "Paid Back."
Victor Heerman has completed "The Confidence Man." Thomas Meighan has the leading role.

PYRAMID STUDIO, Astoria, Long Island.
CHRONICLES OF AMERICA: Harry Tuttle directing "The Puritans," one of the Chronicles of America series.

TALMADGE STUDIO, 318 East 48th street, New York City.
ASSOCIATED EXHIBITORS: Murray Garsson production—William Christy Cabanne has completed "Plaster Saints" with Betty Blythe, Lowell Sherman, Elliott Dexter, Robert Warwick and Pauline Garon in the cast.
CHADWICK PICTURES CORPORATION: Ivan Abramson directing Lionel Barrymore and an all-star cast in "Meddling Women."
DE FOREST PHONOFILMS: J. Searle Dawley directing a series of short subjects and novelties.

VITAGRAPH STUDIO, Brooklyn, N. Y.
CHRONICLES OF AMERICA: Webster Campbell directing "Yorktown."
Kenneth Webb cutting and titling "The Declaration of Independence."

WHITMAN BENNETT STUDIO, Yonkers, N. Y.
WHITMAN BENNETT PRODUCTIONS: Whitman Bennett has completed "Virtuous Liars" with Edith Allen and an all-star cast.
NIGHSMITH PICTURES, INC.: Will Nigh has completed cutting and titling "Her Memory," second of his series of miniatures.
Will Nigh directing Beryl Mercer, Leslie Stowe and Fred C. Jones in "The Guest," the third of the series.

West Coast

BEN WILSON STUDIO, 5821 Santa Monica boulevard.
BEN WILSON PRODUCTIONS: Ben Wilson directing himself in "The Desert Hawk."
Dix Hatton directing Ward Hays in "The Hell Popper."
ASHTON DEARHOLT PRODUCTIONS: Ashton Dearholt directing Francis Ford in picture not yet titled.

BUSTER KEATON STUDIO, 1025 Lillian Way.
Donald Crist directing Buster Keaton in a feature comedy not yet titled.

CENTURY FILM CORPORATION, 6100 Sunset boulevard.
Noel Smith directing Harry McCoy in "The Runaway Car."
Edward I. Luddy directing a special cast in "Hikers."
Al Herman directing Pal, the dog, in "Some Pal."

CHARLIE CHAPLIN STUDIO, 1416 La Brea avenue.
Charlie Chaplin directing himself in his United Artists comedy, "The Gold Rush."

CHRISTIE COMEDIES, 6101 Sunset boulevard.
Harry Beaudine directing Jimmie Adams in two-reel comedies.
Scott Sidney directing Dorothy Devore in feature comedy.
Archie Mayo directing Neal Burns in "Dandy Lions."
Gil Pratt directing Bobby Vernon in two-reel comedies.

CHARLES RAY STUDIOS, 3700 Beverly boulevard.
Sherwood McDonald directing two-reel Butterfly comedies.

F. B. O. STUDIOS, Melrose and Gower.
Mal St. Clair directing Alberta Vaughn in "For the Love of Mike."
Al Santell directing Matt Moore and Patsy Ruth Miller in "Fools in the Dark."

Studio Boom Fails to Develop

TOD BROWNING PRODUCTIONS: Tod Browning directing Ruth Roland in "A Dollar Down."
HUNT STROMBERG PRODUCTIONS: Lloyd Ingraham directing Harry Carey in picture not yet titled.

FINE ARTS STUDIOS, 4500 Sunset boulevard.
JACK WHITE CORPORATION: Norman Taurog directing Lee Moran in Mermaid comedy 13.
Al Ray directing special cast in Cameo comedy 23.
Lloyd Bacon directing comedies.

FOX STUDIO, Western avenue and Sunset boulevard.
Tom Buckingham directing all star cast in picture not yet titled.
William Wellman directing Charles Jones in "The Circus Rider."
Howard Mitchell directing John Gilbert in "The Mark of Cain."
Jack Ford directing all star cast in picture not yet titled.
Jack Conway directing Tom Mix in "The Trouble Shooter"
Henry Otto directing all star cast in "The Inferno."
Henry Lehrman directing comedies.
Emmet J. Flynn directing all star cast in "The Man Who Came Back."

GOLDWYN STUDIO, Culver City.
Marshall Neilan directing all star cast in "Tess of the D'Urbervilles."

HOLLYWOOD STUDIOS, 6642 Santa Monica boulevard.
HAROLD LLOYD PRODUCTIONS: Taylor-Newmyer directing Harold Lloyd in comedy not yet titled.
WILLIAM B. BRUSH PRODUCTIONS: Bracken directing all star cast in "The Water Babies."
J. K. McDONALD PRODUCTIONS: William Beaudine directing all star cast in "The Goof."

HORSLEY STUDIOS, 6060 Sunset boulevard.
J. P. McGowan directing Dorothy Wood in "Courage."

INCE STUDIOS, Culver City.
Inactive.

LASKY STUDIO, 1520 Vine street.
Irvin Willat directing all star cast in "Wanderer of the Wasteland."
Dimitri Buchowetzki directing Pola Negri in "Men."
James Cruze drecting Betty Compson in "The Enemy Sex."
Joseph Henaberry directing Agnes Ayres in "The Guilty One."
Victor Fleming directing Rod LaRocque and Jacqueline Logan in "Code of the Sea."

MAYER-SCHULBERG STUDIOS, 3800 Mission road.
LOUIS B. MAYER PRODUCTIONS: Reginald Barker directing Norma Shearer in "Broken Barriers."

METRO STUDIO, Romaine and Cahuenga avenue.
Eddie Cline directing Viola Dana in "Along Came Ruth."

PICKFORD-FAIRBANKS STUDIO, 7100 Santa Monica boulevard.
W. W. HODKINSON PRODUCTIONS: John G. Adolfi directing Dorothy Mackaill in picture not yet titled.

PRINCIPAL PICTURES CORPORATION, 7250 Santa Monica boulevard.
William Seiter directing Baby Peggy in "Helen's Babies."
Louis Tolhurst producing "Water Babies," one of a series of scientific subjects.
BEN ZEIDMAN PRODUCTIONS: Garson studo—William Beaudine directing Monte Blue and Marie Prevost in "Beggars on Horseback."

RUSSELL STUDIO, 1439 Beachwood drive.
C. W. PATTON PRODUCTIONS: George B. Seitz directing Ailene Hay in "The Fortieth Door."
H. J. BROWN PRODUCTIONS: Al Rogell directing Fred Thomson in picture not yet titled.

ROACH, HAL E., STUDIO, Culver City.
Bob McGowan directing "Our Gang" comedies.
Bob Wagner directing Will Rogers in two-reel comedy.
J. A. Howe directing the two-reel "Spat Family" comedies.
Roach Clements directing Glenn Tryon in "The Up-State Slicker."

SENNETT STUDIO, 1712 Glendale boulevard.
Roy Del Ruth directing Harry Langdon in "A Southern Exposure."
Del Lord directing Ben Turpin in "North of 57."

UNITED STUDIO, 5341 Melrose.
FIRST NATIONAL: John F. Dillon directing Colleen Moore in "The Perfect Flapper."
MAURICE TOURNEUR PRODUCTIONS: Maurice Tourneur directing all star cast in "The White Moth."
FRANK LLOYD PRODUCTIONS: Frank Lloyd directing Milton Sills in "The Sea Hawk."
SAMUEL GOLDWYN PRODUCTIONS: George Fitzmaurice directing all star cast in "Cytherea."

UNIVERSAL STUDIO, Universal City.
Robert Hill directing Laura LaPlante in "Relativity."
William Duncan directing Edith Johnson and himself in "The Free Trader."
Edward Laemmle directing Billy Sullivan in "Fast Steppers" series.
Cliff Smith directing Jack Hoxie in "The Back Trail."
Tom Forman drecting Pat O'Malley in "The Throwback."
Ed Sedgwick directing Hoot Gibson in "Broadway or Bust."
Ernst Laemmle directing Pete Morrison in "Boss of Bar 20."
SAMUEL VAN RONKEL PRODUCTIONS: Earl Kenton directing all star cast in Andy Gump Comedies.
SUNSET PRODUCTIONS: Robert V. Bradbury directing J. B. Warner in picture not yet titled.

WALDORF STUDIOS, 6070 Sunset boulevard.
WALDORF PRODUCTIONS: E. J. LeSaint directing all star cast in "Pal o' Mine."

VITAGRAPH STUDIOS
Inactive.

WARNER BROTHERS STUDIOS, 5842 Sunset boulevard.
Monte Bell directing all star cast in "How to Educate a Wife."
Harry Beaumont directing all star cast in "Babbitt."

Several Lots on West Coast Are Virtually Inactive

Livest Production Centers Are at Universal and Fox Plants

By HARRY HAMMOND BEALL
(West Coast Representative, Exhibitors Herald)

HOLLYWOOD, March 11.—With Mary Pickford and Douglas Fairbanks en route to Europe, Rex Ingram and troupe still abroad, only three companies working at Lasky's because of the division of production between Hollywood and the Long Island studios, Warner Brothers more or less inactive, and with Ince and Goldwyn, the two Culver City strongholds rather quiet, production activities have so far failed to reach the peak predicted for early 1924 by the optimistic majority of the industry.

While Louis B. Mayer gives promise of becoming unusually active at an early date B. P. Schulberg has as yet failed to renew his schedule, and independents in general are proceding slowly and cautiously. The Hollywood studio, one of the leading rental plants, is exceedingly devoid of action at this writing, and other leasing studios are far from being taxed to capacity.

Possibly the boom may be on the way, but to date it has failed to materialize.

Lively at Universal

Universal and Fox lots appear to be among the more lively production centers.

"Editing" and "preparing" are the stock phrases that seem to fill the production schedules at many of the studios. And such a condition is no hey-day for the actor or director either. Outside of the few big leaguers of the free lance class, who are constantly in demand, there are any number of players with big names out of work, while at the same time there are plenty of high class directors whose hands have not been calloused by the megaphone for many weeks.

Possibly it is that producers are waiting for the expected "rainy season" in California to get out of the way before investing their bankrolls in launching new features.

Dowling in Neilan Cast

Joseph J. Dowling has just been engaged by Marshall Neilan to portray the role of the priest in "Tess of the D'Urbervilles," which seems to be the magnum opus now being filmed by Goldwyn. In this selection Neilan gives the screen a new kind of priest. Here is a combination of asceticism and militant bearing that Neilan considers unusual and quite as convincing as the man who could influence the life of a youth in the peculiar beliefs of Angel Clare, Tess' deserting husband. Blanche Sweet and Conrad Nagel, playing the leading roles, are the only other players so far announced.

Mary Philbin, who was starred in "The Inheritors," filming of which was completed last week by King Baggot, has been selected to star in "Mitzi," the Universal-Jewel version of the famous novel.

Irving Cummings will direct. Filming will start next week.

Jack Hoxie and Clifford Smith will begin their next feature production, "The Black Trail," for Universal next week.

Ernst Laemmle, recently promoted from assistant director, is now filming his second two reel Western for Universial, "The Lone Roundup," starring Jack Dougherty with Olive Hasbrouck as leading woman.

Dana Busy at Metro

Metro's chief activity at present is "Along Came Ruth," screen version of Henry W. Savage's stage production, directed by Edward Cline and starring Viola Dana. Others in the cast are Raymond McKee, Gale Henry, Walter Hiers, Nelson McDowell, Brenda Lane, Tully Marshall, Victor Potel, Dewitt Jennings and Adele Farrington.

Mae Murray and her director-husband are busy on "Madamoiselle Midnight," which is to be her next Metro release. It will be filmed at Goldwyns.

Ernest Lubitch is soon to direct Pola Negri, according to announcement by Jesse L. Lasky. This combination of talent has been much desired as it is believed that Miss Negri, working under the direction of Lubitch will be able to duplicate the success she made in "Passion," and "Gypsy Blood," both of which she made in Europe under his direction. Lubitch has evolved a story especially suitable for Miss Negri and he will begin filming it at the Paramount West Coast studio in June.

Marmont in Paramount Cast

Percy Marmont, who scored in the chief masculine roles in "If Winter Comes," and "The Light That Failed," will play the leading male character in James Cruze's forthcoming production, "The Enemy Sex," on which camera work will begin the coming week at Paramount's West Coast Studio. Betty Compson will head the cast of featured players.

Production has just begun on "Code of the Sea," which Victor Fleming is directing for Paramount. Rod LaRocque and Jacqueline Logan head the list of featured players. Much of the picture will be made at sea. The opening scenes are being filmed aboard and about a lightship 18 miles out from the Golden Gate.

Joseph Henabery begins production next week of "The Guilty One," for Paramount, featuring Agnes Ayres.

Chaplin Chooses New Lead

Charlie Chaplin has chosen his new leading lady—the second one of his illustrious career. Lita Gray is the fortunate young woman's name and she comes from an aristocratic old Spanish family of California. Miss Gray is of the brunette type, is 19 years old, and was chosen by Chaplin from a score of beauties of whom he has made screen tests during the last two months. Charlie engaged Miss Gray once before for a child role in one of his earlier pictures.

Harry Rapf soon is to join Louis B. Mayer and Irving Thalberg to make a series of pictures to be known as Harry Rapf Productions. Long prominent in the film industry, and until recently with Warner Brothers, Mr. Rapf goes to the Mayer studios with a wealth of practical experience. The acquisition of Rapf by Mayer adds another star to the Mayer production banner, making five in all—Rapf, Hobart Henly, John M. Stahl, Fred Niblo and Reginald Barker.

Jack and Marilyn to Co-Star

Across the motion picture horizon comes a new producer in the person of Tom J. Geraghty, well known scenarist, who will begin production at the Pickford-Fairbanks studios, with Jack Pickford and Marilyn Miller as stars of his first picture. Geraghty has not named his new picture but it will be on the order of the comedy-dramas he and Doug wrote as the first Fairbanks features for United Artists.

Maurice Tourneur has started filming the spectacular scenes in the gigantic theatre interior which has been built on the largest stage of the United Studios for "The White Moth," M. C. Levee's newest production for First National. Prediction is made that this will be Tourneur's most colorful production for First National. It is a story of Parisian theatrical life with Barbara La Marr and Charles De Roche in the leading roles.

Close for Dean Pictures

Contracts were signed this week for a series of elaborate Priscilla Dean pictures by Charles R. Rogers, president of Priscilla Dean Productions, Inc., and Raymond W. Pawley, treasurer of the Hodkinson corporation. The pictures will be produced in Los Angeles under the direction of Hunt Stromberg, and negotiations are under way for two Broadway stage plays. Twelve new stars have been added to the Hodkinson banner in eight weeks.

The list of headliners now enrolled in current and coming releases includes Betty Compson, Lois Wilson, Billie Dove, Dorothy Makaill, Madge Bellamy, Lila Lee, Dorothy Devore, James Kirkwood, Bryant Washburn, Walter Hiers, Lloyd Hamilton, Harry Carey, Henry Hull, Jane Thomas, Clara Bow and Glenn Hunter.

Although the Christie comedy organization is engaged in the production of the first Al Christie special feature, there is no lull in the production of the regular Christie comedies, which are being released through Education. In fact, Christie two-reelers are in the most active state of production they have experienced in many months.

Close F. B. O. Contract

In order to give its attention more exclusively to production and concentrate on a big expansion program, Tiffany and Truart Film Corporation, through Herbert E. Cronenweth, announces that it has closed a deal whereby F. B. O. will take over for national distribution approximately twelve big productions in the next six months. These include four pictures starring Elaine Hammerstein and seven starring Richard Talmadge.

Ruth Roland, who is being starred by F. B. O. in "A Dollar Down," under the direction of Tod Browning, began filming last week. This is a new company in the F. B. O. studio and will produce features under the title of Tod Browning productions.

"The Desert Hawk," starring Ben Wilson, is now in its second week of production at the Ben Wilson studios and "The Hell Popper," directed by Ward Hays, is in its third week. Filming has just started on an untitled Ashton Dearhold production, directed by Francis Ford.

The Century Film Corporation has two companies working and is preparing for a third. The all star production "Hikers," is in its first week and "Some Pal," featuring Pal, the dog, is two weeks under way. Harry McCoy's new comedy—"Traffic James"—is in the process of editing.

Produces Butterfly Comedies

Butterfly comedies—two reelers—are in production at the Charles Ray studios under the direction of Sherwood MacDonald.

The Jack White Corporation is working on two comedies, one featuring Lee Moran under the direction of Norman Taurog, and one all star comedy directed by Al Ray. Lloyd Hamilton's next comedy to be released by Educational is now in the process of editing.

Eight companies are working at the Fox Studios at present. These include Charles Jones, John Gilbert, Tom Mix; two all star, two stock and one comedy. Mix, directed by Jack Conway, is now in the third week on "The Trouble Shooter." "Buck" Jones is taking final scenes for "The Circus Rider."

"Those Who Dance," and "The Marriage Cheat,"—two productions recently completed at the Ince Studios, both with all star casts, are in the throes of editing. Lambert Hillyer made the former and the latter was directed by John Griffith Wray, now Ince's general production manager.

Baby Peggy's newest picture, "Helen's Babies," began production this week at Principal Pictures Studio, with William Seiter, who made her last picture for Universal, at the directorial helm.

Monte Blue and Marie Prevost are still working in Bennie Zeidman's production, "Beggars on Horseback," upon which William Beaudine is wielding a mean megaphone.

Five companies are working at the Hal E. Roach Studios and two more will start as soon as the editing of the scripts has been completed.

Mabel Normand is preparing for her next Sennett picture—"Mary Anne." Ben Turpin is getting ready for his next film under the Sennett banner known as "North of 57." Sid Smith's "Tale of Two Nighties," is in the editing and Harry Langdon's "A Southern Exposure," is now in its fifth week of production.

Famous Players to Make Half of Product in East

(Continued From Page 36)

Love." The Warrens of Virginia," which is adapted from Belasco's stage production, will be one of the big specials on next season's schedule. Clifton will direct one of the stage productions the rights to which were purchased recently by Mr. Fox. The title of the new production will be announced as soon as the work of casting is started.

Harry Millarde has finished shooting the church scenes for the screen version of Channing Pollock's stage success, "The Fool," and this week is taking some new interiors with Edmund Lowe and Brenda Bond, the two principals. Fox expects this picture to be its biggest box office attraction during the 1924-25 season.

J. Gordon Edwards, who is making "It Is The Law," from the stage play by Elmer Rice and Hayden Talbot, has returned to the Fox studios after taking some interiors around New York City. This week the Edwards company is working in a court room set which is an exact replica of the criminal court room in the Federal Court building. Arthur Hohl, Mimi Palmeri and Herbert Hayes are principals.

Hearst Using Four Plants

"Janice Meredith," with Marion Davies in the main part, is the only production now under way at Cosmopolitan studio. This will be the next big feature following "Yolanda" and the production is now being made at four local studios due to extensive building operations which are in progress at the present time at Cosmopolitan's own plant.

"Janice Meredith" was adapted to the screen by Lillie Heyward from Paul Leicester Ford's story of the American revolution and will embrace the battles of Lexington and Bunker Hill, the ride of Paul Revere, the Boston Tea Party and other historic episodes in the birth of America. E. Mason Hopper, who directed the "Great White Way," is directing "Janice Meredith" and it is generally believed that William Randolph Hearst has decided, in this picture, to attempt to outdo "America," D. W. Griffith's great American Revolution picture which is playing in New York and Boston.

Burr In Production

C. C. Burr is now in the midst of production at the Glendale studios on "Lend

Me Your Husband," the third in his "Big Four" series of independent specials for the 1923-24 season. This is an original story written direct for the screen by Marguerite Gove.

William Christy Cabanne is directing and the cast includes such players as Doris Kenyon, David Powell, Violet Mersereau, Burr McIntosh, Dorlores Cassinelli, J. Barney Sherry and Russell Griffin.

Mr. Burr is outdoing all his previous efforts in the matter of spacious, luxurious settings. The sets now being shot include but three rooms, yet they require the entire 300 foot stage space of the Glendale studio. One of the novel sets to be staged shortly is a London cabaret with international novelties.

Upon completion of "Lend Me Your Husband," Mr. Burr will place the last of his "Big Four" specials, "Youth to Sell," in production. This special is based upon one of Izola Forrester's *Ainslee's Magazine* stories.

Edits New "Miniature"

Will Nigh has completed editing and titling "Her Memory," the second of his series of "Miniatures," based on a short story by Dwight M. Wiley. This is a romantic drama laid in a fashionable country club hotel. The cast includes Jean Jarvis, Kathryn Hill, McKay George and Cora Williams.

In line with a policy of providing unusually colorful backgrounds for the Nigh Miniatures, the third of the series, "The Guest," camera work on which has just been completed, is a story of a near tragedy which follows the introduction of jazz into a remote village of Little Russia. Beryl Mercer, now appearing in "Outward Bound," the Broadway stage success, Leslie Stowe and Fred C. Jones are the principals of a cast which includes a number of Russians whose names we cannot pronounce.

Nighsmith Pictures, Inc., will start work March 17 at the Universal studio, Fort Lee, on the first of a series of special feature productions to be directed by Will Nigh. The story, "The Tumble-Weed," a rugged drama of the Idaho prairies, is an original story written for the screen by Will Nigh.

Negotiations are practically completed for the services of a juvenile leading woman and leading man from California. Lucille LaVerne and Nigh, whose work in "Among the Missing" cause much favorable comment, will play important character parts.

E. L. Smith has engaged most of the technical staff who were responsible for the unusually excellent production values of the recent Inspiration productions with Richard Barthelmess, such as the "Bright Shawl," and "Fighting Blade" and is about to complete arrangements with another independent producer to furnish studio space and technical supervision, thereby reducing the operating expense of both units.

Whitman Bennett Active

There is no sign of future inactivity at the Whitman Bennett studios in Yonkers. Mr. Bennett recently completed "Virtuous Liars," the first of a series of high class melodrama and then the studio was utilized for a short period by the Nighsmith combination. Now Mr. Bennett is preparing the studio for the second of his new series of pictures in which Edith Allen of "Scaramouche" fame, will play the leading emotional role. All star casts will be the feature of all these productions which will reflect life as it is known in the highest social circles. H. Clay Miner of the famous theatrical family is associated with Mr. Bennett in these enterprises.

Distinctive Pictures has in preparation "The Weavers," Sir Gilbert Parker's romance of a young Quaker's adventures in Egypt and it is expected that this will go into production very shortly. Henry W. Hobart is now at work revising the script and preparing to cast.

Belief Held That Woodhull May Be Cohen Successor

(Concluded From Page 27)

tions into one strong exhibitor organization.

Mr. Cohen's determination to not again be a candidate for reelection was reached shortly after the national convention in Chicago last May. At a meeting of the board of directors held in January, Mr. Cohen made it clear that under no circumstances would he again stand for reelection and that body adopted the resolution which is reproduced on this page.

About two weeks ago at the annual election of officers of the Theatre Owners Distributing Corporation, Mr. Cohen was elected president succeeding William A. True of Connecticut who had held the office during the year of the corporation's existence. At that time, Mr. Cohen stated that he would not assume his duties as head of the distributing corporation until his term as president of the M. P. T. O. A. had expired.

Efforts are being made by officials of the M. P. T. O. A. to make the convention, which marks the retirement of Mr. Cohen as president, a memorable one.

Within the past year the Canadian exhibitors have become strongly organized as the M. P. T. O. of Canada which organization is affiliated with the M. P. T. O. A. Word was received last week at national headquarters that between one hundred and one hundred fifty exhibitors from the province of Ontario and Quebec would be in attendance at the Boston meeting.

Official Announcement Made At Ohio Meeting

(Concluded From Page 28)

for another year. But we are learning."

In reference to non-theatrical competition, he said:

"The producer must recognize his obligation to the exhibitor and not cause unfair competition. To the exhibitor, however, who tries to tie up a town there is no obligation there."

Mike O'Toole, in his talk before the banquet, recited an interesting observation in connection with non-theatrical competition.

"There is no need for non-theatrical competition in our circuit. We cooperate with the churches and the schools. In instances where non-theatrical competition has threatened we have gone to the pastor or to the school superintendent and explained our position and offered our theatres and our cooperation and in each instance the matter has been successfully handled."

While on this subject I will say that Ohio expressed its unalterable opposition to non-theatrical competition and is going to the exchanges or direct to the home offices in an effort to correct the evil. Also, the HERALD, in an early issue, will present a more amplified report on this situation in Ohio.

O'Toole, of course, touched again upon Sydney Cohen's proposed retirement, adding:

"We know of the great work Sydney Cohen has done for the exhibitors. We know of the great sacrifices he has made."

In lauding the work of the national organization in the fight for repeal of the admission tax, O'Toole stated emphatically that Will H. Hays was to be highly commended for what he had accomplished—"something which, I don't believe, any other man in this country could have accomplished."

Approves Visual Instruction

For those who believe that visual instruction is impractical with narrow limitations, the words of Vernon M. Riegel will prove of interest. The chief of education and censorship in Ohio said that he had no patience with those who opposed visual instruction.

"I can teach a class of kids more in six weeks with the screen," he stated, "than four teachers can in six months."

"The motion picture," he added, "is giving good wholesome entertainment for the public's leisure time. I don't want you people to think of me as a moving picture censor, for I'm not. The law is on the statute books and it is for my department to see that the provisions of that law are fulfilled."

In referring in an earlier paragraph to the reception accorded Charlie Pettijohn, the following comment by Bob Welch is interesting.

He said: "There has been a dastardly attempt by the producers to undermine your business. They have instructed Charlie Pettijohn to slip into your banquets disguised as a regular fellow."

Attorney General Crabbe made a very interesting disclosure in his address. Because of the significance of it it is being published in a box on a preceding page. I would advise exhibitors to clip it for their files.

In a discussion of the "music tax" situation, George P. Aarons, secretary of the national association and secretary and general counsel of the M. P. T. O. of Eastern Penssylvania, Southern New Jersey and Delaware, and Henry A. Staab, executive secretary of the Wisconsin organization, presented the situation as they viewed it and had studied it from the national viewpoint.

Before entering upon a discussion of the "music tax," however, Hank Staab, as his many friends know him, made several pertinent observations concerning organization.

Organization Must Function

"You have just cause for organization and payment of dues," he admonished. "Remember this—before prohibition reformers placed all the blame on the grog house, but today they place it on the theatre. I want to impress upon you the necessity of a perfect functioning organization."

The "music tax" situation with the developments at the Ohio convention are presented in another story in this issue.

It is probable that the Ohio exhibitors will make an effort to bring about a referendum on Sunday shows. And, it is not improbable that the censorship question also will be placed in the ballot. Pettijohn has advised the organization to attempt the latter first.

Elected on President Smith's cabinet were the following:

Vice-president at large, J. J. Harwood, Cleveland; first vice-president, J. A. Ackerman, Cincinnati; second vice-president, William James, Columbus; third vive-president, Jim Dunlevy, Akron; treasurer P. A. Schwalm, Hamilton, and secretary, George M. Fenberg, Newark.

On the executive committee are: Fred Tynes, Portsmouth; J. N. Trunk, Youngstown; Harry Bieversan, Delaware; Ike Friedman, Akron; H. T. Palmer, Fairport Harbor; George Moore, Bucyrus.

On the recommendation of the delegates Sam Bullock probably will be appointed by the executive committee to again fill the position of executive secretary.

Film Folk Turn Out to Dedicate New Biltmore Theatre

Vitagraph Stages Luncheon for Western Exhibitors—Wampas Installs Harry Wilson New President

By HARRY HAMMOND BEALL

HOLLYWOOD, March 11.—The past week has been one of considerable social activity within the confines of Hollywood. The wear and tear on evening clothes has piled up quite an overhead, while more than one esophagus has been taxed to capacity as the result of the "goin's on" staged within and without the film colony.

The gay week started with the opening of the new Biltmore theatre, adjoining the recently opened Biltmore hotel. It is not a picture playhouse, but screen celebrities galore felt the necessity of being "first nighters" on so auspicious an occasion. All of the big leaguers were there from Charlie Chaplin up and down the line, and more than one new gown purchased for the occasion by the fair feminine stars received its baptism of fire on that evening.

THEN on Friday came a festive little luncheon in one of the private dining rooms of the Biltmore at which western exhibitors and newspaper folk were given a chance to meet or get acquainted all over again with the Vitagraph chiefs now gathered on the coast. "Bustling Bert" Dorris, J. Stuart Blackton's "fidus Achates," was the generalissimo of it all, and he "did his stuff" extremely well and to the satisfaction of all concerned. Except when Commodore J. Stuart Blackton was being introduced the battle cry of the dining table was "Meet Mr. Smith." There was "A. E.," grand prexy of the organization; "Uncle George," as everybody knows him, who handles all the foreign distribution for the company; David, the Goliath of the directorial world, who is alternating production with Commodore Blackton at the west coast plant; John, business manager of the David Smith company; "Steve," head cameraman on the lot; Ernest, second cameraman with Blackton, and Dave, junior, second cameraman with his dad's company. Outside of that there were no Smiths present. H. Bradley Fish, western division manager, represented the distribution end of the organization and staged a special showing of "Let No Man Put Asunder" for the assembled critics and theatre owners. At its conclusion Blackton was cheered loudly for several minutes and forced to make a modest little speech of acknowledgment.

* * *

And Friday night HARRY WILSON, the new "chef de typewriter" of the Wampas, has to be inducted formally into office along with other officers chosen to guide the destinies of the west coast "matadors of the mimeograph" (words and music by Sam Cohn) during 1924. By arrangement with Ray Davidson, the affair took place at the Plantation Club, one of Washington boulevard's most fashionable tea rooms, but on account of there being no "t" in Friday, none of the beverage was served. In his speech on this occasion Harry, principal pitcher of Principal Pictures, stood by his pre-election pledges on a platform of not more than ten carbon copies for any "exclusive" story. Roy Miller, vice-prexy, and exploiteer of California and Miller theatres, thundered once more his famous stump speech of the night before the balloting when he declared without fear of successful contradiction that he would not advertise "the greatest picture of the entire year" oftener than once a month, and that he would expect all other Wampas members to follow his illustrious example. Tom Englar, chosen secretary on the reform ticket, announced that because of complaints from censor boards regarding the vast expense of feminine hosiery shown in the newspaper exploitation of Hamilton-White beauties, hereafter the girls would discard the offending stockings for all publicity stills. Adam Hull Shirk accepted seriously his post as caliph of the exchequer, and with all the pomp and dignity of an Irish wake the new directorial board composed of Peter Gridley Smith, Harry Brand, Mike Boylan, Howard Strickling and Arch Reeve and the retiring president, Josephus Jackson, donned the symbolic high hats of their exalted positions.

* * *

PAUL FULLER, president of Pathe Exchange, Inc., is at the Ambassador discussing 1924 production with the various units making pictures for Pathe release.

* * *

Metro turned out en masse for "studio night" staged this week at the Criterion where every employee from Joe Engel, "gee-em," down to the newest office boy was the guest of the West Coast to see Rex Ingram's "Scaramouche."

* * *

Our old friend the "actress jewel theft" story has found a new California home. It has been pinned on Colleen Moore, $2,500 worth. No one knows whether to blame her husband, John McCormick, an ex-press agent, or Mike Boylan, lord high master of the First National publicity pen (meaning writing instrument not porker corral). * * *

"BUCK" JONES is seriously considering loaning his swallow tail to a scare crow, and selling his dinner jacket to a head waiter, as the result of the criticism sent in by an exhibitor to "What the Picture Did for Me" department. Apparently the rank and file of theatre owners want the Fox star in "western roles" exclusively.

* * *

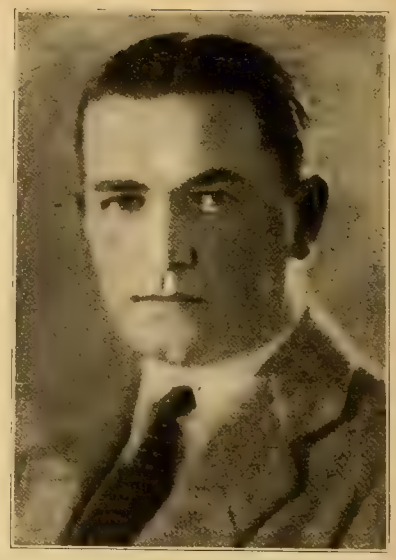
City officials and civic leaders of San Francisco are to be guests of honor at a dinner which the Western Motion Picture Advertisers will stage at an early date to show their appreciation of the cooperation extended the Wampas in the northern city in the giving of their annual Frolic and Ball, which netted the Hollywood publicists in the vicinity of $20,000.

* * *

Screen employment agencies in Los Angeles have begun to feel the teeth of the California employment agency law. The Screen Actors Club agency was closed this week, charged with violation of state regulations. Dr. Louis Bloch, statistician for the state labor department, on whose recommendation this agency was closed, predicts further revocation of licenses of similar concerns.

* * *

ERIC VON STROHEIM's injunction suit against Miss Georges Lewys charging infringement of copyright through publication by the latter of a book based on Von Stroheim's theme for his picture, "The Merry-Go-Round," resulted this week in a verdict for the defendant before Federal Judge James in Los Angeles. Von Stroheim's failure to file an amended complaint within a prescribed time resulted in the finding for the defendant.



WHO says Yale men dodge contact with the motion pictures? John W. Considine, Jr., general manager of Talmadge Production, is contemplating the organization of a Yale Cinema club, composed solely of former Yale students now connected with the motion picture industry.

Among the eligibles would be Sherwood MacDonald, Harry Durant, Bertram Bracken, George DuBois Proctor, Lesley Mason, Fred Becker, Niles Welch, Frederick Truesdell, Henry Sedley, Edward Jobson, Harry Ham, J. Farrell Macdonald and many others.

Arthur Made Manager, Cosmopolitan Theatre

(Special to Exhibitors Herald)

NEW YORK, Mar. 11.—Announcement has been made at Toronto that Jack Arthur of Toronto, director of music and productions of the Famous Players Canadian Corp., Limited, has been appointed general manager of the Cosmopolitan Theatre, New York, owned by William Randolph Hearst, at a salary said to be $30,000 per year.

Mr. Arthur, who has a noted career in the moving picture theatre field in Canada, leaves May 1 to assume his new post, and will be associated with Victor Herbert, the noted musical director, in the new sphere.

The headquarters of Mr. Arthur since the fall of 1922 have been at the Hippodrome theatre, the home theatre of the chain of 60 moving picture houses owned and controlled by Famous Players, from Montreal to Vancouver.

Film News in Pictures

PICTORIAL SECTION *of* Exhibitors Herald

Issue of March 22

Stories Told by the Camera

Ernst Lubitsch, who will direct three specials for Warner Brothers, is evidently going in strong for research. The camera catches him at a busy moment safely intrenched behind his barricade. "The Marriage Circle" is his current Warner classic for the screen.

If you want to know what keeps the New York film executives in California, just give a slant at this picture showing Arthur S. Kane (left), president of Associated Exhibitors; John W. Alicoate (center) and Douglas MacLean getting ready for the "Big Battle" at the California Country Club, Culver City.

"St. Patrick's Day in the morning!" No issue dated March 16 would be complete without that line appearing somewhere in it. Here's pretty Virginia Vance of the Educational-Cameo comedy forces all dressed up for the St. Patrick's Day parade, complete from dudeen to shillalah.

A veteran sure is Thomas D. Van Osten, secretary and manager of Allied Amusement Industries of San Francisco, California.

Charlie Thall is Mr. Boles' capable assistant in direction of West Coast Theatres, Inc., of Northern California.

Prominent in exhibitor circles is A. M. Boles, who is general manager of San Francisco's West Coast Theatres.

E. H. Emmick is chief executive of T. & D., Jr., Enterprises and manager of Peerless Film Service of San Francisco.

Ed Rowden, who is better known as "Freckles," recently was appointed booker for the T. & D., Jr., theatres, San Francisco.

Four years in the business and prospering. That is George Boehm, owner of the Rex theatre, San Francisco.

A delegation of exhibitors, members of New York M. P. T. O., headed by William Brandt, visited Paramount Long Island studios to watch Sidney Olcott at work on "Monsieur Beaucaire." After shooting a scene, the theatre owners were entertained at lunch, when Olcott made a welcoming speech. Left to right: John Davidson, Paulette Duval, Rodolph Valentino, William Brandt, Sidney Olcott, Lois Wilson, Lowell Sherman and Bebe Daniels.

Credit Doc Elton Kane with being the youngest manager and booker in Frisco, and very modest. He has the Fairyland theatre.

Introducing a newcomer in exhibitor circles of Northern California. John K. Papanteles, who is owner of the Crystal theatre at Salinas.

Dan, whose last name is Markowitz and who is a partner of Abe. The Rivoli is in good hands, we will all agree. Yes?

Abe Markowitz, popular owner of the Rivoli theatre, another of San Francisco's successful motion picture houses. Glad to to meet you, Abe.

Exhibitor Pictures are "Herald" photos by H. E. N.

1924 bathing chorus is embroidery on stuff of which Mack Sennett comedies are made. Elsie Tarron and Thelma Hill unquestionably furnish real Filipino quality.

Mary Pickford and Douglas Fairbanks getting their first taste of New York snow-balling after their arrival from Los Angeles. They were snapped in this pose on roof of the Ambassador hotel, where they are stopping pending Eastern opening for "Dorothy Vernon of Haddon Hall" and "Thief of Bagdad."

E. A. Eschmann, general sales manager for First National, lines up the San Francisco First National exchange to look 'em over. V. Preston, booker; Jack Brower, sales manager; L. Hyman, All Star manager; E. A. Eschmann; Charles Muehlman, manager; Newt Levi, salesman; Al Oxtoby, salesman. They look like real go-getters.

Here's another Lloyd family group. But this one isn't Harold's, it's Frank's and was snapped when Mrs. Lloyd and daughter "Jimmy" came to location to visit the producer-director of "Black Oxen," "Ashes of Vengeance," and "The Sea Hawk" during the work on the latter for First National.

Their First production since the honeymoon. . . . Irving Willat, Paramount director, and his wife, Billie Dove. The attractive Miss Dove appears in a leading role with Jack Holt, Kathlyn Williams, and Noah Beery in Zane Grey's "Wanderer of the Wasteland," which Willat is directing for Famous Players-Lasky Corporation.

"Big Four" Keeps N. Y. Scribes Busy Guessing Its Plans

Belasco War With Equity Players May Throw Theatres Open for Film Attractions

By JOHN S. SPARGO

NEW YORK, March 11.—The popular indoor winter sport for writers on the daily publications here which print motion picture news and near news recently has been to reorganize or disband the United Artists Pictures Corporation, fire Hiram Abrams or have him resign or something. Usually each turn at this popular sport is good for two stories, one an "is" story, the other an "isn't." It's a great game but the only trouble is that no one of the Big Four which owns United Artists, Hiram Abrams nor anyone connected with United Artists will say anything that will lend even a shade of authenticity to any of the numerous conjectures.

That there are large doings going on in the inner councils of United Artists may be possible. And again it may not. All the talking so far has been done by the guessing brigade. The people most interested are apparently going serenely along in the even tenor of their ways and saying nothing.

ACCORDING to the guessing brigade nearly every distributing company in the industry has been making a bid for the product now handled by United Artists, and from the various stories it might be gathered that each one is going to get it.

And when it is all over—when and if—the member of the brigade who has the diploma from the best guessing school will be allowed to hand himself the flowers.

* * *

Another of those two-in-one stories which is causing much hectic agitation of tongues and typewriters is what will happen to the "legitimate" theatres when—when and if—the Actors Equity forces a strike and the managers close their houses to the "legitimate" attractions. The guessers immediately discover that with so many big motion picture productions available, all of these houses will be turned over to roadshowing films and as the result the regular picture theatres will not get the big pictures for a year or more. The next day this is all bunk and there are not enough big pictures for this purpose and the "legitimate" managers don't want them anyway. And then there won't be any strike anyway. So take your choice.

David Belasco was the first of the producing managers to declare that in the event of a strike of actors he would close all of his enterprises, including the Belasco theatre. This furnished food for vivid imaginations and immediately some of the guessing brigade leased the Belasco theatre to Mary Pickford for the showing of "Dorothy Vernon of Hadden Hall" immediately after the closing of the present Belasco attraction which, appropriately enough for all this junk, is entitled, "Laugh, Clown, Laugh."

When the attention of Miss Pickford was called to the story that she had leased the Belasco, she asked the name of the present attraction and when told, said: "That's the answer."

* * *

MYRON SELZNICK sailed on the Berengaria last Saturday for England to begin work on "The Passionate Adventurer," the first of a series of productions to be made in England for distribution by the Selznick Distributing Corporation. With Mr. Selznick went Marjorie Daw, who will be one of the featured players in the first picture. Coincident with Mr. Selznick's sailing the announcement was made that Alice Joyce had been engaged and would sail on March 15.

* * *

In addition to being a good actor in and good producer of good motion pictures, Douglas Fairbanks has a keenly analytical mind on matters of finance. And this has no reference to the muss he has just kicked up in the United Artists matter.

Last week at the Irving Berlin theatre was given a benefit performance for dumb animals. Many celebrities of state and screen were there, but don't get the idea the benefit was for them. It was for dumb animals.

Doug and Mary attended and when he learned what he was expected to pay for tickets, the Thief of Bagdad remarked: "It would be cheaper to buy a horse and be kind to it."

* * *

Touring foreign parts and postcarding to people back here who have to work, Carl Ray of Los Angeles, who proudly asserts that he is the first subscriber to EXHIBITORS HERALD and has never missed an issue of it until he started abroad about six weeks ago, sends the following on a card bearing a Constantinople, Turkey, date line:

"Did not get to Biskra, only to Algiers. Having a great time. Wish I had the HERALD. Hope you are O. K."

Mr. Ray's reference to Biskra is due to the fact that he expected to drop in on Eddie Carewe and get acquainted with "The Son of the Sahara," which is being made there for First National.

Charlie Hayman, who owns a couple of theatres at Niagara Falls and also wears diamonds, accompanied by Mrs. Hayman, was sojourning in Tangier, Morocco, when he postcarded the following:

"They shoot film salesmen at sight here. Regards to the boys."

Inasmuch as Ray and Hayman are in Africa, it is to be hoped they don't miss each other.

* * *

The date for the Naked Truth Dinners, the annual blowout of the Associated Motion Picture Advertisers, is rapidly drawing nigh. March 29th is the date; the Hotel Astor is the place.

The A. M. P. A. has a record of three very successful Naked Truth Dinners behind it and by all appearances this fourth one will be a knockout.

There are many departures from the plan on which the first three were built, the biggest one being that there will be ladies present.

So important do the folks outside the motion picture industry consider the Naked Truth Dinner this year, that the big WJZ broadcasting station has arranged to put all the naked truth on the ether.

Charles Einfeld, who has charge of the ticket distribution, authorized the statement this week that the limit of sale will be 1,000 tickets. Positively no more than this number will be sold.

* * *

At last week's luncheon meeting of the Associated Motion Picture Advertisers, the interest was divided between the feature presented by P. A. Parsons of Pathe and the amazing revelation that so many wanted to speak before the boys that there was not room on the program for all. It seems that if speaking dates are to be provided for all the great men that want to address the motion picture advertising and publicity men, the A. M. P. A. will have to meet every day in the week.

WALTER EBERHARDT has taken charge of the tangle and promises to straighten it out to the satisfaction of all concerned. Mr. Parsons as barker of the day introduced Charles Mayer, whose profession is catching wild animals and selling them to circuses and zoological societies. Mr. Mayer was as thrilling as the best serial ever filmed, as they say in the advertising pages.

* * *

The New York run of "The Dramatic Life of Abraham Lincoln" at the Gaiety theatre closed with the evening performance last Sunday. Al and Ray Rockett are not ready yet to announce their plans for the future of the picture.

The Funny Side of Exhibition

This interesting feature of the "Herald's" columns is being revived at the urgent request of many exhibitors. Last year the slogan for this "Written by Exhibitors" department was, "Let's have a laugh in 1923." Now it reads, "Let's have a laugh every year."

By MRS. J. G. HEYWOOD

(Lyric Theatre, Cornell, Wis.)

It was with pleasure that I noticed that your column was to be revived. This and "Re-Takes" are like short subjects, needed to round out a good program. Exhibiting is a serious business, but every now and then "the sun breaks through" and we get a good laugh. Not every funny happening is funny when lifted out of its local environment, but here are two funny incidents that will, I believe, stand the test.

One night a man of average height was seated directly behind a very tall man with a very long neck. After the picture was on the screen, he touched the tall man on the shoulder and said in tones that were distinctly audible: "Say, pardner, would you mind pulling in a few inches of your neck?"

Another night a youngster who was thrillingly interested in Richard Barthelmess' work in "The Fighting Blade," exclaimed, when the excitement was at its height; "Gee! I hope that I can stay till they capture the castle, but I suppose the show will be out before that." Yes, let's laugh when we can.

Louis B. Mayer Signs Up Famous Authoress

Contracts With Elinor Glyn For Series of Special Productions

(Special to Exhibitors Herald)

NEW YORK, Mar. 11.—Louis B. Mayer has signed up Elinor Glyn for a series of special productions, to be written and supervised by the famous authoress. She is en route from London, due to arrive at New York within a few days and will leave at once for the Coast to begin work at the Mayer studio. This gives Mayer Productions six important units and puts him at the top of the heap as an independent producer.

Louis B. Mayer

The releasing arrangements for the Glyn product has not been definitely decided, the eastern office of the Mayer organization having several offers under consideration even prior to closing with Mrs. Glyn.

"His Hour," almost as well known as "Three Weeks," will be the first of the Glyn series and will be followed by originals to be written by her.

Glenn Harper, Popular Exhibitor, Is Honored

(Special to Exhibitors Herald)

LOS ANGELES, Mar. 11.—Glenn Harper, prominent West Coast exhibitor, has been elected a member of the board of directors of the T. O. D. C., succeeding Harry Davis of Pittsburgh. The election took place at a recent reorganization meeting.

Glenn Harper

The directors are now as follows: Sydney S. Cohen, New York; E. J. Dittmar, Louisville; John Schwalm, Hamilton O., Glenn Harper, Los Angeles; R. F. Woodhull, Dover, N. J.; Carl Anderson, New York and W. A. True, Hartford, Conn.

First DeLuxe Screen Showing for Sing Sing

(Special to Exhibitors Herald)

NEW YORK, Mar. 11.—For the first time in its history Sing Sing prison will have a de luxe motion picture performance with ballet, singers, lightning effects, etc., when S. L. Rothafel takes his staff of artists to Ossining this week.

This event is sponsored by the Mutual Welfare league of the prison and is made possible by the cooperation of the Capitol theatre staff. This performance is included in the tour planned for the Capitol artists in which they will play a number of the larger cities.

Boy Scout Head Attacks Films

Another attack against the screen has been launched in Kansas City; this time by Ray O. Wyland of New York, head of the church relations department of the national Council of Boy Scouts of America. Before a large audience at a meeting at the City Club, Mr. Wyland characterized the screen as being "responsible for a growing class cleavage that threatens the stability of society."

"The movies portray a razzle-dazzle picture of the idle rich that is, in reality, a hundred million miles away from the kind of life true Americans live," Mr. Wyland said. "Yet, the pretentious show on the screen the young persons see is responsible for a growing opinion that such is the way the wealthy live and squander the means accumulated by the hands of labor."

Chicago Exchanges Served With Summons

Several Theatres Tripped Up on Technicalities, Come Up March 17

Various exchanges in Chicago were served with summons last week for alleged violations of the city film permit law. The cases come up for hearing on March 17.

The city contends that inspectors visited various theatres and did not find permits that accompany all films posted in the box offices or booths. The Chicago theatre was charged with not having a permit for International News reel No. 14, and the Reveley theatre, failed to display a permit for the showing of a comedy. At the Lyric theatre, it was alleged no permit was found for a comedy.

The exchanges are frequently charged with violations of the city ordinance, although they take out permits for every film sold. Frequently the pick-up men neglect to deliver the permits with the films, or they become lost, in which case the film exchange has to pay for a new permit. No duplicates are issued as in some states.

It is estimated the exchanges of Chicago pay $60,000 a year for film permits and although permits are issued for every film censored, even the News Weeklies, if one is worn out or lost the exchange is liable for prosecution if they cannot show a permit.

Eleven New Companies Enter Picture Industry

(Special to Exhibitors Herald)

ALBANY, N. Y., Mar. 11.—Eleven companies incorporated in the motion picture business in New York state during the past week, all maintaining their principal place of business in the metropolis.

These companies included the following: Blinderman's Amusement Co., capitalized at $5,000, American Films and Supplies Corporation, $20,000; Active Finance Corporation and Yale University Press Film Service, Inc., not stating the amount of capitalization; C. H. M. Amusement Co., $25,000; Rhinelander Theatre, Inc., $50,000; Sterncrest Theatres Corporation, $15,000; Cobin Amusement Co., Inc., $15,000; Goldsem Amusement Co., Inc., $15,000; Paul Koch Productions, Inc., $20,000; Elliot Producing Co., Inc., $50,000.

Listen to This One About "Baby Peggy"

Keep Five Secretaries at Work Answering Small Star's Mail

(Special to Exhibitors Herald)

NEW YORK, Mar. 11—Statistics compiled by Principal Pictures Corporation, according to Irving M. Lesser, vice-president and general manager of distribution for that organization, show that Baby Peggy, the young star who soon is to be seen in "Captain January," a screen adaptation of the world-famous story by Laura E. Richards, receives 4,580 "fan" letters daily, or 1,708,000 annually.

Sol Lesser, president of Principal Pictures, insists that replies and photographs of Baby Peggy be sent to each of these writers. The result of this insistence is that five secretaries are kept at work daily replying to the "fan" letters.

Advices from the Coast are that the cutting and titling of "Captain January" have been completed, and a print is expected in New York at any time. With these advices come reports that the picture is an unusually powerful one. In it Baby Peggy has splendid support, among the players being Hobart Bosworth, Irene Rich, Lincoln Stedman, Harry T. Morey, Barbara Tennant and Emmett King. Eddie Cline, the director, who won laurels in directing Jackie Coogan in "Circus Days," believes that in "Captain January" he has done the best work of his screen career.

An elaborate advertising, publicity and exploitation campaign for Baby Peggy in "Captain January" has been mapped out by the Lessers and Mike Rosenberg, financial manager for Principal. A motion picture edition of the book will be put on the market, as the result of arrangements made with L. C. Page & Co. of Boston, publishers of the original edition. The story also will be serialized and published in 1,000 newspapers throughout the United States. Mr. Lesser, who developed Jackie Coogan as a star, believes that in Baby Peggy he has a box office attraction of equal strength.

Independent Luncheon Sees Best Attendance Of Members in Months

(Special to Exhibitors Herald)

NEW YORK, Mar. 11.—One of the largest attended luncheons yet given by the Independent Motion Picture Producers and Distributors was held last Thursday at the Hotel Astor. In addition to almost a full turn-out of members a number of out-of-town state right buyers were the guests of the association. The speakers of the day were Former Governor Carl Milliken, of Maine; Vincent Gilroy, of the Arbitration Society of America, and George Blaisdell, of the Trade Review.

Mr. Milliken is president of Pine Tree Pictures Corporation, which has produced a number of pictures for Arrow Release, and spoke briefly and wittily on the experiences of a "tenderfoot producer." Mr. Gilroy made an interesting talk on the subject of arbitration during which he gave those present some valuable suggestions on the drawing up of contracts.

Mr. Blaisdell's talk was chiefly on the betterment of exhibiting conditions by the shortening up of the length of feature films, a subject long advocated by EXHIBITORS HERALD.

New Elements are Introduced In Filming Service Poem

Sawyer Declares "Shooting of Dan McGrew" Has Strong Appeal to Motion Picture Public

ARTHUR H. SAWYER, who is associated with Herbert Lubin in the firm of Sawyer-Lubin and who is supervising director of the productions made by that company for Metro, has practically completed his picturization of the famous poem by Robert W. Service, "The Shooting of Dan McGrew."

IN speaking of the possibilities of this poem as screen entertainment, Sawyer recently had the following to say:

"In selecting 'The Shooting of Dan McGrew' as the next picture to be made by us for Metro release I had in mind two essential points—entertainment and popular appeal. Taking the second point first I think that 'The Shooting of Dan McGrew' has one of the strongest appeals to the motion picture going public of any story written in the last decade. In his startling talk of life in the Yukon, Robert W. Service has given us to work with for screening vivid types, melodramatic punches, tremendous climaxes, beautiful scenic backgrounds and strong love interest.

* * *

"In bringing this story to the screen we have taken the liberty to add to Service's poem those elements of the story which in the poem are left to the imagination namely when the characters originated, what they were before they entered life in the Yukon and the motives which prompted the shooting of Dangerous Dan McGrew.

"This portion of the story has been evolved by Winifred Dunn, Scenario editor and chief of Metro, in collaboration with Clarence Badger and myself. Preserving carefully all of the elements and characters which have made Service's poem a by-word in practically every tongue in the civilized world, we have embellished the story by introducing locales of New York and the South Sea Isles.

"The sequence laid in New York presents us with an opportunity of introducing gorgeous sets and cosmopolitan atmosphere while the locale in the South Sea Isles furnished the picture with romantic color, picturesque atmosphere and a variety of types, seldom if ever, gathered together for one feature production.

"We have been careful to devote considerable of the story to the snow background and Yukon atmosphere made famous by Service and a faithful reproduction of every stanza of the poem will be enacted by the leading characters of the story in Alaska.

* * *

"When I say that I think 'The Shooting of Dan McGrew' will be one of the real big pictures of the year I have in mind not only the appeal carried by the story outlined herein but also the fact that we have assured a perfect performance and box office appeal by the use of Barbara La Marr in the role of the lady known as Lou, Percy Marmont as Jim, the husband, and Lew Cody as Dangerous Dan McGrew, supplemented by real actors in the roles of the ragtime kid, the owner of the Malamute saloon, etc.

"Add to this the fact that Clarence Badger directed and I think that further assurance is given the motion picture industry and public in general that this production will be a great picture."

$4,000,000 Profit in Year for Paramount

(Special to Exhibitors Herald)

NEW YORK, March 11.—Famous Players-Lasky Corporation in its consolidated statement, which includes the earnings of subsidiary companies, reports for the twelve months ending December 29, 1923, a net operating profit of $4,245,783.93, after deducting all charges and reserves for federal income and other taxes.

After allowing for payment of dividends on the preferred stock the foregoing earnings are at the annual rate of $15.07 on the common stock outstanding. On March 10, 1924, the board of directors declared the regular quarterly dividend of $2 a share on preferred stock.

"Covered Wagon" Now In Its Second Year

(Special to Exhibitors Herald)

NEW YORK, March 11.—"The Covered Wagon" ended its first year on Broadway last night with a special observance arranged by the Criterion theatre management. Inasmuch as it was the first time any picture had ever had a year's run theatrical producers and a number of motion picture stars were among the guests.

To mark the event the big electric signs on the theatre were changed to indicate the opening of the second year's run.

Illinois M. P. T. O. to Convene April 23-24

The board of directors of the Illinois M. P. T. O. met in Chicago recently and set the date for the annual convention of that organization. The theatre men will meet April 25 and 26 at the Hotel Sherman, Chicago, and Ludwig Seigel, secretary of the organization, has been appointed to pick a committee, of which he will be chairman, to further plans for the gathering.

Among other things, the question of the "music tax" and the proposed affiliation with the broadcasters will, undoubtedly, be brought up for discussion, it being already known that the board of directors are in favor of such an affiliation and are ready to take a decided stand against the A. S. C. A. P. It is also probable that a new president will be elected, since Glenn Reynolds, of DeKalb, who has so ably served in that office during the past year, has sold his interests in DeKalb, and is no longer connected with the industry. No names have, as yet, been mentioned in connection with the office.

F. B. O. Seeks Aid of Exhibitors in Naming New Johnson Picture

(Special to Exhibitors Herald)

NEW YORK, Mar. 11.—Film Booking Offices has mailed over 500 exhibitors copies of the script of Emory Johnson's new production, tentatively called "Swords and Plowshares", in hopes of securing a title that will equal the box office possibilities of the young producer's new feature.

Emory Johnson

The entire organization has been working on the idea and to date have suggested over 4,000 titles, 200 of which have been considered and none accepted. F. B. O. has announced a willingness to go as high as $1,000 for a suitable title.

In the event that more than one person should submit a prize winning title, all persons submitting the title will receive the full prize should it win any.

Settle Disagreement Between Finkelstein & Ruben and Fox Film

(Special to Exhibitors Herald)

NEW YORK, Mar. 11.—A settlement out of court has been the means of ending the long standing controversy between the Fox Film Corporation and Finkelstein & Ruben, prominent middle west exhibitors.

In the midst of negotiations, the attorneys representing Finkelstein & Ruben opened negotiations for a settlement out of court and their proposition was accepted by Fox.

An official of the Fox Film Corporation states that "the result of the settlement is regarded as a moral victory for us and justifies our contention that we were within our rights in demanding that pictures contracted must be accepted, played and paid for."

Change Bill Dealing With Children in Shows

(Special to Exhibitors Herald)

ALBANY, N. Y., Mar. 11.—Considerably altered from its original wording, the bill which is intended to handle the problem of admitting unaccompanied children in the motion picture theatres of New York state, was re-introduced in the State Legislature the past week. The new bill contains nothing in regard to a matron being employed for the care of the children, nor does it impose any license such as was embodied in the first bill introduced.

The bill, as introduced last week, provides that the governing body of any city, town or village in New York state, may adopt an ordinance permitting children between the age of 8 and 16 years to attend a motion picture performances at any time during the day so long as it does not conflict with school hours, but not later than 6 o'clock at night. The bill further provides that upon admittance, such unaccompanied children must be kept together in a well lighted section of the theatre, close to fire escapes and on the ground floor of the theatre.

THE THEATRE
A Department of Practical Showmanship

Offers Help In Applying His Letters

John W. Creamer, one of the most consistent contributors of Letters to The Theatre, this week extends the helping hand still further by offering personal assistance to any who encounter difficulty in applying the stunts outlined in his communications.

His letter, and the others, follow:

THE THEATRE, EXHIBITORS HERALD.—Am sending you a photo of my display piece for Goldwyn's "Red Lights." This was made somewhat similar to a shadow box, and was painted in attractive colors.

The complete frame was four feet wide, two feet front to back, and six feet high, made of one- by two-inch battens. The entire back and sides were covered with wallboard, painted blue and brown on the inside. This background also carried the title, cast, etc.

In front of the frame at the bottom was a piece of wallboard cut and painted to resemble mountains. In this piece I drilled out each letter of the title with a brace and bit. I covered these holes on the back with red tissue paper and in the bottom of the frame I arranged a strip of eight fifty-watt lamps. Using this idea I was able to get a two color effect with only one color of light.

From the three sheet I made a cutout of the observation car, and placed it on the front edge of the frame. Imitation marble pillars on each side carrying the date completed the piece.

One week in advance, I used the mysterious spot effect. At the beginning of each performance the house lights were dimmed out, and the red spotlight was flashed on the walls, ceiling, etc., at random, lasting not more than five seconds, immediately followed by a slide reading as follows—"Red Lights—The Voice of Warning."

On several light fixtures in hallways I replaced the white lamps with red ones, and hung a card on the fixture, calling attention to "Red Lights" being the best mystery play of the year. I also used red lamps on the front of the theatre.

This inexpensive exploitation helped us to a good two days' business, with a De-Molay benefit at the opposition house.

If any exhibitor who uses the ideas I send in to the HERALD encounters trouble in making up his displays from my copy will write me, enclosing stamped return envelope, I will be only too glad to help him.

Best wishes to the HERALD and The Theatre.—JOHN W. CREAMER, W. P. Cuff Enterprises, Chillicothe, Mo.

THREE TYPICAL scenes from the First National attraction, "The Goldfish," produced by Joseph Schenck, starring Constance Talmadge.

Work 12 Years On Display

THE THEATRE, EXHIBITORS HERALD.—Sometime ago we showed, at the Fischer theatre, Jackie Coogan in "Circus Days." In connection with the exploitation of this picture our exploitation man exhibited in the windows of a prominent department store a miniature circus. This miniature circus, complete in every detail, he had built for himself when he was a young boy and it had taken him twelve years in which to complete it. It was a very unusual thing and it attracted big crowds to the windows of the department store.

In addition to this tie-up with the department store in connection with Jackie Coogan in "Circus Days" we also made a deal with the same department store to give away a ticket to the theare for every purchase in the boys' department. The manager of the department store reported that this tie-up had resuled very advantageously to him.—N. FRYE, Home Theatre Co., Danville, Ill. (Pictures on page 52).

Garner Exploits "Drivin' Fool"

(Mr. Garner's campaign is illustrated upon the third page of "The Theatre" this week.)

THE THEATRE, EXHIBITORS HERALD.—We are enclosing photos of some of the exploitation stunts we worked in conjunction with "The Drivin' Fool." We first plastered the entire town with stickers reading as follows: "Half the road is yours, stick to it—don't be a drivin' fool." Of course, the words Drivin' Fool were larger than the others.

We next sniped all the country roads leading into Bristol with half sheets reading: "Slow up. It is better to be safe than sorry. 'The Drivin' Fool' is at the Columbia Theatre February 27th and 28th."

We co-operated with the Mayor and City Council and launched a public safety week. We placed stickers on every automobile on the streets of Bristol—some of these reading "The driver of this car is safe and sane. The Drivin' Fool is at the Columbia Theatre February 27th and 28th." The others simply read "Don't Be A Drivin' Fool."

We had no trouble in placing these stickers—in fact, quite a few automobile owners came around to the theatre and asked if they could have a few extra stickers to place on cars, and it seemed that they all entered into the spirit of the thing. I drove my own car around town with a big sign on it, as illustrated in one of the enclosed photos.

Our theatre is located on a side street and we find that it doesn't do much good to spend a lot of time and money on our lobby. Therefore, we center our efforts a half block away on the corner of the main street, where we put a railroad stop sign close to a banner reading "The Speediest Picture in the World—The Drivin' Fool Now," with a hand pointed toward the Columbia theatre.

We stretched a banner twenty-five feet long across our main street reading: "Public Safety Week. Half the road is yours, stick to it—don't be a Drivin' Fool."

On our opening day we took advantage of an accident that happened in our town the preceding day and used the news item in our main ad. A copy of this is also enclosed.

Altogether the campaign proved very successful and business was good.

Another stunt that we used was tying up with a taxi company here, each one of the cars bearing this sign: "The driver of this car is safe. The Drivin' Fool is at the Columbia Theatre Now."—Leo F. GARNER, Columbia theatre, Bristol, Tenn.

Papers Approve Dahn's Copy

(One of Mr. Dahn's advertisements is reproduced upon the fourth page of this department.)

THE THEATRE, EXHIBITORS HERALD.—I beg to enclose you two display ads gotten up by Harry S. Dahn and used to

LETTERS TO "THE THEATRE"

good advantage in all the daily papers of this city. As these ads were considered by the different newspapers to be very good, I trust that you will be able to find space for reproduction.—MILTON SPENCER, Capitol theatre, Montreal, Can.

Rosenthal Uses Hosiery Tie-Up

(Mr. Rosenthal's window display is reproduced upon the fifth page of this department, his advertisement for "The Mail Man" on the fourth.)

THE THEATRE, EXHIBITORS HERALD.—I am enclosing proofs of ad layouts on recent pictures, also photo of window tie-up on "Humming Bird Hosiery." This was the biggest store tie-up this city ever saw and we estimate that 20,000 people saw it. We ran a stone guessing contest with the store, which distributed 10,000 heralds for us two weeks before playing date and a special card the week of playing, when we gave away several boxes of hosiery at the matinee, which the store supplied us. In addition the store took space to advertise the attraction in their own ads.—M. ROSENTHAL, Strand theatre, Waterbury, Conn.

Hyde Canvasses for Favorite Stars

My favorite star is:

My name and address is:

(Mr. Hyde's Favorite Star ballot. The reverse side states that signed ballots will admit bearers.)

THE THEATRE, EXHIBITORS HERALD.—I have tried a couple of stunts which have proven successful and I will pass them on to those that can use them again.

The inclosed little slip (above) was given out on a Monday night when I had a stock company crowd and I used the signatures that came back Monday night to increase my mailing list. I did a better than normal business Monday night, and usually the Monday after a stock company falls flat.

I did the same trick the next Monday and delivered in person one of these slips to every house in a certain half of the town. Next Monday afternoon I expect to cover the other half of town.

There are two theatres in this little town of three thousand and Monday night does not usually mean profit. This has given me two good Monday nights and I don't think it has cheapened my show, though do not believe you could afford to give away, "semi-broadcast," complimentaries more than about twice a year or you would hurt your cash customers.

Having the picture but one night you have to sell it to them before you run it, and I think this letter is worthwhile. About a month ago I advertised a picture as "Paramount's Poorest 1923 Picture. Come and see if your judgment agrees with mine." I did a fair business on it and I feel sure people have more confidence in my advertising statements made since.—CHARLES LEE HYDE, Grand theatre, Pierre, S. D.

Find Ad Clock Profitable

THE THEATRE, EXHIBITORS HERALD.—Two months ago we purchased a theatre clock, price $125. There are 12 ads on the clock and they change at two minute intervals. An automatic device projects a 41-inch clock dial and clock hands giving the correct time, also throwing your local merchants' ads onto a screen placed at one side of the regular screen.

Every change of ad attracts the attention of the audience and is bound to be read by all.

Before buying the clock, we canvassed the merchants of the town, inducing them to sign up for space for at least three months at a time, at $3 per ad. However, we keep one space for ourselves to advertise coming big productions, leaving 11 merchants at $3 each or $33 per month, $396 per year.

Once the clock is filled with ads, the remaining merchants or business houses of all descriptions will fight for space on the clock. We have several merchants wating for a vacancy, but so pleased are the advertisers that we cannot make any definite date.

Our theatre has a seating capacity of only 250, and population 889. Therefore thought it advisable not to charge over $3 as we were running slides at $1 per month. Towns of 1,500 to 2,000 are getting from $4 to $6 per ad, according to local conditions. The theatre owner can establish his own price, being careful not to overdo it.

The $271 profit per year on this clock is a big item for a small theatre operated as a side line, besides your own space which announces your big pictures, and it is worth $3 per month easily to the theatre. We will be glad to furnish any information to brother exhibitors in regard to the clock, etc.—GUNTHER & METZGER, Palace theatre, Syracuse, Neb.

Cloakey Charts Big Campaign

(O. D. Cloakey, Regent theatre, Ottawa, Can., holds the world record for stunts employed in support of individual pictures. He charts his campaign for "The Hunchback of Notre Dame" as follows. Illustrations on fifth page of this department.)

Special prepared teaser campaign in newspapers two weeks in advance.

Billboards (blind) one week in advance. Dates sniped three days from opening.

200 1-sheets (blind) two weeks in advance. Dates sniped one week from opening.

100 special hand-lettered window cards with photographs.

200 regular lithographed window cards.

Advance trailer three weeks, and special slides announcing first showing at popular prices.

Special lobby display one week in advance. Oil paintings, cards, photographs, beaverboard replica of cathedral with glass windows and lights behind, with paper mache bell swinging in bellfry, worked by clock machine.

One-sheets and painted signs posted for radius of 20 miles from Ottawa with arrows directing vehicles, etc., to Ottawa.

Ten painted 3-sheet signs placed in several adjoining French localities and small settlements.

Special display ads. in French papers (weeklies and Hull daily paper).

Thirty-five windows with displays of photographs and cards.

Fifteen windows with oil paintings.

One full-sized window with replica of cathedral as background with lighted windows; two oil paintings on each side of set and cards, etc.

Tie-up with several book stores for displays, with one large book made of beaverboard, 5 feet high and 4 feet wide, with display of "Hunchback books."

Ran contest in conjunction with big ice carnival offering prizes for the best impersonation of Lon Chaney in the "Hunchback." Fifteen contestants signed up on stunt. Auditorium management advertising "Hunchback" with large banner at each end of ring gratis. Prizes and winners announced in papers (two days in advance of opening).

Personally judged costumes at the carnival, and made announcement re "Hunchback" showing at Regent. Hunchback prizes to be in addition to regular prizes for fancy dress costumes.

Broadcasted at station A. O. original musical score of "Hunchback" by Regent Orchestra, announcement made over same. Government installed special apparatus for this stunt for their broadcasting station.

Government Officials Attend

Arranged with Government officials at Government House for their Excellencies to attend one of the regular performances of "The Hunchback," accompanied by their aides and ladies of Government House. This is their first visit to a motion picture theatre in the city. Theatre to be decorated for the occasion.

Special newspaper reporters to cover performance when royal party was present, and letter to come from Government House of approval of same (a scoop for the Home of Capitol Entertainment).

Private screening with new Mayor of Ottawa present and few prominent citizens. Screening covered by papers.

Secured famous Basilica Notre Dame Cathedral choir of Ottawa to appear at Regent for prologue to feature. First time this choir has ever sung in any theatre. Permission secured through high officials of Roman Catholic Church here, and special dispensation granted by Bishop of the Diocese. Choir engaged at nominal fee for the two weeks' engagement.

Special announcements to be made from pulpits of Catholic Churches in city reappearance of choir.

Letters sent to heads of universities and schools, urging students to take advantage of the low matinee prices, calling attention to performance starting at 5 p. m.

Special window in departmental store, with background of inside of cathedral belfry with man dressed as "Quesimod" pulling large bell rope. Sides of windows with photographs and cards. Special green lighting for nights on cut-out figure of the Hunchback, in place of figure. Bellrope, counter-balanced at top so as to give action of heavy bell. (Note)—Man who won first prize at carnival engaged for this stunt.

Secured special permission to place 3-sheet cotton signs on corners by Catholic churches in Ottawa, Hull, Aylmer and other parishes in French localities. These boards advertise the Basilica Notre Dame Cathedral choir and "Hunchback of Notre Dame."

Announcement placed in several Catholic churches on announcement boards.

Three thousand heralds printed in French, distributed throughout the French residential section.

Fifty cards used in street cars on suburban routes in French districts, printed in French.

Arranged with choir master of Notre Dame Cathedral to have full mixed choir to be seated in balcony for special performance of "Hunchback," when their Excellencies and staff attended the Regent to witness picture.

Journal arranged for special tie-up page and puzzle contest for Saturday issue on second week of engagement. Each merchant ad. will carry part of cut of Hunchback. Paper giving cash prizes for winners.

Arranged with auditorium where all professional hockey matches are played to allow boys to carry 20-foot banner around ice between the periods. This auditorium seats 8,000 people, and banner appears for fifteen minutes before entire crowd.

Large block letter sign hung on side of 12-story building (24-sheet size on cotton banner).

Special advertising used during the week on women's page of dailies for shoppers' matinee.

Large searchlight used with colorwheel on top of building playing on street to attract attention to a large sign on top of the building, then thrown on large Regent sign at the top of the theatre.

Broadcasts Music

Arranged with local broadcasting station A. O. to broadcast announcement regarding second week engagement of "Hunchback," also having choir sing two selections over the radio, followed by notice of appearance at the Regent.

Arranged with several music stores to include small program of orchestral selections and vocal numbers used by choir during the presentation of "The Hunchback," these to be inserted in all sheet music sold to customers. Also special half-sheet cards placed on counters of music stores with announcement of Notre Dame Cathedral choir appearing at the Regent, etc.

Extra space in newspaper used to boost up attendance for second week's engagement in Saturday issues.

Using special ads. for university students and school children, calling attention to the 5 p. m. showing, featuring the matinee prices as a draw for the supper show.

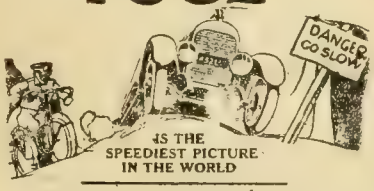
Five thousand radio-grams supplied by the Canadian Pacific Telegraph Company for heralds, with copy of radio message of endorsation of "The Hunchback," by H. R. M. the Prince of Wales. These heralds to be distributed throughout the Civil Service departments of the Dominion Government offices, in which 35,000 civil servants are employed. Five thousand cover the entire departments.

All attendance records smashed with "The Hunchback of Notre Dame" since the opening of the Regent in Ottawa.

BOOSTS AUTO RACE FEATURE

LAST DAY — 10c AND 30c

ASK THE FELLOW
WHO SAW IT YESTERDAY
—HE'LL TELL YOU—
"The
DRIVIN'
FOOL"



IS THE
SPEEDIEST PICTURE
IN THE WORLD

FOR YOUR OWN SAKE—DON'T MISS IT

EXTRA — FOX NEWS and COMEDY

LEO G. GARNER, Columbia theatre, Bristol, Tenn., writes this week of his campaign for "The Drivin' Fool," Hodkinson, illustrated herewith.

2 DAYS ONLY

Children 10c
Adults 30c

THE SPEEDIEST PICTURE IN THE WORLD

THE **Drivin' Fool**

SAMPSON GUINN DEAD; HERBERT ALEXANDER, NEGRO, IS CHARGED WITH MURDER AFTER ACCIDENT

Half of the Road Is Yours
STICK TO IT

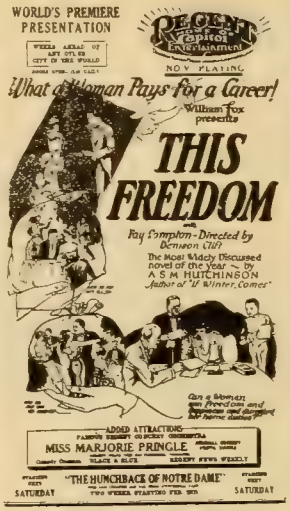
Aged Man Meets Almost Instan Deat From Side of Car When Negro other Car Rams the Rear Eo Accident On Fifth Av

Supplemented By FOX NEWS and COMEDY, "WEAK-END PARTY"

You Owe It To Yourself To See The
"DRIVIN' FOOL"

Letters from—
John W. Creamer—O. D. Cloakey—Chares L. Hyde—
N. Frye—M. Spencer—Gunther & Metzger—M. Rosenthal
—Leo Garner —*In This Issue*

QUOTES POSTMASTERS IN AD



O. D. CLOAKEY'S ad for "This Freedom," Fox. Other Cloakey ads on opposite age.

THOMAS DALEY'S ad (left) for "A Dangerous Maid," First National, at the Danforth, Toronto.

HARRY S. DAHN'S ad (left) for "Scaramouche," Metro, at the Capitol, Montreal. Letter on a preceding page.

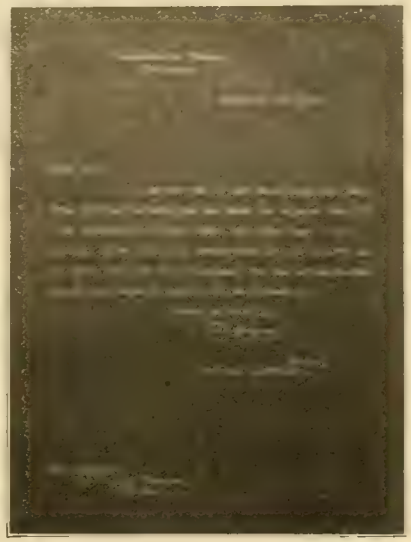
M. ROSENTHAL'S ad (right) for "The Mail Man," F. B. O., at the Strand, Waterbury, Conn. His letter is printed on a preceding page.

NO ONE, probably, has so adequately utilized the postmaster letters provided with "The Mail Man" by F. B. O. Mr. Rosenthal's letter is printed this week.

CLOAKEY CAMPAIGN CHARTED

Basilica Choir at the Regent

In conjunction with the local premiere of "The Hunchback of Notre Dame," Manager Cloakey of the Regent will present an innovation that will meet with instant favor of the Ottawa public, having secured the Basilica Notre Dame Cathedral Male Choir of 25 voices, who will sing a special composition, "The Organ," as a prologue to the feature attraction. This is the first appearance of the Basilica Notre Dame Cathedral Male Choir in any theatre in Ottawa, and they will be heard in this delightful number every evening at nine o'clock.



O. D. CLOAKEY, Regent theatre, Ottawa, Can., provides these illustrations of his campaign for "The Hunchback of Notre Dame," charted on a preceding page, and "This Freedom," Fox.

J. W. CREAMER, Cuff Enterprises, Chillicothe, Mo., describes in his letter this week the display for "Red Lights," Goldwyn, reproduced above at left.

ANNOUNCEMENT!!

STARTING 2 WEEKS SATURDAY

THE MANAGEMENT OF THE
REGENT

TAKES MUCH PLEASURE IN ANNOUNCING TO THE PUBLIC OF OTTAWA THAT ARRANGEMENTS HAVE BEEN COMPLETED TO PRESENT THE GREATEST SCREEN ATTRACTION OF THE AGE.

"THE HUNCHBACK OF NOTRE DAME"

FOR THE FIRST TIME IN ANY THEATER AT POPULAR PRICES

This Production has broken all Records in New York, Montreal and Toronto at $2.00 and $1.50 Prices, but Ottawa will see it at the following Popular Prices.

Matinees		Evenings.	
All Seats	35c	Main Floor and Dress Circle	65c
Loges	50c	Balcony	50c

Including Tax

2 WEEKS Starting TODAY

GRAND GALA OPENING OF THE LOCAL PREMIERE OF

The Greatest Screen Attraction of the Age!

The Hunchback of Notre Dame

WE ARE PROUD

POPULAR PRICES

LON CHANEY

A UNIVERSAL PICTURE

SHOWING AT THE FOLLOWING POPULAR PRICES

MATINEES 35c EVENINGS 65c

REGENT Capital Entertainment

ATTEND THE MATINEES IF POSSIBLE

SCOOP!

World's Premiere Presentation of
A. M. S. HUTCHINSON'S
Famous Novel

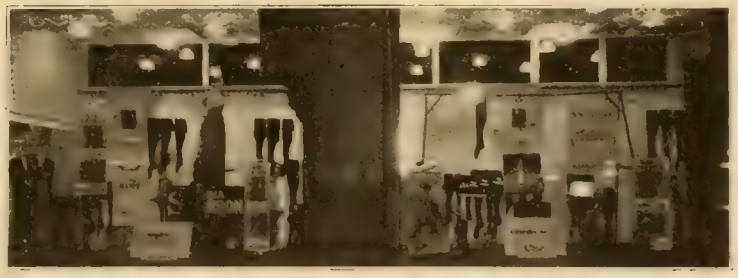
"THIS FREEDOM"

The most widely discussed novel of the year.

Another Dramatic Sensation by the same author as "If Winter Comes"

Ottawa will see it weeks ahead of any other city in the world.

REGENT Sat., Jan. 26



M. ROSENTHAL'S window display for "The Humming Bird" at the Strand, Waterbury, Conn. His letter is presented on a preceding page.

WORKS 12 YEARS ON WINDOW

N. FRYE'S exploitation man worked twelve years to complete the above circus display, used for "Circus Days," at the Fischer theatre, Danville, Ill. Mr. Frye's letter about it is given on a preceding page.

"MY FRIEND," Educational comedy, made the lights in its engagement at Loew's State theatre, Los Angeles, as short subjects should.

ANTON GROT, noted painter, working with Mary Pickford on 24-sheet for "Dorothy Vernon of Haddon Hall," United Artists.

"THE CALL OF THE WILD," Pathe, was accorded this lobby display by the Majestic theatre, Portland, Ore., a house identified with progressive lobby endeavor throughout the years.

SHORT SUBJECTS

Christie Sets Precedent for Summer Policy

Al Christie, first to announce a Summer policy, sets an important precedent for short subject and feature length producers alike in announcing that no hold-back or soft-pedal methods will be employed by his organization in consideration of the warm weather. The comedies for Educational will "wind up" strongly in May and June, the announcement states, and the first Christie feature production for Hodkinson will be made available for booking at about the same time.

In the Summer months, says Mr. Christie, exhibitors need good pictures just as well as at other times of the year. With the season's own array of counter-attractions opposing the pull of the screen, consistently meritorious programs are of utmost value.

The Funny Side Of Criticism

For a number of reasons, the professional critic is never more at a disadvantage than when he appraises the film comedy. He works against the whole scheme of human make-up.

The comedy and the drama operate by directly opposite methods. The dramatist is most successful when he caters to, pampers and soothes the human frailties of the individual. He gets best results when he clothes his character with the weaknesses of his auditors and shows that in spite of these the character possesses also the strength of the heroic. Thus he makes the auditor enjoy all the thrills of heroism without the inconvenience of being heroic, and his work is approved.

The comedian does exactly the opposite thing. He gets his best laughs by kicking a prevalent human frailty into a cocked hat. He makes vanity, which all possess, ridiculous, and because all possess it in common, all laugh at him, as much in confusion as in edification, perhaps, but lustily, however. His difficulty lies in selecting always a widely prevalent frailty and one that permits of no defense. When he chooses another kind he arouses enmity and reaps contempt.

Obviously, the one test that will ascertain the prevalency of the frailties assaulted in a given comedy is exhibition of that comedy to a large body of people, a body of sufficient numbers that the reaction of the individual goes unnoted by others. Obviously, the one-man review of a comedy is no more than a test of one man's frailties and in no sense an index to the theatre value of the picture.

Courageous indeed, then, is the critic who says boldly that this or that comedy is funny or unfunny, for to do so is to chart for the listener who will subsequently view the comedy his own very personal frailties. Courageous or funny, as the case may be.

Educational Pictures

Inasmuch as short subject product of educational nature is being used by a good many exhibitors as basis for first flights into the field of theatre-school cooperation, it may not be amiss to chart the reef in this little known sea upon which the majority of wrecked ventures go aground.

It is too frequently assumed that a picture which is educational need be no more than that. It is not always remembered that even the educational must be interesting and entertaining. It is not always taken into consideration that the most successful text book and the most successful educator are those who combine interest, entertainment, with enlightenment.

In selecting the product for a venture of this character this consideration is vital. It is all important, of course, that the film product be truly educational in effect. But it is all important to the success of the effort that the product be interesting, which is synonymous with entertaining, as well.

Exploiting Plastigrams

For the exploitation of the Ives-Leventhal "Plastigrams," the "third dimensional" subject which Educational will publish late in March, that concern has produced a lobby card done in the style and method of the screen picture. When viewed, as is the screened image, through red and green glasses provided, the picture in the center portion of the card seems to possess depth.

NEWSPICTURES

FOX NEWS No. 45: Eighteen Die in Nixon, N. J., Explosion—Leviathan Goes to Drydock—Shriners Entertain Crippled Kiddies in Minneapolis—Pacific Fleet Visits New York—British Rulers Visit Calcutta—Reclaim Waste Lands in Louisiana—Smash Auto Records in Beverly Hills Races.

INTERNATIONAL NEWS No. 21: Nixon, N. J., Explosion Kills 18—Brooklyn Veterans March for Square Deal, Test New Helicopter—Dynamite Concrete Bridge Pivot at Oakland, Cal.—Pacific Fleet Visits New York—Territorial Specials.

INTERNATIONAL NEWS No. 22: Safety First Dramas Enacted—Prince of Wales Appears with Arm in Sling—Sir Esme Howard Visits Coolidge—New York Mayor Meets Grandson—Havana Sees Highest Waves—A Ride Into the Crater of Vesuvius—Territorial Specials.

KINOGRAMS No. 2334: Nixon, N. J., Explosion Kills 18—Fiddle Maker Would Be President—Haul Up Drain Struck by Leviathan—Play Motorcycle Polo on Ice—Declaration of Independence and Constitution Enshrined—Brooklyn Veterans March for Bonus—Sir Esme Howard Assumes Post—Feed Cows Sawdust with Grain—Pacific Fleet Visits New York.

KINOGRAMS *No.* 2335: Carnival Reigns at Nice—Oil Inquiry Progresses—Use Sealskin for Bathing Suits—Wesley Jones a Senator 25 Years—Observe Student Labor Day at Berkeley, Cal.—Sir Asme Howard Visits Coolidge—New York Welcomes Mayor Home—Mrs. Anton Lang Here—Maj. Gen. Bullard Visits the U. S. S. California—Put U. S. S. Colorado Through Tests.

PATHE NEWS No. 18: Gobs visit Oakland, Cal.—Nixon, N. J., Blast Kills 18—Japanese Seek Impeachment of Officials—Break Ice in St. Lawrence River—Hudson Maxim Shows How He Keeps Fit—Pacific Fleet Visits New York—Territorial Specials.

Pathe News No. 19: U. S. S. Colorado Given Tests—Turkey Abolishes Caliphate—Coolidge Declares Philippines Unfit for Independence—New York Triplets Born on Feb. 29—Germans Protest Separatist Movement in Ruhr—Explore Mexican Peaks—Territorial Specials.

DIGEST of PICTURES of the WEEK

DO the majority of picture-goers want to see life upon the screen as they know it and understand it, or do they want the artificial and the ever present happy ending? An English picture recently shown in this country through Selznick Distributing Corporation, "Woman to Woman," had an uphappy ending, although a logical one, and it was the cause of much more comment than many pictures far superior in technique and story interest.

Another picture that has this unusual finish is "Thy Name Is Woman" (Metro), although an anti-climax gives it a semi-happy ending. The story held your interest, however, right up to the tragic death of the heroine and was entirely logical.

The feelings of audiences are not stirred by false or banal endings, either in pictures or upon the speaking stage, and director who has made a study of public likes and dislikes is not swerved from his purpose by an unhappy ending to a story. The "happy ending" has made a mediocre picture of many an otherwise excellent story. Whatever satisfies the basic instincts and emotions of humanity, be it happy or sad, that will succeed. Likes and dislikes differ in different localities and different countries. There is no formula for the universal picture but the artistic is appreciated far and wide by the vast majority of picture patrons.

"LILIES OF THE FIELD" (First National) is Corinne Griffith's second Associated First National attraction and again she scores a distinct hit. It is excellent in every way and should prove one of the season's strongest attractions. It has heart interest, love interest and much splendid acting.

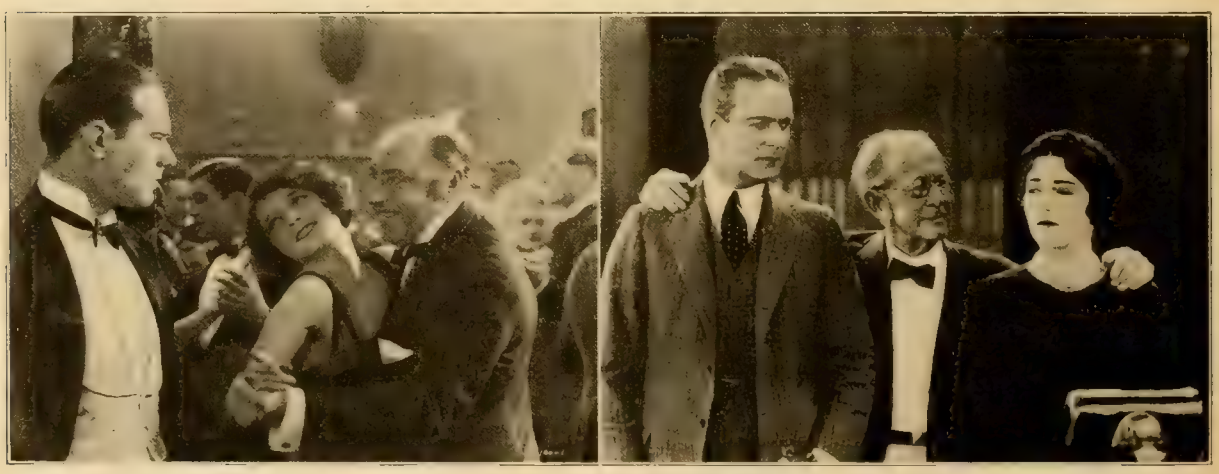
"WHY GET MARRIED" (Associated Exhibitors) is a pleasant little comedy-drama not without merit as screen entertainment. Andree Lafayette plays the leading role and is ably assisted by Helen Ferguson, Jack Perrin and other well known players. It is in six reels.

"DRUMS OF JEOPARDY" (Truart) presents Elaine Hammerstein in a mystery tale, written by Harold MacGrath. The story is melodramatic concerning emeralds stolen in Russia, thence the story shifts to America and a murder mystery follows. Jack Mulhall, David Torrence, Wallace Beery and other well known actors assist Miss Hammerstein.

"GEORGE WASHINGTON, JR." (Warner Bros.) presents a new Wesley Barry, a youth whose admiration for the first president gets him into innumerable scrapes. It is splendid entertainment and the kind that will delight the kiddies. An adaptation of George M. Cohan's popular stage play, made by Rex Taylor.

"THE DARING YEARS" (Equity) is a Daniel Carson Goodman production with Mildred Harris, Charles Emmet Mack, Clara Bow and Mary Carr in the principal roles. It's the story of a weakling, his infatuation for a chorus girl, and his ultimate rescue from death in the electric chair. Fair entertainment.

"DAUGHTERS OF TODAY" (Selznick), while along the lines of several other productions that have made more or less pronounced impression upon picture goers, is well worth one's time and money. There is a splendid cast, consisting of Patsy Ruth Miller, Ralph Graves, Edna Murphy, Philo McCullough, George Nichols and others and it is very well directed and photographed. J. R. M.



TWO SCENES from Goldwyn's "True As Steel," from the story by Rupert Hughes, featuring Huntley Gordon and Aileen Pringle.

REVIEWS

"Wes" Barry Good In Cohan Play

"GEORGE WASHINGTON, JR.," a Warner Brothers Production, adapted from George M. Cohan's play, starring Wesley Barry. Camera work by E. B. DuPar. Directed and adapted by Rex Taylor. Length, 6,367.

Innocent of weighty plot and subtlety, "George Washington, Jr.", Warner Brothers' adaptation of the George M. Cohan stage play, featuring Wesley Barry, is, despite these defects, substantial fun and entertainment. It is the type of picture that censor boards approve and even recommend; the kind of show that mothers are delighted to send their kiddies to.

Relating how a very young man whose admiration for the first president of the United States forces him into telling nothing but the truth, gets himself into and out of scrapes, and how he heroically saves important papers for Uncle Sam, "George Washington, Jr." is a classic of joyous kidhood hokum. There are many situations in the photoplay that strike a note of sympathy in the hearts of all "grownup boys" who have undergone the same trials and tribulations as does the hero of this story, originally popularized by George Cohan—he of "Yankee Doodle" fame.

As for "Wes" Barry. It's a new freckled-faced youngster we see in this picture. And doubtless if it were not for the shining specs that decorate the countenance of this American boy we would fail to recognize the adolescent youth who found himself under the direction of "Mickey" Neilan. As "George Washington, Jr.", young Barry is a made-to-order type of young American manhood. His performance is very creditable and will do much toward furthering his stellar career in pictures.

The Cast: Supporting Wesley Barry is a notable cast of players including Gertrude Olmstead, Charles Conklin, Otis Harlan, Eddie Phillips, Leon Barry, Eaton Ham and William Courtright.

Western Comedy Moderately Funny

"THE NEW SHERIFF," an Educational-Tuxedo comedy in two reels, with "Poodles" Haneford as the Sheriff.

There is a lot of fast action in this Reel Comedies, Inc., production, with a wild man shooting up a town, making ardent love to a Spanish maiden and doing some expert riding. The story isn't exactly new, but then in a comedy one doesn't expect much plot. There is the ever-present slide trombone filled with water that squirts a stream fifty feet and has an endless supply of water. "Poodles" Haneford is the Sheriff, in love with the new school teacher. She is kidnaped by a roughneck, tied to a post and is to be shot at twelve. "Poodles'" dog saves her. He's the best actor in the comedy.

McGrath Story Fairly Entertaining

"DRUMS OF JEOPARDY," a Truart Picture, starring Elaine Hammerstein. Story by Harold McGrath; photographed by James Diamond and directed by Edward Dillon. Six reels.

Fair mystery story, a little draggy in spots, but well produced and very well acted. These stories of stolen Russian jewels are becoming so numerous and there is so little difference in them that the average film devotee will get little kick out of this one. The principal interest centres around the work of Wallace Beery, Jack Mulhall and Maude George, although Elaine Hammerstein is billed as the star. David Torrence as Cutty, war correspondent and soldier of fortune looked and acted the part, and Beery as the villain was effective. The story moves along smoothly but there is an apparent struggle to keep up the interest and the suspense is not well sustained.

The tale concerns two emeralds, known as Drums of Jeopardy, brought to America and entrusted in the care of a banker. He is found murdered and suspicion is cast upon a young Prince who owns the jewels but who is pursued by secret agents of the Russian government. There is plenty of excitement at the finish where the banker's daughter is kidnapped, the young Russian imprisoned in a room and the final escape and rescue of all hands, with the death of the arch villain.

The Cast: Elaine Hammerstein, Jack Mulhall, David Torrence, Wallace Beery, Maude George, Eric Mayne, Forrest Seabury.

SCENE from the Educational-Tuxedo comedy, "The New Sheriff," starring Poodles Haneford.

Colorful Picture Of American Life

"DAUGHTERS OF TODAY," a Selznick production with an all-star cast. Written by Lucien Hubbard. Milton Moore, cameraman. Directed by Rollin Sturgeon. Seven reels.

There are scenes and situations in "Daughters of Today" that will leave lasting impressions upon most audiences. It is a high class picture in every way, acting, direction and sets being of the best and it is refreshingly frank in exposing the idle rich of our so-called social set. The story concerns a motherless girl of wealth, who is neglected by her father, when the latter becomes interested in an adventuress, but has the good judgment to save herself from being drawn into scandal and disgrace by her companions' folly. There is another girl, quite as interesting, born of poor parents but who falls into the charmed circle of city revelers when she goes to the city to gain an education.

That the picture contains a strong moral lesson for thousands of young girls who are at the susceptible age none will deny. There are several excellent punches to the story—particularly where the old, grey-haired mother arrives in the city, to find her daughter ill in bed and hiding from the police. There is a decided letdown in the suspense near the end, but that does not detract from the picture's value as a whole. It's a strong feature and can safely be advertised as such wherever society stories are in demand.

The excellent cast is headed by Patsy Ruth Miller, as Lois Whittall. Edna Murphy as the poor girl, Zasu Pitts in a comedy role and Philo McCullough as the wealthy chap who causes all the trouble. Ralph Graves is the upright young hero.

The Cast: Patsy Ruth Miller, Ralph Graves, Edna Murphy, Edward Hern, Philo McCullough, George Nichols, Gertrude Claire, Truman Dandyke, Dorothy Wood, Phillips Smalley, Zasu Pitts, H. J. Hobert, Fontaine LaRue Marjorie Bonner.

Amusing One Reeler

"OH! CAPTAIN," Educational comedy, with Cliff Bowes, Virginia Vance and Sid Smith. Directed by Albert Ray. One reel.

This is the old, old comedy plot about the aunt who tries to save her niece from admiring young men and takes her on a long voyage. There are several amusing situations aboard ship and on the whole it will fit in nicely.

Score Another For Corinne Griffith

"LILIES OF THE FIELD," a First National attraction, featuring Corinne Griffith and Conway Tearle. Adapted from the William Hurlburt stage play. James Van Trees, Camera man. Directed by John Francis Dillon. Length, nine reels.

Corinne Griffith's splendid work in "Black Oxen" fully established her as a First National star, and in "Lilies of the Field" she repeats her first triumph. William Hurlburt's play gives her a role that is in every way adapted to her talents and Director Dillon has surrounded her with a very strong supporting cast, practically all-star. There is Conway Tearle, Alma Bennett, Sylvia Breamer, Myrtle Stedman, Craufurd Kent, Charles Murray and others, all doing their level best to make the play ring true upon the screen, and how well they succeed can best be judged by the favorable comments of everyone who sees it.

It is a picture that will tug at your heart strings, and gives an interesting insight into the life of women who "toil not, neither do they spin" but live an artificial life of ease until stirred to better things. The picture starts off rather draggy, with too many subtitles, but it contains a mighty punch near the end. The death of Vera, the reported loss of Mildred's baby and the merciless buffeting about of the refined, loving mother, all bring one up sharply in the latter part of the story. There's super direction and excellent acting.

The story tells of a refined, loving wife, deserted by her husband who has become infatuated with a young flapper. She meets a man of wealth and position who falls in love with her. She is accused by companions of making the greatest catch of the season. To test her, the man offers a furnished flat and a life of ease. She denounces him and heartbroken she flees. The man attempts to seek forgiveness, and when her baby is reported dead, she goes to him. Through his help she and her baby are reunited and she finds happiness with him.

The Cast: Corinne Griffith, Conway Tearle, Alma Bennett, Sylvia Breamer, Myrtle Stedman, Craufurd Kent, Charlie Murray, Phyllis Haver, Cissy Fitzgerald, Edith Ransom, Charles Gerrard, Dorothy Brock, Mammy Peters.

Fast Action And Lots of Laughs

"BUSY BUDDIES," an Educational comedy with Neal Burns. Two reels. Directed by Al Christie.

The bill-collecting incident of this comedy is the one big angle that will get the laughs. This is really funny. Neal Burns and the balance of the cast put plenty of pep into their work and as a result it moves along rapidly from the first foot to the last.

The story concerns three war buddies out of work and eats. They parade on Armistice Day to get coffee and sandwiches, but are discovered by an unfriendly policeman and the chase starts. They become bill collectors and through their unique methods are very successful. It should get a laugh in any house.

Fair Picture But Lacks Punch

"THE DARING YEARS," an Equity Pictures production, directed by Daniel Carson Goodman. Six reels.

Honors in this production undoubtedly go to Charles Emmet Mack. Mildred Harris did some pretty fair acting, but didn't succeed in convincing us that she was what she was supposed to portray Clara Bow didn't have much of a chance, but she used what she did have. The whole picture is a little draggy.

Mack took the part of Robert Browning, a milk-fed lad whose mother, played by Mary Carr, has made every decision that has ever been made in regard to his personal welfare. He evidently has an understanding with a certain young lady played by Clara Bow, who comes over to see him quite frequently, (probably because he hasn't the ambition to walk over and see her) but falls in love with a chorus girl, Mildred Harris, and through his infatuation for her faces death in the electric chair.

Of course there is the thrilling race between time and a high powered car carrying his pardon, which saves his life by a matter of minutes and the final scene shows him cringing back to his mother. There is no evidence that his experiences have made a man of him in anyway. A picture of fair entertainment value.

The Cast: Charles Emmett Mack, Mildred Harris, Mary Carr, Clara Bow, Jack Richardson, Tyrone Power, Joe King.

Funny in Spots

"CAVE INN," an Educational-Cameo comedy, with Sid Smith and Virginia Vance. Directed by Albert Ray. One reel.

Buster Keaton, I believe it was, made a prehistoric comedy and the idea was so good that the Cameo company followed it up with another which they call "Cave Inn." There is much beating about the bushes, wild chases over rocky places, and a lot of slam-banging with stuffed clubs, but very little plot. Sid Smith, Cliff Bowes and pretty Virginia Vance do their best to make it funny. They only partially succeed, however.

Domestic Drama Of Average Interest

"WHY GET MARRIED," an Associated Exhibitors attraction, produced by L. Ernest Oimet. Written by William M. Conselman, and starring Andree Lafayette. Photographed by Georges Benoit. Directed by Paul Cazeneuve. Six reels.

As propaganda for the upbuilding of the home this is great. It is not without merit as screen entertainment, although the story runs along rather familiar lines, showing the domesticated girl in love with her husband and home and the business girl who refuses to give up her career after marriage. There is a pleasant atmosphere about the whole that you will enjoy, however, and the production has been carefully planned and executed with sound judgment.

Andree Lafayette, the French actress, plays the business woman of the picture, and although she works assiduously to put over the role, she does not impress one as an efficient business woman. Helen Ferguson played the role of the wife, devoted to home and family. She was excellent. Jack Perrin was the husband of the business woman. The types were well chosen and no fault could be found with the characterizations.

The story tells of a couple of moderate means who get married and to maintain a beautiful apartment both continue to work at their occupations. The husband loses his position and finally is forced to become a freight hand in a warehouse, while his wife drifts away from him as she is appointed general sales manager of a large establishment. The parallel story concerns a poor couple who live happily together in a modest cottage. The story is treated logically and straightforward and the titles are well written.

The Cast: Andree Lafayette, Helen Ferguson, Jack Perrin, Orpha Alba, Edward B. Tilton, William H. Turner, Bernard Randall, Max Constant.

SCENE from the Educational-Cameo comedy feature, "Cave Inn," starring Sid Smith, Cliff Bowes and Virginia Vance.

PUBLIC RELATIONS

Service Pays Biggest Returns

Public Opinions

A department in which theatre patrons voice their likes and dislikes for screen entertainment. Exhibitors who receive signed communications from their patrons are urged to forward them to this department.

"Public Opinions" written by patrons of Palace Theatre, Hamilton, O.

Says MR. & MRS. H. P. WARD:

In speaking to Mrs. Josephine Maxwell of our great appreciation of the picture "Disraeli" we voiced our thanks to you for bringing it to Hamilton, and she immediately asked us why we did not so express ourselves to yourself—so here you have our sincere gratitude. It was a thoroughly satisfying treat—the whole picture We are now looking forward to some of your other excellent selections such as Laurette Taylor in "Happiness" and Blanche Sweet in "Anna Christie."

Perhaps you have already seen the Drama magazine for January in which appears a most interesting article on "The Greater Novice" by Louise Hamburger; if you have not read it, you will care to, I am sure. You will find a copy of the magazine in the Lane Library.

Many thanks for "Disraeli" and hope that 1924 may have more such in store for me.

Says MRS. NORWOOD TAYLOR:

Thank you very much for the nice complimentaries.

It was disappointing to have to miss Sidonie Ebbecke's organ solo. I like her playing extremely and the "Jocelyn Berceuse" is a favorite of mine.

I'm getting up an entertainment for the Daughters of the American Revolution—a style review of Hamilton fashions since Indian Days. Also have been arranging a church social program, entertaining two of my clubs, and am to address the children of the "HOME" for the Shriners, tomorrow. That is why I've not been to the Palace, but twice in February. "Boy of Mine" was charming—all that you claimed it was. Booth Tarkington you know, is my favorite screen dramatist.

I hope Miss Ebbecke will play again soon.

Says MR. WILLIAM A. BIDDINGER:

While in your theatre the other evening, this thought came to me Buying a ticket at the Palace theatre, is just like depositing your money in a bank.

For you not only get value received for the money invested, but the continual improvement in the picture and comedies presented with the added attractions, music, etc., all considered are equal to a good rate of interest for every dollar as invested. How about it?

Says MARIE ELZEN:

Allow me to enthrone "The Green Goddess" on the honor roll of pictures, I have seen during the past month. Although I had heard it was "terribly overdrawn" I found it delightfully thrilling and quite to my liking.

Next came cute little Jackie Coogan in "Long Live the King."

Norma Talmadge in the "Voice of the Minaret" advertised as the "best picture you have ever seen" was only fair. It couldn't compare with a former picture, "The Eternal Flame," one of the best pictures I have ever seen.

Says ALENE WILLIAMS:

In your last Magazine you again refer to the letter written by Alene W. about "The Green Goddess" and decidedly misquote her.

You say she says you should have been SHOT for showing "Ruling Passion", "Green Goddess" and "Disraeli." Now if you would refer to the letter you would see she said nothing of the kind.

"Ruling Passion", I did not see. "Disraeli" I liked immensely, "The Green Goddess" I said was draggy and slow, and at the time of evening

(Concluded on page 90)

Farsighted Exhibitor Keeps Close Check Up On His Staff

Courtesy, Neatness of Uniforms and Many Other Points Are Important to Box-Office

By LEN S. BROWN

Manager, Finkelstein & Ruben's New Astor theatre, St. Paul, Minn.

Article 3—SERVICE TO PATRONS

Treat your patrons as human beings—extend them all the same courtesies whether they arrive at your theatre in a limousine or on foot, and you will have overcome a major part of your business worries.

Establish ONE SET of service rules for ALL your patrons—make it part of what those patrons buy when they spend their money for tickets at the box office, and then make it YOUR business to see that EVERY ticket buyer is accorded that service.

The pictures on your screen, and your other entertainment features are shown to ALL your patrons. Why should not your SERVICE be extended to ALL your patrons also? You don't discriminate in the one case. Why should you in the other?

Let's look at this service-to-patrons question from BOTH sides of the fence.

Mrs. Jones has had a rotten day at home. The kids have been bawling, there's been meals to get, washing to do, and she's all tuckered out. Jones himself doesn't feel any too good either. He's tired. And crabby too. "Let's take in a show," says friend husband, "and maybe we'll get rid of a couple of ingrowing grouches." (You know, folks go to the theatre for relaxation, and to forget their troubles, half the time.) Down-town they go. The bright lights of the theatres beckon them. Here's what happens.

AT THE LIVE, SERVICE-TO-PATRONS THEATRE

"Gimme two," says Jones, full of his grouch as he slams his dough down at the box office. Quick as a flash two tickets are dealt him, slick out of an automatic ticket machine, and his change comes rolling down the shiny chute of a change-making machine to the accompaniment of a pleasant "Thank You" from a smiling, neatly dressed cashier. No waiting. Quick action.

Together, Jones and the Missus—still grouchy—walk through a clean, well lit lobby, in which announcements of coming and current attractions are attractively displayed to the spot where stands the doorman attired in a uniform which fits him. Jones hands him the tickets, and as he does so, the doorman says, "Thank you, sir," at the same time opening the door for the Mr. and Mrs. In the foyer an usher-director requests them, "Aisle to the right, please"—and, if the house is not crowded and the Jones' hesitate a little, adds, "Or maybe you'd prefer the left section." Jones perks up a bit. This service appeals to him—it makes a hit with him. "Why, yes," he exclaims, just to show he knows what's what, "I like the left section better, let's take it."

Approaching the aisle, a nattily dressed usherette goes through the formula of "How many please?—two?—this way please," and ushering the Joneses—who are fast losing their grouches—down the carpeted aisle, along the floor of which their footsteps are guided by dim aisle lights, politely requests others seated in the same row in which the Joneses wish to sit, to "Pardon us a moment please," as Jones and Co. move in the row to their seats.

The show is on. Maybe it's just an ordinary "program" picture, but it looks pretty good, for the simple reasons that the projection is good, there are no glaring lights from the orchestra pit to irritate the view of the screen, the music is MUSIC, maybe just an organ or a small orchestra but it FITS the picture, the ventilation is good, if there are kids in the audience they are watching the show, not playing football up and down the aisles, and the general atmosphere is restful and pleasing. The comedy follows the feature, then comes a newsreel, then a short scenic, maybe a singer or entertainer, and before the Jones' are aware of the fact, they've lost their grouches, and feel human once more.

The show is over. Up the aisle they go. The house program of coming attractions is carefully handed them by an usher, who opens the exit door for them to leave. As they pause in the outer lobby

whilst the Missus buttons up—after having carefully powdered her nose whilst chatting with the matron in the well appointed ladies rest-room, Jones remarks to her, "How'dja enjoy the show, honey? Not so bad, was it?" "I don't know," says she, "there's something about this theatre that just makes you want to come again. What do you say if we come here more often?" And Jones can't say a thing but "Betcherlife."

BUT THAT SAME NIGHT—

Mrs. Smith, who lived next door to Mrs. Jones, felt fine. So did Smith. He had turned a nice deal at the office, and felt as though he was sitting on top of the world. He met Mrs. Smith downtown, and they enjoyed dinner at the best cafe in town. "Where to now," says Smith. "Oh, I want to see that big picture down at the Oompah Theatre," she exclaims, "they say it's wonderful." "What, at that DUMP," is his rejoinder, "let's go some place else." But, womanlike, her mind is made up, and she wants to see THAT picture. They do. What happens?

As they enter the Oompah, a three sheet which was flopping in the wind hit him in the eye. "Damn," was all he said. The doorboy grinned. It made Smith a trifle sore, but he quickly forgot it, and throwing a five-case-note on the ledge he asked for two tickets. Somehow or other, the cashier—with a wad of gum in her jaw—was chewing over the phone with someone, and Smith again asked for "Two—make it snappy, sister." Lizzie, the sloppy cashier, tore off two tickets from a roll which was hanging up on a nail, and fiddling around in a till under the ledge handed him a bunch of change.

The Smiths' walked around a couple of lobby frames on which some second-hand one-sheets were roughly tacked, and opening the entrance door found the doorboy busily engaged in talking to a couple of fresh flappers. Smith still had his change in his hand. Handing his tickets to the boy, he started to count it —and found it ten cents short. He didn't care a damn for the dime—but it peeved him a bit. Walking over to the first aisle, they were met with a "Nothing on this side" (although he could plainly see quite a few seats in the rear), "try the other aisle," from another specimen of the gum-chewing feminine gender.

Alright. Over to the other side they go, Mrs. Smith incidentally tripping over a piece of the carpet which looked as though it had never become personally acquainted with a vacuum cleaner. No! an usher in sight. "Let's find two seats," says he, and down the aisle they go. "Ah, here's a couple of aisle seats, let's take 'em," says Smith. She goes first, he follows, only to find his seat is broken, and he has to hang on by one ear to remain in a sitting posture. Disgustedly they change into a couple of other seats, and settle back to try and enjoy the show they have paid their good money to see.

The show is on. But the operator is busy discussing the Teapot Dome affair with a friend in the booth, and the picture is out of frame. Ah, that's better—he must have looked at his picture for a moment. Somebody's dying in the picture, but the music still goes on merrily to the tune of "Yes, we have no grapefruit." There's a couple of roughnecks down front, with their feet cocked over the back of the seats in front of 'em, who are talking out loud.

The house is as dark as pitch, save for the reflection from the screen and from a couple of exit lights. Over in a dark corner of the house a Sheik has his Sheba, and it looks as though there's liable to be something rotten in Denmark if they carry on much more. And so it goes, until the picture ends, and a cracked slide flashes on the screen telling the happy (?) patrons that Glorious Swansong comes next week in "Why She Went Wrong."

Out in the lobby the Smiths' look at each other, sourly, and his only remark is, "What did I tell you? Now perhaps you'll listen to me next time and go some place where we can enjoy ourselves. These damned movies make me sick." She snaps back, "Well, you don't give me any healthy appetite either."

And there you are.

WHAT DO YOU THINK?

Is the case of the Smiths' exaggerated? Not one bit.

Are you conducting your theatre along the lines of the one the Jones' went to?

Try a little of the service-to-patrons medicine if you are not already taking it in regular doses. It'll tone up your system—and incidentally put jack in your jeans.

Answers Hugo Ballin

(Concluded from page 30)

we are open. That means four pictures a week—do you think you can fool them trying to camauflage a poor picture by external details? You can not!

Nor can you expect them to rave over a production, no matter how elaborate, if they do not understand the story. Mine is a manufacturing town and the people have not had many advantages beyond what the town itself could supply. They like simple stories of home life, detective stories occasionally, a western now and then and most of them like simple society dramas. I pride myself upon knowing what type or types of pictures my people like. For seven years I have given careful thought and attention to this very thing, but am I allowed to use my experienced judgment? No!

The exchange says I must take this group of nine, or none; or perhaps this group of twelve or none. Among those twelve or nine I may find four or five which I know will be above the heads of my patrons, but to keep open I book them and what is the result—upon presentation, to quote Mr. Ballin, "Grown-ups read and express in raucous denunciations what 'ain't so good,'" and so, a beautiful picture is condemned by an exhibitor in "What the Picture Did for Me," as a box office failure.

* * *

Who is really to blame or whose indignation is the more righteous—the man who made it, or the man who presented it? A difficult question to answer; both seem blameless. Looks like the distributor had something to answer for and yet again, it is said that the real dictator comes from the producing end.

My first experience in booking a feature beyond the comprehension of my patrons was "Kismet" with Otis Skinner. One of the greatest pieces of acting I have ever seen, and yet about fifty of my patrons walked out. One man on the way out asked me who gave me that pile of junk. I simply replied that I was sorry he did not like it. It was a bitter lesson, and one that I shall never forget.

Another time, I wanted to book Jackie Coogan pictures but in order to get the ones I wanted I had to book "Oliver Twist" (Producers' orders, I believe). My best judgment said, "No." Costumes were peculiar and I felt that my people would not be familiar with the story, but after long deliberation I booked it. I sat at the back of my theatre and experienced every emotion possible in a human being. Some liked it and understood, but the majority were lost. At times they ridiculed the costumes, and during some of Jackie's most dramatic parts—and he was wonderful—many thought he was trying to be funny and laughed. It seemed nothing short of a sacrilege to me. I wanted to shout out to them, "Shut up." Not an elegant thought, but I felt it, just the same. Details of presentation were as nearly perfect as I could make them, and yet from my standpoint as an exhibitor, the picture was a failure.

"Oliver Twist" meant nothing to the people, so did not have any drawing power, and of those who saw it, many did not understand what it was all about. Who was to blame? Not I, because my better judgment warned me not to show it and not the distributor, but the dictating power behind the distributor who demands the sale of all his product or none. Some say, "Educate your people to enjoy the bigger and finer productions." My patrons invest their twenty cents to be entertained—to lose themselves in a couple of hours' enjoyment. They are human—**very** human—and as human beings know what they want. My business is to find out **what** they want and supply it. **Why** am I not allowed to do so instead of having an outsider like the distributor or producer who knows nothing of my particular conditions, dole out pictures in groups of fifteen, twenty or any other numbers?

Two of my townspeople sat back of me at the showing of "Hunchback of Notre Dame," in a neighboring city. One became restless and finally exploded, "Where in hell is the football team! I came up to see that Notre Dame football team I've heard so much about." Wallace Worsely knows our town well, used to be a frequent visitor there, having many of his closest relatives living there, but I am afraid not even for the sake of old associations would he have been able to forgive that slight to his "masterpiece."

Another of my patrons saw "The Covered Wagon," and when he saw me at the theatre next night said, "Say, I saw that 'Covered Wagon' they talk so much about and paid **some** price. Wasn't a bit better than lots of Tom Mix's westerns I have seen down here."

A woman who saw Marion Davies in "When Knighthood Was in Flower," said, "I liked the picture pretty well, but I don't like **twentieth century** costumes in plays." Speaking of this particular picture, another person asked me if I would get Marion Davies' picture called "Midnight Flowers," or something like that.

Many people who saw "If Winter Comes" thought it silly. The bicycle episode which was so symbolic of Mark Saybus' love of accomplishment was lost; they saw a grown man on a bicycle, racing himself, and that seemed silly.

Perhaps a producer will say that there are lots of cheap pictures on the market for that sort of mentality. I for one won't show a poorly produced picture in my theatre if I know it, nor would it be necessary if I were free to select my pictures to suit my patrons. Besides, it is not a question of mentality—people in small towns are limited in experience—that is all. Some argue that "Main Street" is the same the world over. I disagree. In my opinion, every town makes its own "Main Street" and every "Main Street" reflects the character of its townspeople.

And so, perhaps Mr. Ballin and other producers could help in our fight against block booking. Let us have selective booking—choose pictures according to our patrons, and I am sure neither Mr. Ballin nor any other producer would be made to suffer by reading of a fine production, in "What the Picture Did for Me," referred to as "a piece of cheese."

THE FILM MART

Universal

LAURA LA PLANTE will begin work in a few days on her third starring vehicle at Universal City. It is an adaptation by Hugh Hoffman from a magazine story by Sophie Kerr, tentatively titled "Relativity." It has nothing to do with the Einstein theory but is a humorous discourse on "relative values" and the "value of relatives."

✚ ✚ ✚

ERLE C. KENTON, Mack Sennett director, has been engaged by Sam Van Ronkle to direct the second installment of the "Gump" comedies which will start at Universal City in a short time. Melville Brown, Phil Dunham and the director are working on the stories. Joe Murphy continues as Andy Gump, Fay Tincher as Min and Jackie Morgan as Chester.

✚ ✚ ✚

JACK DOUGHERTY, who has just returned to Universal City following his honeymoon with Barbara LaMarr, will soon start on a Universal serial co-starred with Eileen Sedgwick. Pending the finishing of "The Riddle Rider" in which Miss Sedgwick is now working with William Desmond, Dougherty is starring for Ernst Laemmle, the second of Carl Laemmle's nephews to undertake motion picture direction, in a two-reel Western picture.

Pathe

A NEW Stan Laurel comedy, titled "Zeb vs. Paprika," and the fourth of the "Indian Frontier Series," "The Mandan's Oath," occupy a prominent place on Pathe's program of releases for March 16th. Another of the single-reel Dippy Doo Dad comedies, titled "Love's Reward," is also included, together with the ninth chapter of "The Way of a Man" and an Aesop Film Fable, "Why Mice Leave Home."

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FOR THE FIRST time in the history of the California Theatre, San Francisco, a picture other than a special feature production was returned for a second week's showing during the week of Feb. 17th. The short-subject to enjoy this distinction was Pathe's two-reel comedy, "Two Wagons—Both Covered," in which Will Rogers burlesques the roles played by J. Warren Kerrigan and Ernest Torrence in "The Covered Wagon."

Fox

THE GLORIFICATION of the Down East farmer is accomplished in the William Fox Educational Entertainment, "A New England Farm," which will be released on March 30 by Fox Film Corporation. Life on a typical farm, from the start of the early morning chores and right on through the day to the evening duties, is pictured in this short reel.

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PRODUCTION was started this week on "The Circus Rider," the latest program feature in which William Fox will star Charles Jones. William Wellman is directing this picture at the Fox West Coast Studios. The story was written by Louis Sherwin and the screen adaptation is the work of Doty Hobart.

Paramount

RUDOLPH BERLINER, former musical director for the Ritz-Carlton Hotels in New York and Montreal and now a member of Cecil B. DeMille's production staff, has gone to the Presidio at San Francisco, where he will pick from two army bands seventy-five musicians to form an orchestra to play at a special military showing of "The Ten Commandments."

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PERCY MARMONT has been engaged by Paramount to play the leading male role opposite Betty Compson in James Cruze's production, "The Enemy Sex," which is an adaptation of a novel by Owen Johnson. The picture is being started this week at the West Coast studio.

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WILLIAM de MILLE, having completed "Icebound" at the Paramount Long Island studio, is back in Los Angeles ready to begin work on his next production, "The Inside Story," an original by Clara Beranger. Miss Beranger has also gone West for the new production and is completing the final details of her script.

First National

ASSOCIATED First National Pictures, Inc., announced this week that it had contracted for four more John M. Stahl productions to be presented through Louis B. Mayer. First National has been the distributor of Stahl pictures for some time, having offered "The Child Thou Gavest Me," "The Song of Life," "One Clear Call," "The Dangerous Age," and more recently "The Wanters."

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WITH the addition of Ben Lyon and Edna Murphy the cast of Maurice Tourneur's "The White Moth," production on which started recently, is practically complete. "The White Moth" is to be a First National feature picture.

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PHILIP V. KROHA, who is production manager for Richard Walton Tully's motion picture productions in Los Angeles, has arrived in New York to confer with Tully over production plans for "The Bird of Paradise," the forthcoming Tully film which will be made in the Hawaiian Islands.

Hodkinson

HUNT STROMBERG announces that the next Harry Carey feature for release through the Hodkinson Corporation will be an adaptation of Shannon Fife's "Desert Rose," with Virginia Browne Faire in the leading feminine role.

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AL CHRISTIE has offered an attractive prize to the employes of the Christie Comedy organization for the best main title for the first Al Christie Special Feature, which is to be released through Hodkinson. The prize consists of a very desirable building lot in the Christie Tract in the Westwood section of Los Angeles, within a stone's throw of the new Christie Studio site.

Vitagraph

ROBERT S. HORSLEY, manager of Vitagraph branch at Philadelphia, provided the feature stunt at the testimonial dinner given by the Motion Picture Theatre Owners of Eastern Pennsylvania to their president, "Doc" H. J. Schad, at the Ritz-Carlton Hotel in Philadelphia, February 29. Mr. Horsley staged a complete wedding with children as principals at the dinner. The bridegroom and bride were attended by a best man and bridesmaids and two heralds carried trumpets upon which were hung banners reading "LET NOT MAN PUT ASUNDER."

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J. STUART BLACKTON is nearing the completion of "Between Friends," the picturization of Robert W. Chambers' novel at the Vitagraph Studio in Hollywood. A cast comprised of Lou Tellegen, Anna Q. Nilsson, Norman Kerry, Alice Calhoun and Stuart Holmes will be seen in this feature.

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VITAGRAPH announces the purchase of newspaper serial rights to "CAPTAIN BLOOD," by Rafael Sabatini, which will be furnished without charge to newspapers throughout the United States and Canada. The novel will be cut to newspaper serial length before its release, which will be probably in the early part of the summer.

COMING

EMORY JOHNSON'S BIG NEW PICTURE

promising the exhibitors throughout the entire world a film classic that will be remembered for years. The final title has not yet been decided on. Watch for this title in a few days. In the meantime speak to your nearest F. B. O. Exchange for more details and be positive to save play dates.

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Sales Office United Kingdom: R-C Pict. Corp., 26-27 D'Arblay St., Wardour St., London W. 1, England

Goldwyn-Cosmopolitan

GOLDWYN has purchased for King Vidor the motion picture rights to Rachel Crothers' play, "Mary the Third," which scored a big success in New York last season. Carey Wilson, assistant editorial director, is writing the continuity in close association with Mr. Vidor. The script is being rushed and production will start soon with an all-star cast. No announcement has yet been made as to the identity of any of the players, but such announcement will soon be forthcoming.

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THE FIRST selection for the cast of Marshall Neilan's fourth production for Goldwyn, "Tess of the D'Urbervilles," from Thomas Hardy's novel, aside from the two leading players, is Joseph Dowling, one of the old time actors of the stage who has repeated on the screen his success in character roles. He has been cast as the priest in "Tess."

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A PRINT of Rupert Hughes' new picture concerning women in business, "True as Steel," has been received at the Goldwyn Home Office and pronounced one of his most interesting photoplays. Aileen Pringle, whose work as the queen in Elinor Glyn's "Three Weeks" has aroused such comment, has the leading feminine role in "True as Steel." Her character is that of Eva Boutelle, a New York business woman.

Metro

CRAYON, rather than water colors and oils, as in this country, are used in Sweden for poster work. A batch of posters on Rex Ingram's "Where the Pavement Ends" arrived at the Metro offices last week from Raoul Le Mat, distributor of Metro pictures in Sweden and owner of a big chain of theatres. The posters were of brilliant coloring and the warm effects produced by the crayon were immediately arresting.

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THE FULL CAST of "Women Who Give," the Reginald Barker production for Metro-Louis B. Mayer, consists of Frank Keenan, Renee Adoree, Robert Frazer, Barbara Bedford, Joseph Dowling, Margaret Seddon, Joan Standing, Victor Potel, Eddie Phillips and William Eugene.

FRED THOMSON in two of the new F. B. O. series of westerns. Above a scene from "The Mask of Lopez." Below—from "Galloping Gallagher."

LLOYD HAMILTON in a scene from "His Darker Self," his first five-reel comedy to be released through Hodkinson.

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SADA COWAN and Howard Higgin are making the screen adaptation of "Broken Barriers," which will be Reginald Barker's next production. Mr. Barker recently completed "Women Who Give," which Metro releases this month.

Preferred

GASNIER begins this week the selection of players for the cast of his next Preferred picture, "The Breath of Scandal," which will be put into production immediately at the Hollywood Studios. This story by Edwin Balmer received its first publication last year as a serial in "Cosmopolitan Magazine" and subsequently was published in book form.

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PUBLICATION of a special photoplay edition of "Poisoned Paradise," by Robert W. Service, has been completed by A. L. Burt Company, and the book is now available as an exploitation aid to the Preferred picture listed for immediate release.

United Artists

MARY PICKFORD, who is in New York arranging for the premiere showing of her new photoplay, "Dorothy Vernon of Haddon Hall," a screen version of Charles Major's romantic novel of the same title under the direction of Marshall Neilan, makes the announcement that the musical score for this picture has been written by Victor L. Schertzinger. Mr. Schertzinger is one of the most versatile men in motion pictures, having directed many productions, and in addition having made an enviable reputation as musician and composer. Among his notable picture scores was that for "Douglas Fairbanks in Robin Hood," while his Spanish ballad, "Marcheta"is one of the outstanding song hits of recent years.

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RAOUL WALSH expects to leave for New York within the next ten days, to reach that city in time for the opening of the new Douglas Fairbanks spectacle, "The Thief of Bagdad," which he directed.

Principal

MORE THAN 200 sailors from the U. S. S. Mississippi and the U. S. S. Tennessee, of the United States battle fleet now anchored in the North River, attended the Cameo theatre, New York, and saw "When a Man's a Man" as the guests of Irving Lesser, vice-president of Principal Pictures Corporation, producers of the photoplay. The Jackies came direct from their ships, where the parties were organized by naval chaplains, and proceeded in a body to the theatre. Through the courtesy of Mr. Lesser, similar theatre parties will be formed every day this week for men of the fleet. One day next week it is planned to give a private screening of the Harold Bell Wright picture aboard one of the battleships.

Warner

THE WARNER BROTHERS west coast studios started the week off by beginning work on two production units, "How to Educate a Wife" and "Babbitt," the first from the pen of Elinor Glyn, the latter from the novel of the celebrated Sinclair Lewis.

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WARNER BROTHERS have purchased the motion picture rights to "A Lost Lady," the best seller from the pen of Willa Cather, which has lately gone into its seventh edition. Final arrangements were consummated this week at the Warner home office.

Truart

TRUART has completed the cast for "Driftwood," the next starring vehicle for Elaine Hammerstein being made at the Goldwyn Studios, Culver City. In the leading male role opposite the star is Ralph Graves; Walter Long has the "heavy" role, and the cast is rounded out by Gertrude Astor, Edward Earle and "Cissy" Fitzgerald.

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FINAL SCENES were shot this week on "In Fast Company" being made by Director James Horne, starring Richard Talmadge in his third Carlos Production for Truart Film Corporation. After a week's rest, Talmadge will immediately start work on another Truart picture as yet untitled.

The Pacific Coast

By H. E. N.

K. U. O. has been requested to broadcast a summons for the NASSER boys to gather en masse to have their photos taken.

* * *

Our old friend, MR. A. SALSKY, owner of the York theatre, S. F., told us he intends to enlarge his house this Spring. Business is picking up on 24th St.

* * *

Sixteen years as an exhibitor in one block is no mean record these days. It only goes to prove what a successful showman OTTO REEDER is. His Columbia theatre, S. F., will soon be only a memory as he will start work this Spring on a 1,000-seat house of Spanish architecture, costing $75,000. CHAS. F. STROTHOFF architect.

* * *

H. M. FORMAN, traveling auditor for F. B. O. was in S. F. last week, calling on Manager GOLDMAN and incidentally looking the Seals over out at the Cliff House.

* * *

C. A. GRISSELL has taken charge of the Coliseum, S. F., as manager. Mr. Grissell is an old timer having had charge of the Raymond theatre, Pasadena and recently with the California, S. F.

* * *

The Western Theatre Supply Co., S. F., announces the following installations: The Courtland theatre, Courtland, Cal., 2 new Simplex projectors, type B., Orpheum theatre, Susanville, 2 new Simplex and other equipment.

* * *

AL MOLITOR, owner of "Irish" the wonder dog and featured in Metro's "Half Dollar Bill" is making personal appearances at local S. F. theatres with "Irish". From all reports the stunt is a knockout and Al is being booked solid for April in conjunction with the above feature.

* * *

T. & D., Jr., have purchased the Rialto, Oakland. C. C. THOMPSON, better known as "Tommy" will manage this popular playhouse. Tommy formerly was with F. B. O. S. F. office as salesman. Did you have enough? "No" says Tommy.

* * *

Theatre Equipment Supply Co., S. F., announce the following installations: California theatre, Pittsburgh, Westinghouse M. G. and dimmers. Atkins theatre, Marysville, 2 Powers G. E. H. I. improved machines, 72 amp. Westinghouse M. G., Tesco automatic switchboard. Raven halftone screen, B. L. dissolver and Tesco spotlamp. Liberty theatre, Marysville, 55 amp. Westinghouse M. G. set. Strand theatre, Modesto automatic switchboard and control. State theatre, Oakland, 2 Powers G. E. H. I. improved machines, Raven halftone screen, 90 amp. Westinghouse M. G. set.

* * *

MARVIN BIGFORD, formerly with Paramount and Pathe, Minneapolis, is now booking for Universal, S. F. office.

* * *

West Coast theatres of northern California announce the purchase from T. & D. Jr., of the U. C. and Berkeley theatres at Berkeley. MR. LOWERY will continue as managing director.

* * *

B. F. GAVICA, the business agent for Local 169 Operators Union, Oakland, died at his home last Wednesday night. He leaves a wife and daughter. Mr. Gavica has been projectionist at the Orpheum, Oakland, for 7 years and was also a member of the Elks and Shriners.

* * *

AL. J. ESHELLBACH, popular theatre man of S. F. has just installed a beautiful marquee on his Royal theatre. GEO. BOEHM of the Rex and MACK HARRISON of the Star were visitors at Al's place last week.

* * *

The Strand theatre, S. F., the first run home of Goldwyn Cosmopolitan attractions has been entirely redecorated with new drapes, etc., by Artcraft Productions, S. F., under the direction of R. E. SIBLEY and FRANK BURT.

* * *

GEORGE A. OPPENHEIMER, INC., distributors of Warner Bros. classics of the screen had two first runs playing in S. F. last week. "Daddies" at the California and "The Marriage Circle" at the Imperial.

* * *

FRANK H. DEARDORF formerly in the automobile business in S. F. has leased the Orpheum theatre at Susanville. New equipment is being installed and this house will open Mar. 15th. Policy, change six times a week.

* * *

GEO. H. LEATHERBY, president of G. H. Leatherby Co., S. F., has taken over the entire territory north of Bakersfield, Cal., to the American and Canadian line, including Ore., Wash., and Idaho for the sole distribution of the Seeburg organs.

* * *

J. ALDRICH LIBBEY who made the song "After the Ball" famous some 31 years ago, is at the Golden Gate theatre, S. F., this week singing that well known old ballad and stopping the show. The feature "After the Ball" is being shown.

* * *

GEORGE M. MANN, owner of the State, Rialto and Orpheus theatres, Eureka and State, Ukiah, has started two new managers up the Redwood highway. They are: MESSRS. DELGADE and DAVIS. Harry who hails from Jamaica, Long Island will take charge of the Orpheus at Eureka, and Earl who comes from JAKE WELLS' territory, Richmond, Va., will manage the Rialto at Eureka.

* * *

FORREST B. CREIGHTON announces the entire purchase of F. B. MARRIOTT's interest in Marriott Productions and the company will hereafter be known as Creighton Productions with offices in S. F. Forrest will start shooting again in a few weeks.

* *

DONALD MONROE, formerly station agent for the N. P. R. R. in No. Dakota, has purchased the Rex on Filmore St., S. F., and will remodel this Spring.

A streak of carelessness must have struck Troy, N. Y., last week, for on Saturday night a woman attending the Lincoln theatre reported the loss of $29, while on the same night a patron of the Troy theatre complained of losing $25. On Monday morning, HARRY SYMANSKY, manager of the Lincoln, received a package containing a pair of women's gloves, which apparently had either been taken by mistake, or did not fit, for attached was a note to the effect that they had been "taken" by mistake. Mrs. Anna Bender, of Menands, N. Y., who left a mesh bag containing $2,000 in jewels in the ladies' room of the Clinton Square theatre in Albany, recovered possession of her bag and jewelry a day or so later when an unknown woman called at her home.

NAT HOLT

"Our Audiences Simply Ate the Picture Up"

San Francisco Calif 1158 AM Mar 4 1924

MORGAN WALSH

CARE GEO OPPENHEIMER INC 298 TURK ST SAN FRANCISCO CALIF DADDIES OPENED AT THE CALIFORNIA SATURDAY AND DID A VERY GOOD BUSINESS SATURDAY SUNDAY MATINEE WAS CAPACITY AND A WAITING LINE DESPITE A HEAVY DOWNFALL OF RAIN I HAVE NEVER HEARD SO MANY FAVORABLE COMMENTS OF A PICTURE IN ALL THE YEARS I HAVE BEEN IN THE BUSINESS AND OUR AUDIENCES SIMPLY ATE THE PICTURE UP THERE IS NOT A DULL MOMENT FROM START TO FINISH AND THE GENERAL OPINION IS THAT IT IS THE CLEVEREST LIGHT COMEDY THAT HAS BEEN FILMED IN MANY SEASONS MORE PICTURES LIKE THIS AND THE WORRIES OF SHOW BUSINESS WOULD VANISH YESTERDAY MONDAY WE WERE CAPACITY AT EIGHT O'CLOCK AND A LINE FOR THE SECOND SHOW WE CAN'T MISS HAVING A RECORD WEEK

NAT HOLT
MANAGER CALIFORNIA THEATRE

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LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

How to Stage Benefits

GOWANDA, N. Y.—To the EDITOR: It is with interest that I read the various articles published in the HERALD, with the idea of helping the exhibitor. "What the Exhibitor Did to Me," by Hugo Ballin, contains a lot of truth and if the exhibitor has a CLEAN and tasty theatre, one that is cleaned and dusted, and some nice vases or baskets with artificial flowers on his stage and in the lobby, and changes the color of the dye on his lamps he uses for decorations, in other words tries to let the patrons see and know that he is trying to please and make them feel at home, I find that they don't kick so much if he happens to get a picture that don't just please.

I find that there is nothing that appeals so much as a clean and neat appearing house with subdued color lights which we change every week. We make our own flowers of all kinds. Dennison tag people have books of instructions teaching how. Just now we are preparing for our annual Easter display. We have arches which we decorate with running vines and large Easter lilies and a ten watt lamp colored in each lily, then a little later we run clusters of morning glories, and then the spring roses. In fact, the people are so impressed that they ask us to make them flowers to buy of us.

Then I notice another good article by LEN S. BROWN, on "Benefits." We find that a very fine idea, only we work it in a different way. Our experience tells us that in all lodges, fire companies and churches, just a certain people get out and hustle, so the plan we have adopted we find puts PEP in the sales of tickets.

In the first place, we go over our bookings and select the star and picture they want. Then we give them our contract which contains the following: That if they sell 500 tickets or over they receive 50 per cent of the NET PROFITS; if they sell 400 tickets or over they receive 35 per cent; and if they sell 300 tickets or over they receive 25 per cent.

We give them an order on any printer they wish for the 1,000 tickets, and the bill is sent to us. Then they must have all the tickets returned after the show that night, and we settle on the basis of 1,000 tickets or the money. We furnish them with an itemized statement of the expense, and also all the tickets sold at the box office, and settle as per contract. They try very hard to get the 50-50 per cent profit, and if we find that they have all worked hard, and don't reach the goal, we write them a very nice letter enclosing our check to bring it up to that amount, calling it our donation.

As a rule the selling price of the tickets are 25c, with the privilege of reserving a seat for 10c extra at the box office. We most always sell and show an interest in them, and help the advertisement along both on the screen and weekly program for several weeks ahead. We have benefited right through the entire winter and it's a poor benefit that don't net them $75.00, and that's easy money to them—JOHN W. SCHATT, Gowanda Opera House, Gowanda, N. Y.

Objects to Picture

TULSA, OKLA.—To the EDITOR: We have just screened "Fool's Highway." Is this Carl's idea of clean pictures? The scene where the hero attempts to raise the girl's dress is some scene to show in present-day movies. If your patrons want a dirty, suggestive story of the bowery of twenty years ago, be sure and give them this picture. If they want pictures of the present day with up-to-date costumes and popular appeal, don't run "Fool's Highway."—W. M. SMITH, Orpheum and Rialto theatres, Tulsa, Okla.

Suggests Contract Discussion

WEWAKA, OKLA.—To the EDITOR: I would like to see expressions from other exhibitors on what they think of the uniform contract. I find the exchanges more arbitrary in their dealings, and a more noticeable lack of inclination to adjust differences which come up from time to time. We were led to believe that under this system the savings to the exchanges would be divided with the exhibitor. I am wondering if anyone has noticed any reduction in paper prices or film rental.—F. G. ROBERTS, Wewaka theatre, Wewaka, Okla.

Cost of "Knighthood" Was Million and a Half Court Action Reveals

(Special to Exhibitors Herald)

NEW YORK, March 11.—Through a court action last week on a suit by an actor against International Films, it was made a matter of court record that Cosmopolitan Pictures spent $1,426,000 in the making of "When Knighthood Was In Flower."

The suit was brought by Jose Rubens, who was in the original cast, but was dismissed on his failure to be on time one morning for work during the filming of the production. Rubens sued on a contract for $500 a week for four weeks.

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PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

WILLIAM FERGUSON, of Mt. Pleasant, Iowa, writes us that he is going to open the new Temple theatre in that town on or about the first of May, and in the same letter encloses a check for two years subscription to the HERALD. He's going to see that his new house has every chance for success.

* * *

BOB LANDRY, Ogdensburg, N. Y., plans to open the Grand at Malone on April 1, following extensive repairs.

* * *

A. H. Blank enterprises have transferred H. D. BARNES from the managership of the Rialto theatre at Clinton, Ia., to the managership of the Rialto at Burlington, Ia.

* * *

FRED W. MANSERT has severed his connections with the Rialto theatre at Glens Falls, N. Y., where he did the booking and managing for several years.

* * *

LEW NATHANSON, Topeka, Kan., and R. B. CHRISTIAN of Excelsior Springs, Mo., have been two of the busiest exhibitors seen along Kansas City's Film Row buying up features.

* * *

The operation of the Maxwell theatre at Maxwell, Ia., is likely to become a community venture, according to certain plans now contemplated. Under this arrangement deficits would be made up by guarantors. CLAY MCCLINTLOCK, owner of the house, closed it January 1, saying it was a losing venture.

* * *

GEORGE PLACAS, owner-manager of the Criterion theatre, St. Louis, Mo., has returned from a trip into Old Mexico where he has spent some time looking after his oil interests. He denies vigorously that William Gibbs McAdoo is his personal attorney at a retainer of $150,000 per year.

* * *

With one exhibitor barred from his home through the rigors of a quarantine, and another anxiously inquiring by telephone every hour as to the condition of his child. OSCAR PERRIN, manager of the Clinton Square and Leland theatres in Albany, N. Y., and WILLIAM SHIRLEY, manager of three houses in Schenectady, have been having a rather tough time of it during the past few days. Mr. Perrin's son, Jack, was stricken with diphtheria, the doctor diagnosing the case at a time when Mr. Perrin was at his theatre. As a result Mr. Perrin talked with members of his family over the phone and spent his nights at the hotel. In both cases, however, including Mr. Shirley's child, who is suffering with the measles, recovery is imminent.

* * *

HARRY GREENMAN, popular manager of the William Fox Liberty theatre, St. Louis, Mo., is the proud father of a baby boy. The youngster has been named DAVID MACLEAN GREENMAN.

* * *

Geo. H. Ware, former manager of Vitagraph's St. Louis office, and more recently manager of the Kansas City office of Vitagraph, has resigned his position.

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1924

This is the original exhibitors' reports department, established October 14, 1916.

Beware of cheap, misleading imitations.

"What the Picture Did for Me" is the one genuine source of exhibitor-written box office information.

Address: "What the Picture Did for Me," EXHIBITORS HERALD, 407 South Dearborn Street, Chicago, Ill.

Associated Exhibitors

Tea With a Kick, with a special cast.—Fair program picture that seemed to please all who saw it. Should go good for at least one day. Nothing real big. Don't pay large rental for it. Six reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—Small town patronage.

Conquering the Woman, with Florence Vidor.—To my estimation a mighty fine picture. Pleased my crowd nearly 100 per cent. Drew a paying house on Sunday. Six reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Why Worry? with Harold Lloyd.—Brought them in and pleased all, to satisfactory business. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Why Worry? with Harold Lloyd.—Good business. As good as his other features. I have played them all and Lloyd gets the money here. Rental high but his drawing power more than makes it up. Print good. —W. H. Harris, Electric theatre, Danbury, Neb.—Neighborhood patronage.

Why Worry? with Harold Lloyd.—We never would if they all came like this. Big business, pleased audience, happy exhibitor—wonderful combination.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Why Worry? with Harold Lloyd.—Good. Got lots of laughs here. The giant holds the limelight. Played Keaton in "The Electric House" and Jimmie Adams in "Aggravating Papa,' making a splendid comedy show. Everybody went out smiling and some came twice. Six reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can. —Small town patronage.

F. B. O.

Blow Your Own Horn, with a special cast.—I opened my house with this picture to the largest crowd that has ever turned out to see anything in our town It's a fine picture and every exhibitor who does not book this picture will miss something at the box office that I didn't miss.—Jeff Davis, Joyland theatre, Booneville, Ark.—General patronage.

Blow Your Own Horn, with a special cast.—Can't say much for this one. Did not seem to please and patrons walked out on it. Story very weak. Six reels.—E. E Byrne, Columbia theatre, Athens, Ohio.—Small town patronage.

The Mail Man, with Ralph Lewis.—This is an all-around picture and will please all classes. I ran it four days to good business. You can't go wrong on this one. Buy it and advertise it big and your patrons will go out satisfied. Eight reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—Small town patronage.

Lights Out, with a special cast.—This picture was better than I expected for a crook picture. It has a good story and sure held interest all the way through. Did not do extra good business owing to it raining the night I used it. No fault of the picture. Am satisfied if weather had been good this one would have gone over big. Book it and boost it.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

Up to Date Reports in This Issue

Among the new pictures reported this week are:

THE BLIZZARD
FLOWING GOLD
FOOLS HIGHWAY
THE LOVE MASTER
PAINTED PEOPLE
RIDE FOR YOUR LIFE
SHADOWS OF PARIS
SINGER JIM MCKEE
THROUGH FLAMES
THROUGH THE DARK
THE WHITE SISTER

Lights Out, with a special cast.—Now here is a picture that is much better than so many so-called specials. A real picture that hasn't a dull moment in it. Will keep your audience guessing what is going to come off next. One of the best program pictures we ever ran. Get behind this one. Seven reels.—W. A. Clark Jr., Castle theatre, Havana, Ill.—General patronage.

Lights Out, with a special cast.—This is one of the best shows I have screened in the past year. Something different and will please the majority.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

The Flying Dutchman, with a special cast.—Of all the junk they've put in pictures, this one is the limit. Never saw a poorer picture. Impossible to get any light through it. Six reels.—C. Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Breaking Into Society, with Bull Montana. —My patrons ate this one up. A continual roar from start to finish. A delightful change from the ordinary picture and those who fail to laugh don't appreciate good comedy. Bull Montana good as well as Chuck Reisner. Business good. Five reels. —Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Crashin' Trough, with Harry Carey.—Good picture, good print, in good shape, and they sold it right. Needs a good comedy to make a good program because action is fast and show seems too short. It is the best Carey picture that I have shown Six reels.—Ray Musselman, Princess theatre, Lincoln, Kan.—General patronage.

Judgment of the Storm, with a special cast.—This is a good picture and the snow storm is great. Should go good in any theatre, especially where they appreciate good pictures. Eight reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—General patronage.

Daytime Wives, with a special cast.—This seemed to please the majority. It's not a special but I would say it's fifty per cent better than a lot of the specials. You can buy it right. Prints from F. B. O. are good.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Daytime Wives, with a special cast.—Did a fair business with this picture and it seemed to please, especially the ladies. Held up good for two days. Fifteen and twenty-five cents. Seven reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—Ran two days to poor attendance. Just failed to draw them in. Comments very good. Personally arranged for special showing for clubs, city officials, and doctors. Result, two appeared at the screening. Matinee receipts $1.50. Raised prices five cents on this. Some walked away from box office. Not only on this one, but any I run as specials. Eight reels.—H. F. Stewart, Star theatre, Ft. Lupton, Colo.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—Contrary to some reports, this picture proved to be a winner for me. Much interest was shown prior to show date, and many people who are not regular patrons told me that it was a picture with a wonderful educational value. Of course, one or two kicked. They always do. Eight reels.—Vick Millward, Harris theatre, Bancroft, Idoha.—General patronage.

Human Wreckage, with Mrs. Wallace Reid.—This show has a very good lesson in it. Every theatre should screen it. If you run it, invite all of your movie critics to the show.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

Human Wreckage, with Mrs. Wallace Reid.—A picture that stays in memory for a long time. A picture every exhibitor should run, no matter how large town or how small. Anyone can get this one for white price and make something on top. This one is not a highly entertaining picture, as probably some think. It's a picture that teaches a lesson and should be run everywhere to help efface the most hideous crime. It will stand the advertising to the limit. I made fair on this in spite of bad weather and bad roads. Eight reels. Film in good shape.—L. W. Splichol, Empress theatre, Bancroft, Neb.—General patronage.

Divorce, with Jane Novak.—Just a fine little picture with great moral lesson which can be taken by the most of people these days. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Divorce, with Jane Novak.—Jane Novak is at her best in this. It seemed so real. Not like a play. I don't fancy John Bowers in that role. Your patrons are sure to enjoy it Good one-day program.—Mrs W. J.

"Herald Only" Club Roster

"Because the 'Herald' was the pioneer in this field, and because we will have a better journal to which to turn for guidance if we solidly contribute to the same one, just as long as the 'Herald' keeps up its high standard of service, I shall write solely for this magazine."—Philip Rand, Rex theatre, Salmon, Idaho.

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Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Westbound Limited, with Ralph Lewis.—Good picture that will go over at program prices and get a crowd. Lots of good action and some drama with a human touch. Seven reels.—Ray Musselman, Princess theatre, Lincoln, Kan General patronage.

Can a Woman Love Twice? with Ethel Clayton.—Good program picture. Pleased all who saw it. Seven reels.—H. Youngren, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Good Men and True, with Harry Carey.—One of the best Carey has made for F. B. O. Still, that is not saying much for it. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

Mary of the Movies, with a special cast.—Here is a dandy picture, but the title does not seem to have any pull, but is very good and can be bought right. Seven reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

Desert Driven, with Harry Carey.—Some said it was very good. Picture seemed to please all that saw it, but that was not very many. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Billy Jim, with Fred Stone.—This is what I call a very poor picture. It is not worth the express charges to play it. Such pictures as these should be taken out of service, as all you can hear after running is, "Rotten."—A. E. Berlin, Lyric theatre, Rock Falls, Ill.—General patronage.

Nine Points of the Law, with Helen Gibson.—This is a good one. Book it.—C. C. Bisbee, Columbia theatre, Boynette, Wis.—General patronage.

The Canyon of Fools, with Harry Carey.—Good Western. Do not be afraid of this one. It will please if your patrons like Westerns. Six reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Possession, with a special cast.—Interesting story. Pleased the majority. Good photography. Six reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

The Glory of Clementina, with Pauline Frederick.—Miss Frederick is a splendid actress but the younger element do not care for her here. The older people appreciate this feature more. I liked it fine—my son did not, and that's the way it averaged over the house, but I would play it and take chances. It's good.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

First National

The Love Master, with Strongheart.—Great. Went over big and pleased. You can buy this right, too. Eight reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Painted People, with Colleen Moore.—Evidently made earlier than "Flaming Youth" and held back to gain power from the former. If so, it's a mistake. No star can afford to dim its light. Just a so-so picture. Seven reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

Flowing Gold, with Milton Sills.—A 100 per cent picture, but the director gives too much for the money. He could have had a nicer finish without the storm and fire, but, of course, to be Rex Beach novel, must have fight and thunder in the play. Anyway, it has everything and sends people home talking to themselves. Eight reels.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The Song of Love, with Norma Talmadge.—Poorest thing Norma was ever in. Unless they take her out of this costume stuff, good night. Eight reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

The Song of Love, with Norma Talmadge.—An interesting offering and holds up well from production standpoint. Norma is doing the best work right now of her career and her part in this one stands out and proves she puts her best efforts in anything she attempts to do. Joseph Schildkraut does not come up to expectations. However, I would say he does well for first appearance on the screen. Edwin Carewe again gives a characterization that is a master work and he surely establishes himself as a real actor. Business good two days but did not take in enough to pay for showing. Lost money on same. Eight reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

A Dangerous Maid, with Constance Talmadge.—Oh, Boy! Just one more costume picture. Eight reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Twenty-One, with Richard Barthelmess.—Just another good program picture with a light story. It's a pity to waste the energy of a good star like Dick in such a light story. I played this the same week Milwaukee played it and I did good business first night, but oh, the second, nothing. Don't pay more than program price.

George Fitzmaurice—Director

CYTHEREA

Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

Chastity, with Katherine MacDonald.—Have sworn may a time would never run another MacDonald. Same old story—no business.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Her Temporary Husband, with Sylvia Breamer.—I don't remember when I ran a better comedy. The audience just roared. Believe me, you can please your patrons with this one, and you can buy it so you can smoke a ten-center after the show and, maybe, take your wife to a soda fountain for a treat. Good drawing title. Business above average. Seven reels.—Majestic theatre, Mauston, Wis.—General patronage.

Black Oxen, with Corinne Griffith.—Great picture, but audience didn't like the finish. Rental away too high. Seven reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Black Oxen, with Corinne Griffith.—The women will all enjoy this picture. Story is somewhat impossible. Unless they have read the book the title will mean nothing to the box office. Business average on a two-day run. Conway Tearle in supporting cast. First National had exhibition value too high on this one. "Boy of Mine" drew better than this for us. Eight reels.—Chas. H. Ryan, Milford theatre, Chicago, Ill.—Neighborhood patronage.

Penrod and Sam, with Ben Alexander.—If you have not been showing "Our Gang" comedies this picture will please, but to us the cast and directing seemed poor in comparison. Did way below average business on Friday and Saturday.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Penrod and Sam, with Ben Alexander.—Here is a real picture. 100 per cent proof. They don't make 'em any better. Don't pass up this one. It has everything that goes into making a good picture. This is the kind that makes you stay out of the basement when the show is over.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Penrod and Sam, with Ben Alexander.—Here is an extra good one and it sure went over good. Took well with both old and young. Better than "Penrod." Film fine. Seven reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Penrod and Sam, with Ben Alexander.—Fine picture. Al star and first class in every respect. Patrons pleased 100 per cent. But used picture on a test to learn if these high-priced specials have the drawing power to justify the prices. Played it on same strength day as a program picture, with some advertising. Program picture won. Seven reels.—George Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

Potash and Perlmutter, with a special cast.—This is a scream. The best comedy we have ever had. Good heart interest, splendid settings, a wonderful style show, and good acting. Good comments. Everyone pleased. Eight reels.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

Potash and Perlmutter, with a special cast.—Very good. Ran two days and had better business second night. The name does not draw.—H. Youngren, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Potash and Perlmutter, with a special cast.—One of the year's most successful comedies. Pleased the audience 100 per cent. A typical mass picture. Played two days to good business.—H. L. Beach, Chimes theatre, Oakland, Cal.—Neighborhood patronage.

Ashes of Vengeance, with Norma Talmadge.—As a production—superb, with a wonderful cast headed by the glorious Norma, but as a box office attraction it proved a big disappointment. I guess the public still believes that they have been overfed on costume plays. Eight reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Ashes of Vengeance, with Norma Talmadge.—While this is a very fine production, with an interesting and well-acted story, yet it is at least two reels in excess of what it should be, and it takes too long for the story to get under way. The principal characters are the star, Conway Tearle and Wallace Beery, who is the villain of the picture, and does not appear until about the fifth reel, and the star makes her first appearance at the end of the third. We did only average business.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Dulcy, with Constance Talmadge.—This sure was a poor excuse for a picture. No sense to the picture whatever.—A. La Force, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Dulcy, with Constance Talmadge.—Patrons did not care for this one. 6,800 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Trilby, with Andree Lafayette.—Good acting, but did not draw.—A. La Force, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Flaming Youth, with Colleen Moore.—Great picture that drew and pleased. Rental too high, though. Seven reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

The Bad Man, with Holbrook Blinn.—Exceptionally good picture. Audience in continual laughter. Exploit it big. Can't go wrong on this picture. Six reels. Make more like it.—C. F. & H. L. Krieghbaum, Char-Bell theatre, Rochester, Ind—General patronage.

Thundergate, with a special cast.—What it's all about I haven't found out yet. Did it draw? No. Seven reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

The Bright Shawl, with Richard Barthelmess.—Was not liked here much. However, this is a good picture for the larger towns or cities. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Bright Shawl, with Richard Barthelmess.—Just fair business and Barthelmess did not please. Nothing to these costume plays. They don't go. These are what make them roll up the sidewalks at 9 p. m.

Club More Than Half Way On Second Century March

Please add my name to the "Herald Only" Club.

I have cancelled all the other film trade papers, so I have more time to properly digest the "Herald." Will send in reports from time to time.

Under separate cover I am sending you a photo of Mary Philbin, the star I would like to enter in the Favorité Contest.

PETER KRAUTH,
Denison Opera House, Denison, Ia.

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department. Your department is a life saver for the exhibitor.

Have been showing out some old contracts, so have not sent in any remarks. Will do so on pictures now booked.

E. V. KOTTAS,
Paramount theatre, Denton, Mont.

We are sending our name to the "Herald Only" Club and will contribute this time by answering the question asked by Brother George H. Koch, Perkins theatre, Holton, Kans., regarding power plants.

A. P. SITTON & SON,
Muse-U theatre, Tularosa, N. M.

NOTE: Enrollments this week bring the club membership to 153.

W. E. Craig, Craig theatre, Rayne, La., and Ernest H. Vetter, Majestic theatre, Homer, Mich., are other members joining this week.

Mr. Krauth's photograph of Miss Philbin is reproduced on another page, although the star has been nominated previously.

The answer to Mr. Koch's inquiry, by A. P. Sitton and Son, will appear in the next issue of "Better Theatres."

The club roster, giving name and enrollment number, is published upon the opposite page.

EXHIBITORS HERALD,
407 S. Dearborn St.,
Chicago, Ill.

Gentlemen:

I wish to join the "Herald Only" Club formed by contributors to your "What the Picture Did For Me" department.

(Exhibitor).....

(Theatre).....

(City).....

(State).....

KATHERINE MacDONALD (First National)

Eight reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Her Reputation, with May McAvoy.—Good picture. Plenty of action. Moral tone fair. Played to fair but well-pleased audience. Six reels.—C. F. & H. L. Krieghbaum, Char-Bell theatre, Rochester, Ind.—General patronage.

Her Reputation, with May McAvoy.—Very,very good. Had many tell me it was very good picture and best we have had for some time. Only ran it two days but it would have held up three days all right. It is out of the usual run of pictures. Fine film. Seven reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Circus Days, with Jackie Coogan.—This is sure a winner. Jackie has good drawing power here. Had very good crowd. Not very good weather. Everyone said it was fine. We think so, too.—A. F. Jenkins, Community theatre, David City, Neb.—General patronage.

Circus Days, with Jackie Coogan.—Dandy good picture and one that fits Jackie a lot better than some of his later ones that I have seen, but haven't booked. Will please all classes and ages and is good entertainment. Six reels.—Ray Musselman, Princess theatre, Lincoln, Kan.—General patronage.

Oliver Twist, with Jackie Coogan.—This was one wonderful show. Had better business on this one than for a combined week of regular shows. Follows book closely and was patronized well by schools of the town and adjoining towns. Run it, everybody. Eight reels.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Oliver Twist, with Jackie Coogan.—This is a very good picture. A little old but was well taken. Jackie does some very good work in this. The acting is very natural. Those old English stories do not seem to make a hit with our people. Had a fair attendance at ten and thirty cents. Paid too much for the picture. 1,000 population. Eight reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Oliver Twist, with Jackie Coogan.—Patrons did not like Jackie in this one. Lon Chaney is the outstanding star. If you want something with good acting, get this one.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

Scars of Jealousy, with Frank Keenan.—This is a fine action picture. Rescue of girl and runaway horse good. A couple good fights and quite some fire. Fine work on the part of Hughes and Keenan. Photography good and I had a fine print. Paper furnished poor. Several patrons commented favorably on this picture. Seven reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Scars of Jealousy, with Frank Keenan.—Melodrama that pleased the highbrows as well as the rest. Attendance fair. Film

Additions to Herald Only Star Ballot

Photographs of new stars entered this week in the "Herald Only" Club Favorite Star Contest are published herewith. For ballot as developed to date, see opposite page.

MARY PHILBIN (Universal) was nominated last week. This photograph was contributed by Peter Krauth, Opera House, Denison, Ia., whose letter is published on the opposite page.

O. K. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa—Small town patronage.

Scars of Jealousy, with Frank Keenan.—Outdoor type of show. Very good. Has a good plot and moral to it.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

The Brass Bottle, with a special cast.—A big hunk of cheese and I paid a big price for it. Not worth showing. Keep off of this one.—Peter Krauth, Opera House, Denison, Iowa.—General patronage.

The Brass Bottle, with Harry Myers.—Not near so bad as many reports indicate. A fantastical comedy-drama with some beautiful scenes. Some Arabian Nights stuff and a modern romance worked into it. Characters well picked and the picture pleased fairly well.—Ben L. Morris, Elk Grand theatre, Bellaire, Ohio.—General patronage.

Bell Boy 13, with Douglas MacLean.—

EXHIBITORS HERALD,
Chicago, Ill.
Favorite Star Editor:
I nominate
.....
for the "Herald Only" Club Favorite Star Contest.
(Signed) .....
.....
.....

CHARLES RAY (Associated Exhibitors)

Not so good as "Sunshine Trail" as some of it was missing. Fair program. Five small reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Bell Boy 13, with Douglas MacLean.—This is a dandy little picture and if they don't laugh at this one there is something the matter with their diaphrams. Nobody came to see it on account of 40 below zero weather. They wouldn't come out to see Old Beelzebub do a shimmy in this kind of weather. Five reels.—Wm. E. Tragsdorf theatre, Neillsville, Wis.—Small town patronage.

Bell Boy 13, with Douglas MacLean.—Very good comedy-drama. Drew good for two days. Five reels.—A. La Force, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Bell Boy 13, with Douglas MacLean.—One of those small, light, nothing-in-particular pictures that everybody likes. Clean entertainment. Film badly cut. 4 1-3 reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Fury, with Richard Barthelmess.—An excellent cast. Film in good shape. Photography good. Pretty long, but the audience seemed interested, and although we ran a one-reel comedy first the crowd sat right in until the end, so we have to rate this "good." Nine reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Wonderful Thing, with Norma Talmadge.—This pleased nearly all. Norma is good always. Fair print. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kan.—Neighborhood patronage.

Smilin' Through, with Norma Talmadge.—A real picture. Norma is sure there. No mistake about it. Book it, step on it, it's a peach. Eight reels.—F. C. Rodgers, Grand theatre, Creston, B. C., Can.—Neighborhood patronage.

A Man of Action, with Douglas MacLean.—A very good mystery picture. Pleased about 90 per cent. Not as good as some of his pictures but you won't go wrong in playing this one. Five reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Skin Deep, with Milton Sills.—A real good picture. Would like a lot more like this. They sure do give the exhibitor a boost, both financially and otherwise. Seven reels.—C. Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Skin Deep, with Milton Sills.—One of the very fine, very good small town pictures. Drew fair and pleased everybody. Film fair. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Kindred of the Dust, with Miriam Cooper.

—Here is a humdinger of a picture. A little old but print received by us was in good condition. You small town exhibitors who have not shown this should get busy.—P. R. Matson, Crystal theatre, Flandreau, S. D. —General patronage.

Kindred of the Dust, with Miriam Cooper. —Very good. Drew well for two-day run. Seven reels.—A. La Force, Happy Hour theatre, Two Harbors, Minn.—General patronage.

The Huntress, with Colleen Moore.—Very good Western comedy-drama. Six reels.—H. Youngren, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Slippy McGee, with a special cast.—Story deals with reformation of a crook. The picture provides very good entertainment, but very heavy. You need a good comedy if you play it. Six reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

East Is West, with Constance Talmadge. —Said to be her best one and my opinion is it is her best yet. Only objection is that eight reels are too long for a small town. 100 per cent attraction.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

The Crossroads of New York, with a special cast.—Was surprised at this show. A very good attraction that failed to draw the people. First National sends out good film at fair prices. Six reels.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Omar the Tent Maker, with Guy Bates Post.—Ran this two nights, making a one-cent sale by giving an extra ticket for one cent, and played to more than double the admissions I would have ordinarily. After the people got in to see it the majority liked it.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Sonny, with Richard Barthelmess.—A fine picture. Barthelmess does some good work in this but don't think it is quite as good a picture as "Tol'able David" was. Seven reels.—J. W. Andresen, Rialto theatre, Cozad, Neb.—General patronage.

Within the Law, with Norma Talmadge. —Excellent picture, pleasing those who saw it 100 per cent. Another subject of unquestioned high merit that I ran under same conditions as program picture costing one-fourth the price. Again the program picture drew better than the special. Am wondering on what basis the extra price is figured. Lost money. Eight reels.—George Baskerville, Princess theatre, Okolona, Miss. —Small town patronage.

Smudge, with Charles Ray.—Just a picture. Some said they liked and some didn't. I didn't think much of it and wouldn't boost it very hard. Six reels, good shape. —H. H. Binions, Cozy theatre, Toledo, Iowa. —Small town patronage.

The Sea Lion, with Hobart Bosworth.—Rather an old one but I received a good print and pleased a nice crowd so that is well enough. Five reels.—Allens theatre, Hull, Tex.—General patronage.

The Primitive Lover, with Constance Talmadge.—O. K. for program picture. Nothing to rave over. Just fair.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Hottentot, with Douglas MacLean.—Here is one they all like. Has plenty of comedy and a good race. Should please all classes. Seven reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

The Perfect Crime, with a special cast.—An old picture, but fortunately we had a good print. It went over pretty good. No kicks, a few good comments. Five reels.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining village patronage.

Brawn of the North, with Strongheart.—Certainly a fine picture and pleased 100 per cent. All the reports stated it was some dog. Eight reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

The Dangerous Age, with Lewis Stone.—A very good picture and pleased 100 per cent.—Peter Krauth, Opera House, Denison, Iowa.—General patronage.

The Dangerous Age, with Lewis Stone.—A splendid picture. Pleased all. Bert Sil-

Motion Is Made to Close Nominations; New Entries Named; Favorites Boomed

Katherine MacDonald and Charles Ray are the stars nominated this week in the "Herald Only" Club Favorite Star Contest, and J. C. Jenkins moves that nominations be closed. "The chair" awaits seconding of the motion.

Entries to date, in order of nomination, are listed below at right. (Pictures of new candidates on opposite page.)

I note the nominations of favorite stars and I am going to nominate the late President Wilson's favorite star, Katherine MacDonald. When it comes down to beauty I think she is in a class by herself. I note the boys have passed her up for some stars. I don't see how they ever got a nomination. Well, I suppose it's all in taste.—M. J. BABIN, Fairyland theatre, Whitecastle, La.

My wife insists Charles Ray should be nominated in the Popular Star Contest.—L. A. BURSON, Sun theatre, Gothenburg, Neb.

Since there is a general clamor from the "Herald Only" Club all over the country for a chance to vote for our little Viola, I would suggest that nominations be closed and ballots sent out at once so the boys can cast their votes and get it off their chests. They are beginning to get restless and uneasy.

From the encouraging reports I am receiving from the boys all over the country, it looks now like Viola's election would resolve itself into a simple question of majorities, and if the boys could see the beautiful enlarged picture of herself Miss Dana has just sent me they would go to the polls early and make it unanimous. I feel somewhat sorry for the rest of the candidates, for I like 'em all, but there's no chance, girls, positively no chance. You're on the wrong ticket and your "Teapot Dome" managers are too slow.—J. C. JENKINS, Auditorium theatre, Neligh, Neb.

NOTE: Do we hear a second?

I have been watching the list of candidates in the Favorite Star Contest, but fail to see my favorite entered by anyone. It may be because the little lady I have in mind is not yet as well known as some of the stars, but believe me, she sure is there with beauty and talent. She is going up the ladder of success very rapidly and will soon be on top.

I hereby enter as a candidate in the Favorite Star Contest the most beautiful star on the screen today, Miss Mary Philbin. My wife seconds the motion.

Doc. Childs! Come on; get in the game.—PETER KRAUTH, Opera House, Denison, Ia.

Louise Fazenda
Corinne Griffith
Viola Dana
Claire Windsor
Elaine Hammerstein
Shirley Mason
Louise Lorraine
Norma Talmadge
Gladys Walton
Lila Lee
Gloria Swanson
Walter Hiers
Colleen Moore
Marie Prevost
Alice Terry
Bebe Daniels
Lois Wilson
Madge Bellamy
Priscilla Dean
Clara Kimball Young
Dorothy Dalton
Betty Compson
Mabel Normand
May McAvoy
Barbara LaMarr
Baby Peggy
Constance Talmadge
Lillian Gish
Alice Calhoun
Ethel Clayton
Marion Davies
Mary Philbin
Bert Lytell
Helene Chadwick
Madge Kennedy
Florence Vidor
Madeleine Hurlock
Katherine MacDonald
Charles Ray

NOTE: Although Miss Philbin was nominated last week by Jack Cairns, the photograph contributed by Mr. Krauth is reproduced in this issue.

It is very evident that if Brothers Jenkins and Rand persist in their adherence to Viola Dana it will result in a deadlock. Therefore, I suggest as the most logical way out of the difficulty that they both vote for the leading feminine comedian of the screen, Louise Fazenda.

Just to convince these gentlemen and others that my selection of this great artist was no accident, I will read you what others say of her. One Eastern photo magazine says that the palm for being "the most intelligent actress on the screen lies between Louise Fazenda and Mary Pickford." Another says, "She is a very capable girl." No less an authority than Thomas H. Ince says she is the

(Concluded on next page)

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"superior of all actresses of comedy of this day." I could quote you many more, but this should be sufficient.

Brothers, I have decided that if my nominee doesn't win this contest it won't be because I have left you uninformed as to her merits.—WILLIAM H. CREAL, Suburban theatre, Omaha, Neb.

My hat is in the ring. It is high time that something was done to boom Our Own Candidate, the girl that traveled clear out to Hollywood to make good from dear old Indiana.

This star is not noted for her beauty, but Oh Boy, she is a favorite. You have enjoyed her in most every mood and she has brought sheckles into the box office.

Now, Boys, do something for Louise Fazenda. She gets my vote.—WILL H. BRENNER, Cozy and Arcade theatres, Winchester, Ind.

ver, Silver Family theatre, Greenville, Mich. —General patronage.

The Isle of Lost Ships, with Milton Sills. —You can run this and be at the door when your show is out and look them in the face. It has everything in it to please and entertain.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

Fox

The Blizzard, with a special cast.—Sold me as a special, but not a special by any means. Not near as good as any of the regular program pictures. My regular patrons are telling me that they are getting tired of these specials I am putting on. In fact, some of them are staying away on nights I have the so-called specials. My attendance on this picture was just half it was on some of the regular program pictures. These pictures will not hold up in my town, but what is a fellow going to do? You have got to run them regardless of their entertaining qualities or box office value. Seven reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

Ladies to Board, with Tom Mix.—A real big picture with Mix at his best. Six reels. —L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Ladies to Board, with Tom Mix.—Some picture. Splendid photography, witty subtitles, well staged, lots of comedy and some thrills. Drew like a porous plaster and pleased nearly 100 per cent.—P. R. Matson, Crystal theatre, Flandreau, S. D.—General patronage.

Gentle Julia, with Bessie Love.—After seeing it I knew why they didn't put Bessie Love's name on the paper. She is badly miscast; in fact, she is not the type for the part at all, and it ruined the picture, according to our audience. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Love Letters, with Shirley Mason.—Good as a program picture could be. Miss Mason is good drawing card. Five reels.—J. P. Jones, Yale theatre, Groesbeck, Tex.—Small town patronage.

Not a Drum Was Heard, with Charles Jones.—This is the kind of picture we like to see Buck Jones in. It pleased the Jones fans 100 per cent and made more fans for him. The acting of Walter Scott was good. This production failed to draw for me.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

Kentucky Days, with Dustin Farnum.—Title misleading as it is not a Kentucky race drama, as you would think, but a story of the early days in the West, when Kentucky and Missouri were the "far West." It is interesting, well done, and pleases as a program picture.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Six Cylinder Love, with Ernest Truex.—Another special that made me wish that I had gone out of town on the afternoon train as I was ashamed to face my patrons as they went out. Did not have one favorable comment from anyone, but the next morning after the show I sure got mine from my regular patrons. The only compliment I had was from several who said that the stage setting at the music box revue was beautiful and I did agree with them on this. In my opinion this is a very poor picture with no box office value. Seven reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—General patronage.

The Net, with a special cast.—Just another of those big Fox specials, but have no value at the box office. A good picture but not a special. Photography splendid. Seven reels.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Just Off Broadway, with John Gilbert.—This is the first picture I have ever seen in which John Gilbert seems to fit. A very good story which fools most everyone up to the last minute. My patrons liked it. Six reels.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Cameo Kirby, with John Gilbert.—Everybody liked it, but didn't draw as well as it would if it hadn't been so "costumy" looking. Seven reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Exiles, with John Gilbert.—Drew better than the average Gilbert picture for me. I did not see it but, as I also had no complaints, suppose that it went over all right. Bought at the right price, this should make you money and will, for you need not fear to advertise it as above an average program. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Cupid's Firemen, with Charles Jones.—Pleased and drew good crowd. Paper great. Six reels.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

North of Hudson Bay, with Tom Mix.—Drew Mix business for two days. Disappointed. All they saw of Tony was a flash at the end. Tom, you and Buck are slipping fast. Get back to the cowboy makeup or you are doomed. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

North of Hudson Bay, with Tom Mix.—A big box office picture. Pleasing from every angle. Beautiful scenery, thrilling canoe race, big fight with wolves 'n everything. Five short reels.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Shephard King, with a special cast. —Very good picture. Story follows reasonably close to Bible history. Scenery is gorgeous. Great care taken to get just the proper setting to make most effective scene. Mob actions fine. Sunday picture. Good business at ten and thirty cents. Everyone pleased. Ran Sunday and Monday. Seven reels.—C. F. & H. L. Krieghbaum, Char-Bell theatre, Rochester, Ind.—General patronage.

Does It Pay? with Hope Hampton.—Called a special but too poor to be called a program picture. Seven reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Silent Command, with a special cast. —A very good picture that should please any kind of audience. Good print, fine photography. Excellent story, which will hold interest from start to finish. Had many favorable comments on this. Eight reels.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

If Winter Comes, with Percy Marmont.—Good. The adults crazy about it. That's the kind we like.—Harry Van Noy, Riviera theatre, Anderson, Ind.—General patronage.

South Sea Love, with Shirley Mason.—Just an ordinary picture with the South Seas setting. Not good and not bad. Five reels. Al Powell, Highland theatre, Guthrie, Okla. General patronage.

Alias the Night Wind, with William Russell.—This is just a fair picture. Not near up to Russell's average. A very weak story he could not do much with. He had nothing to work on. If you were viewing the picture and did not know who the star was supposed to be you would hardly pick Russell for the star. Russell is very good when they give him something to work on. Attendance slim. Did not make film rental. The name kills the show. Where do they get them? They could change it and not hurt the picture. Five reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

The Gun Fighter, with William Farnum.

EXHIBITOR IS REAL PERSON TO LOUISE FAZENDA

I DON'T usually get excited, but when I read in the Exhibitors Herald "Fazenda is Creal's entry in Favorite Star Contest" I was thrilled, surprised and flattered. I look up to the Exhibitor. Max Graf named him once "the greatest living hero!" I think he is, too. You can't tell him a bad picture is good. So it means something when an Exhibitor likes you. It's genuine, because he's got to sell you!

LOUISE FAZENDA

MY PERSONAL MESSAGE OF APPRECIATION TO EXHIBITORS EVERYWHERE

I had no more than received the thrilling news that I had been nominated in this Exhibitors Herald favorite star contest by Mr. C. H. Lyman of the Moon Theatre, Spencer, Nebraska, than I got word of the censors in the great state of Ohio publicly declaring the pictures I appear in are O. K'd by them.

It seems certain things have happened in which I had very little part and that could not be helped. The world can never know the sorrow I have felt. Sadness and accident have crossed my path many times in my career on the silver sheet. The regret I have felt is beyond words to express.

I have read many items in trade publications by exhibitors who have rallied to my cause and I want exhibitors everywhere to know how much I thank them for the wonderful spirit they have shown toward me. In the future, when making my pictures, I shall try as never before to make them better so they may help my sincere friends, the exhibitors.

MABEL NORMAND

Your "Colyumn"

"What the Herald Did for Me" (2)

I do not subscribe for any other magazine except the HERALD, as I find that this magazine covers the field thoroughly, and as long as you continue as you are now there is no need of any other publication.

I for one have had much benefit from "What the Picture Did For Me" and have tried to contribute honestly to that column myself. One way alone the column has paid me for many years' subscription: The HERALD sure solves the problem of cleaner and better pictures.—A. E. BERLIN, Jr., Lyric theatre, Rock Falls, Ill.

"W. T. H. D. F. M." (3)

I am giving you a couple of criticisms on pictures recently played. Your department, "What the Picture Did For Me," gives the exhibitor a line-up on pictures that would be impossible to get otherwise.—W. E. CRAIG, Craig theatre, Rayne, La.

(4)

I have never enjoyed any of the trade papers as I now am enjoying the "Herald." I always read the letters from other exhibitors first and I feel as if we are one big family. I believe I would recognize Jenkins, Rand, Creal, Hinds, Meyer and several more if I met them accidentally anywhere in public and would no doubt say "Hello" because I feel as if we are old acquaintances since I have been reading reports, as well as letters of the "Herald Only" Club.

I have never sent a report to any other paper and I find only a few reports on pictures in others, where the "Herald" improves in volume each week. Exhibitors ought to appreciate the efforts of those who report regularly, because it takes time, which certainly does not hang heavy with any exhibitor.

Here's good luck to the "Herald Only" Club. May you live long and prosper, is the sincere wish of one of the obscure members.—Mrs. J. W. MOORE, Lyric theatre, St. Charles, Mo.

Responding to Horn & Morgan's suggestion in the March 8 issue, Gunther & Metzger submit:

"Pictures That Made Us Money in 1923"

The Storm
The Kentucky Derby
The Third Alarm
Grandma's Boy
Safety Last
Why Worry
The Hottentot

—GUNTHER & METZGER, Palace theatre, Syracuse, Neb.

NOTE: To prevent confusion, reports by several contributors on "New Ones I Have Seen" are printed this week in the department of "The Theatre."

But While You Wait, They're Booking Pictures.

It has been some time since I sent in any reports, but wanted to wait and send in several at one time. Am herewith listing pictures as I saw them and how they were liked in this city:

THE GOOD ONES	My American Wife	You Can't Fool Your Wife
Grumpy	Trail of the Lonesome Pine	The Rustle of Silk
The Go-Getter	The Tiger's Claw	Law of the Lawless
Homeward Bound	Racing Hearts	**VERY POOR**
Knighthood	Fog Bound	Dark Secrets
Bella Donna	Only 38	N'th Commandment
Adam and Eva	Woman with Four Faces	Sixty Cents an Hour
The Ne-er-Do-Well	The Exciters	Drums of Fate
Prodigal Daughters	The Heart Raider	A Gentleman of Leisure
Adam's Rib	The White Flower	The Leopardess
ONLY FAIR	Java Head	Mr. Billings Spends His Dime
Nobody's Money	Children of Jazz	The Snow Bride
		Glimpses of the Moon

This is Paramount's "39," of which there were only 34 released. Among the other good ones are "The Isle of Lost Ships," "Human Wreckage," "Daddy" and 'Main Street."—M. B. TRITCH, Victory theatre, Poteau, Okla.

THE GRIEF IS ALL OURS

In "What the Picture Did For Me," March 8 issue, on page 70, you have a report on "The Love Piker" with my signature to it. As I have not played this picture I think there must be a mistake.

I certainly enjoy reading this department and I always read it first.—W. T. WAUGH, Empress theatre, Grundy Center, Ia.

NOTE: Research reveals that the report in question was written by George J. Kosatka, Grove theatre, Fox River Grove, Ill. The error occurred in transcription. Our second for 1924, and the year young, it leaves us a long way to go on the allotted margin of the traditional three.—W. R. W.

—A picture that reminds me of the old Bison pictures of long ago. A time-worn theme which got over only because it had William Farnum in it. Hope Paramount gives him some good stories. Fox sure didn't the last two years. Five reels.—Al Powell, Highland theatre, Guthrie, Okla.—General patronage.

Soft Boiled, with Tom Mix.—The only Fox special this year that has made us a nickel. This is a daisy and pleased. Eight small reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Soft Boiled, with Tom Mix.—Rated as a special by the exchange and I say it is too. I advertised it big and was not sorry that I did. It is as good as I want for my bunch of high brow patrons and as good as they want. I played it second run this neighborhood for two days and made some profit on it, as I am entitled to do on all pictures. I don't make it on all of them, though, by a darn sight. Advertise it big and watch them come in skeptical and go out smiling. Eight reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

A Mile-a-Minute Romeo, with Tom Mix.—Another one that pleased 100 per cent. Played to S. R. O. and did not expect this as it was a bad night, but they sure turn out when I have a Mix picture. Used an Al St. John comedy, at fifteen and twenty-five cents admission. Six reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

A Mile-a-Minute Romeo, with Tom Mix.—Tom is there and over in this. A typical Mix picture with some new stunts such as taking the Justice of the Peace on an old cart behind his horse at break neck speed, and he managed to find several rivers, ponds and lakes to run his horse through. It hardly seems that he was traveling a well-beaten highway in his mad rush, but he got there just the same and married the girl, which seemed to be the main object. Big storm, no business. Six reels.—F. J. O'Hara, Community theatre, Elgin, Neb.—Neighborhood patronage.

Monna Vanna, with a special cast.—I failed to make enough off of this picture in two nights to pay express charges. Not on account of high rental, but after reading so many unfavorable reports from exhibitors I was afraid to "step on it." Should I attempt to tell just what a wonderful production it really is? I suppose every exhibitor who has reported unfavorably will say I am the original "nut." From a production standpoint I can't recall a single picture produced in this country that has anything on it. It's a great big European production, which means absolutely nothing at a small town American box office. Suppose, for instance, that the picture was made in this country. We will give our own Alice Terry the part of Monna Vanna. Florence Vidor would fit in perfectly as Madalena. We are going to give William Farnum the part played by Garline. Vitelli was the good-looking chap so we will assign Richard Dix to the part. For good measure we will let Raymond Hatton be the jester. Surround these players with a supporting cast of all-American players. We are going to produce the picture on the same massive scale as it now is. After it is completed we are going to tack on the trade-mark of D. W. Griffith. What would you have? You would have a production equal to "Robin Hood," "The Hunchback of Notre Dame,' "Scaramouche" and in fact any big production produced in this country in recent years. I had two people walk out while the picture was being shown, one was a half-wit and the other had on a cargo of "white mule." On the other hand, many of the best people in the town made a special effort to tell me that it was without doubt the greatest production ever shown in my theatre. No doubt there's lots of exhibitors who have this picture booked. Take this tip from me: don't lay down on the job like I did. Get out and boost it. Tell them exactly just what kind of a production it is and step heavy on the bigness of it.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Second Hand Love, with Charles Jones.—Pretty weak for Jones, although he has done worse. Plays the big hero stuff to a young married woman. Carries some

EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

comedy and small town scenes. Print in fine shape. Five reels.—H. M. Retz, Crystal theatre, Aurora, Iowa.—Small town patronage.

Second Hand Love, with Charles Jones.—Really not a typical Jones picture. However, a fair picture, and has plenty of action. Film in good shape. Five reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Second Hand Love, with Charles Jones.—An average program picture with but little action, but has a satisfactory ending. The print was in first-class condition. Business was poor on account of weather conditions. —Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Second Hand Love, with Charles Jones.—Not a Western, but a rural comedy-drama like Charles Ray used to make. Buck showed enough of his justly celebrated bare fist stuff to satisfy my folks. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Times Have Changed, with William Russell.—Another good program picture for Russell that did not get me the money that it should have gotten, for the weather was good and the temperature right for going to shows. Can't explain it. It was a very good comedy-drama. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Times Have Changed with William Russell.—Not a very good program picture. Russell is capable of handling lots better stuff and as he is only making three pictures this year I cannot see why they made this one. Five reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Times Have Changed, with William Russell.—A good program picture. A good star, draws well. Play this one. Five reels.—A. M. Morgan, Victory theatre, Rule, Tex.—General patronage.

Skid Proof, with Charles Jones.—Good automobile picture with a punch. A K. O. Six reels.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Skid Proof, with Charles Jones.—How do they do so many hair-raising stunts without somebody getting killed? This one will keep the crowd on their toes for thrills but not much of a love story. Jones goes over good for me, though not as good as Mix. Print brand new. Six reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Skid Proof, with Charles Jones.—Here is a good picture with plenty of action. Some of my patrons told me it was the best they had seen of this type. Pleased all. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

Skid Proof, with Charles Jones.—This is a new role for Buck, but he takes to these Wallace Reid auto pictures like a duck takes to water. **If he would work in a few auto pictures more often, the better class would turn out for him as strong as they did Wallace Reid.** Six reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Skid Proof, with Charles Jones.—Good. One of Jones' best. Pleased all. Good automobile racing all the way through. Play it if you can get it. Six reels.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

Skid Proof, with Charles Jones.—They named it right, boys. You sure can't skid with this one. Best auto race I have ever had. You can step on the gas with this one. —F. C. Rodgers, Grand theatre, Creston, B. C., Can.—Neighborhood patronage.

Bucking the Barrier, with Dustin Farnum. —Fair. The worst Farnum picture I've ever run. The advertising on it will draw them in, then disappoint them. Five reels. —Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

Bucking the Barrier, with Dustin Farnum. —Good program picture.—Bert Silver, Silver's Family theatre, Greenville, Mich.—General patronage.

The Grail, with Dustin Farnum.—Very good picture with a good moral to it. Something different. Good attendance. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Buster, with Dustin Farnum.—Now grab this one if you want to give your patrons a good laugh. Western comedy and good. Five reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Custard Cup, with Mary Carr.—A nice drama of home life but did not score at the box office. 'Tis good to show this kind of picture occasionally, but the public gets enough "home life" and demands different kind of stories. Seven reels.—Hugh G. Martin, American theatre, Columbia, Ga.—General patronage.

The New Teacher, with Shirley Mason. —Nothing big, but the children enjoyed it. Five reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Lone Star Ranger, with Tom Mix.—Star, title and author combined to make a picture that broke my house record. Don't know where they all came from. It pleased one hundred per cent. Don't be afraid to advertise this to the limit. Six reels.—A. R. Powell, Highland theatre, Guthrie, Okla. —General patronage.

The Lone Star Ranger, with Tom Mix.—In this picture Tom Mix is getting back to his old stride, although we had a small crowd due to cold weather and a dance. Everybody who saw it said it was fine. Play it; you can't go wrong on this one. Six reels.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

The Man Who Won, with Dustin Farnum. —This is as great as any special I have run this season. As far as Fox is concerned, we need not make out these reports, as they are all great. Let's get behind Fox and push. They know what the people want. I book all Fox puts out. Five reels. —D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Goodbye, Girls, with William Russell.—What I consider a dandy comedy-drama. I advertised it as entertaining from start to finish and did not disappoint any of those who came. I had above an average Saturday crowd and they were all apparently pleased with the picture. When they are good, boys, tell the others about them. You owe it to the fellow who has not played them to tell him what is and what is not. Five reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

A California Romance, with John Gilbert. —Not so good. An old California picture that has none too good direction. Not a good pleaser. Film in fine shape. Five reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

West of Chicago, with Charles Jones.—Would call this just a fair program picture. Will please the average Saturday night audience, providing that you show a good comedy in connection with it. Five reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

A Friendly Husband, with Lupino Lane. —It's a scream. Plenty of slapstick comedy. Audience went wild over it. Had to get two doctors and lots of camphor; also had tailor present in case of emergency. S. R. O. taken. Five reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage

Catch My Smoke, with Tom Mix—This is a real honest-to-God picture. Ran this one Saturday night to a large crowd. Everybody well pleased. Well, Fox don't make any bad pictures. Five reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Catch My Smoke, with Tom Mix.—Mix is a sure bet here. All we have to do is to advertise Mix and they come out, even in bad weather. Patrons liked this picture much better than "Romance Land." Mix is liked better here in Western. Five reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

The Yosemite Trail, with Dustin Farnum. —Seemed to please a good house. No advertisement of any kind. Was sent by Cincinnati Exchange. Some one-sheets would have filled my house. This is the third consecutive picture Fox has refused me paper, not even press sheets. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

The Fast Mail, with Charles Jones.—Fast, yes, fast the way it went through the machine. This print was cut to pieces. My patrons had to use their own imagination half the time. Action, however, dominates the picture and if it had all been there would no doubt been an excellent offering. Fox pictures have been my poorest in regard to prints. Even their comedies don't end right. Six reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

The Fast Mail, with Charles Jones.—It may have been a good picture once, and what I got was full of action. It is a special and we got a lot of special help to get it through the machines. Called on everyone sitting close to the booth to come and help. Fox never did send me a good print, out of Kansas City.—Ray Musselman, Princess theatre, Lincoln, Kan.—General patronage.

The Face on the Barroom Floor, with Henry B. Walthall.—Walthall never fails me. A fine picture that should please anywhere.—F. C. Rodgers, Grand theatre, Creston, B. C.—Neighborhood patronage.

Stepping Fast, with Tom Mix.—This picture pleased them all. Had some action in this picture but not enough. However, it is safe to book it. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Bells of San Juan, with Charles Jones.—Not up to standard but pleased a fairly good Saturday night house. Looks like Fox could get better stories for this star. Six reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town and country patronage.

Moonshine Valley, with William Farnum. —Best Farnum picture we have ever played. Farnum a wonderful actor and care should be taken in selecting his stories. Played "Our Gang' comedy, "The Cobbler," which made an excellent program. Six reels.—Gunther & Metzger, Palace theatre, Syracuse, Neb.—Small town patronage.

Boston Blackie, with William Russell.—Not much of a picture. Russell is well liked but this picture queered him. Five reels. — Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

In Arabia, with Tom Mix.—Good. Another bull's-eye for Mix. Should please all, especially his followers. Five reels.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

Boss of Camp 4, with Charles Jones.—Patrons well pleased with this picture. Buck shows some real pep and plenty of action. Our patrons look for that kind of a picture when we advertise Buck Jones, and we didn't disappoint them, either. Five reels. —Gunther & Metzger, Palace theatre, Syracuse, Neb.—Small town patronage.

Brass Commandment, with William Farnum.—Good. The best Farnum picture I ran since "The Orphan." Did fair business. No fault of picture. Five reels.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

Perjury, with William Farnum.—An old picture in mighty good shape and one of the best buys I have made. Nine reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Joseph Hergesheimer—Author

CYTHEREA

Goldwyn Cosmopolitan

Through the Dark, with Colleen Moore. —A worthwhile crook story put over in commendable fashion. Colleen "is there" with her cute little mannerisms that have won for her a host of admirers. This picture ought to "go over" anywhere. Eight reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Through the Dark, with Colleen Moore.—A good five-reel picture made into a terrible eight-reel show. Pass this one.—M. A. Pay, Colonial theatre, Sioux Falls, S. D. - Neighborhood patronage.

Three Wise Fools, with a special cast.—Very good. Will please any audience.—A. La Force, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Three Wise Fools, with a special cast.—The best entertainment I have had on my screen in months. The three wise fools, Alex Francis, Claude Gillingwater and William H. Crane, are the dearest old men you ever saw and everyone loves them. Eleanor Boardman is so real that you can imagine she is right before you in person. The rest of cast is above average. Business good two days. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

In the Palace of the of the King, with Blanche Sweet.—Gave very good satisfaction. A high-class entertainment from any angle. "Nip and Tuck," Pathe comedy. Our people are not wild enough about the Sennetts. This one good if they like that kind. Two reels. New print.—L. A. Burson, Sun theatre, Gothenburg, Neb.—General patronage.

The Day of Faith, with a special cast.—Booked it three days, ran it two days. Broke all records for poor business and we got all the business the picture deserved. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

The Day of Faith, with a special cast.—Absolutely rotten. Nothing to it. Lay off if you have it booked. Let them keep it in the exchange.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Little Old New York, with Marion Davies. —Personally I don't believe this picture is as good as "When Knighthood Was in Flower." However, it drew a nice business and everyone seemed to like it. Marion Davies is a great favorite with my patrons, but they want her all dolled up and didn't care for her boy part in this one. I have shown all the pictures she has ever made, starting with "Cecelia of the Pink Roses," and she never fails to please. She is the real drawing power of "Little Old New York." If your patrons like her they will like the picture. Eleven reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Little Old New York, with Marion Davies. —Hearst's newspaper advertising certainly sold this picture to the public. It is an Irish picture of old New York at the time Fulton was inventing the steamboat. Open up earlier when you run it and prepare for etxra large attendance. Can be run nicely in 100 minutes. Run only a short comedy with it. Eleven reels.—Chas. H. Ryan, Milford theatre, Chicago, Ill.—Neighborhood patronage.

Six days, with Corinne Griffith.—This is just an ordinary program show. Too long. In eight reels; should be in six. Pleased my patrons about 50 per cent. No business second day.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

Six Days, with Corinne Griffith.—A very fine dramatic production with not nearly so much of the risque as the public would look for from its author, Elinor Glyn. Charles Brabin has given it much better direction than is usually found in his pictures. As a box office magnet there is nothing lacking, if the showman gives it proper publicity.—John B. Ritch, Myrtle theatre, Lewistown, Mont.

The Love Piker, with Anita Stewart.—A dandy picture that please everyone that saw it. Some stayed twice to see it. Price was right. Film in good condition. Seven reels. —Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—Small town patronage.

The Green Goddess, with George Arliss.

Scenes from "The Love Piker," a Cosmopolitan production distributed by Goldwyn-Cosmopolitan.

—Small towns better lay off. I don't believe those trade paper editorials any more. Ten reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

Reno, with Helene Chadwick.—Terrible. Pulled it off after third day of a week run. Hughes has made consistent lemons: "Remembrance," "Souls for Sale," "Gimme" and "Reno." He better go back to writing novels.—M. A. Pay, Colonial theatre, Sioux Falls, S. D.—Neighborhood patronage.

Red Lights, with a special cast.—Used it with my serial and it was well liked. Much better than the stage play, "The Rear Car." Seven reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

The Man With Two Mothers, with Cullen Landis.—Seemed to please our audiences. We call it good clean entertainment. Old, but film good. Five reels.—Hammond theatre, Hammond, Wis.—Small town patronage.

The Stranger's Banquet, a Marshall Neilan production.—A fine picture rather fitted for labor towns but not for labor unions. Eight reels.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Look Your Best, with Colleen Moore.—Very fine. Best photography we ever had in the house. Colleen Moore hard to beat. Story carries good moral, on the subject of eating, in a way that pleases. Don't pass this up. Six reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

The Spoilers, with Milton Sills.—Fine picture but not up to "The Spoilers" of a few years ago. Good drawing power. Bought right and ran at advanced prices. Eight reels.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

The Christian, with Richard Dix.—It really is a good picture, but not the kind people are going to pay money to see. I might have broken even if I had had good weather. It has a sad ending and eight reels was too long.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

Vanity Fair, with Mabel Ballin.—As a well-produced picture I would rate this pretty well up to the 100 per cent mark. The settings were good, the direction faultless, and Miss Ballin's acting was a delight to me. But in truth I must say that it was a failure at the box office, for it failed to please. I make this statement, realizing that Mr. Hugo Ballin in his peevishness at exhibitors who report adversely on his productions is liable to brand my theatre as a "honky tonk" and "reeking of odors."

Period pictures will not satisfy a twentieth century jazz audience, and Mr. Richard A. Rowland spoke a truth when he said, **"Many a picture that pleases the critics pains the public."** Also, **"A picture is a success when it pleases the man who buys a seat and makes him want to see more from the same company."** And still further, **"The producer who thinks the public is still in its infancy will be the best dressed man in the poor house."**

I liked "Vanity Fair" myself very much, but my audience wanted liver and onions and I gave them T-bone steak. I paid Goldwyn for the steak and my audience paid me for liver and onions, and out here in the tall grass steak costs much more than liver, and we grow the onions.

If all of Mr. Ballin's productions are as good as "Vanity Fair," then I am free to say he has just reasons to be proud of his achievements, but in truth I must add that if all audiences are like mine, in so far as the box office is concerned, his works have been a failure.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.

Lost and Found, with House Peters. A picture that is worth a boost. Advertise it well and you'll sure get results. Eight reels.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Lost and Found, with House Peters.—Oh, why will they waste so much film on such impossible stuff? Direction was very crude. If you haven't booked it, leave it alone, and here's hoping you haven't. Six reels.—D. A. White, Cozy theatre, Checotah, Okla. —General patronage.

The Last Moment, with a special cast.—Fair program picture. Not a special by any means. Six reels.—C. Malphurs, Dreamland theatre, High Springs, Fla.—General patronage.

The Highest Bidder, with a special cast. —If this is what they call picture no more for mine. This is nothing but junk. Keep away from this unless you want to close your doors.—A. E. Berlin, Lyric theatre, Rock Falls, Ill.—General patronage.

The Loves of Letty, with Pauline Frederick.—One of the best of Frederick in a long time. Had a fine cast, including John Bowers. Pleased a good Thursday crowd, and made some money. Six reels.—Bricker & Green, Gem theatre, Green River, Utah.—General patronage.

Doubling for Romeo, with Will Rogers.—One of Goldwyn's older ones. Not very satisfactory. Some very good comedy, but as a whole picture did not please but about 30 per cent. Film in fair condition. Six reels.—H. G. Selk, Selk theatre, Scotia, Neb. —Small town patronage.

The Great Lover, with a special cast.—

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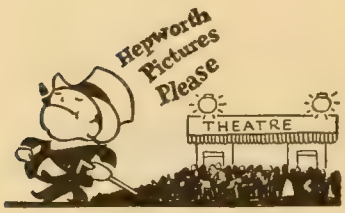

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729-7th Ave. New York City

Absolutely the worst thing I ever ran to be called a picture. I am done with Goldwyn and never again will I run their junk.—A. E. Berlin, Lyric theatre, Rock Falls, Ill.—General patronage.

A Blind Bargain, with Lon Chaney.—Very good. Lon Chaney does some good acting in this picture.—A. La Force, Happy Hour theatre, Two Harbors, Minn.—General patronage.

The Poverty of Riches, with Leatrice Joy.—I can't say I approve of this picture for a mixed crowd in small towns. The theme is very delicate, treating of a wife who wants babies and her husband who wants to wait till he has made his fortune. For a woman's club—all right. For small town theatres wanting entertainment and not sermons—no. Six reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town and country patronage.

Hodkinson

Shifting Sands, with a special cast.—English made picture with scenes laid in and about Tripoli. The desert scenes, which are genuine, are really no more convincing than those about Hollywood. In fact, picture audiences expect the latter. Story is obvious from start and the attempt to give it suspense in the rush of Italian troops in the finish fails. You are just as well off without this one.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

The Man from Glengary, with Pauline Garon.—Outdoor scenes especially good in this. Will take well owing to book. A Canadian picture. Old but will draw. Follows book.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

Desert Gold, with a special cast.—A wonderful Zane Grey story that would have pleased if the patrons could have seen the show. However, these old pictures are so faded and dirty that they are difficult to follow. No use to give advice, as I am probably the only ignorant exhibitor. Made money. Seven reels.—Geo. Baskerville, Princess theatre, Okolona, Miss.—Small town patronage.

The Kingdom Within, with a special cast.—What we got of the picture was very good, but we didn't get it all so cannot say what the picture would do. Six reels.—M. Bailey, Strand theatre, Dryden, Ont.—Small town patronage.

Down to the Sea in Ships, with a special cast.—Lost money. Picture entirely too high-priced for neighborhood shows. Had the price been right, might have made money, had the weather been favorable, but we always have to gamble against the weather, even if they sell them right. I had two bad nights on it and guess that I lost less than I should had I had a poorer subject on for the dates mentioned. Bought right it should make you money. Eight reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Down to the Sea in Ships, with a special cast.—This is a good picture and should go good in any theatre. The scene where they capture the whale is real thrilling. It is just a little too long. Nine reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—A small town patronage.

Sauce for the Goose, with Constance Talmadge.—This is a very good comedy-drama that pleased my audience on account of the star being so popular here. Ran this with a Fox comedy, which made a real show and the comedy was great, entitled "Two Johns." Five reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Metro

The White Sister, with Lillian Gish.—My limited vocabulary does not supply the words of praise I would like to offer this picture. From the dramatic viewpoint it is supreme. Miss Gish wins your love and sympathy from the first scene, and she has you in happy slavery when the final fadeout is reached. The story is one that should appeal to any audience. My nine and a half years as an exhibitor have seen but few pictures that equal it, none that I should class as being better.—John B. Ritch, Myrtle theatre, Lewistown, Mont.

Half-a-Dollar Bill, with a special cast.—Very good picture. However, audience divided on its merits. Raymond Hatton great actor. Moral tone good. Drew fair crowd. Five reels.—C. F. & H. L. Krieghbaum, Char-Bell theatre, Rochester, Ind.—General patronage.

Long Live the King, with Jackie Coogan.—Very good, but paid too much for it. Eight reels.—H. Youngren, Happy Hour theatre, Two Harbors, Minn.—General patronage.

The Eagle's Feather, with James Kirkwood.—A different kind of a Western. A good seven reel program.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The French Doll, with Mae Murray.—Better than "Jazzmania" and drew better. They say that the next one is a real picture and I shall report on it more promptly. This one was a very satisfactory picture and drew a good house on Saturday. The weather man was with me on this date as he let us have a nice warm sunshiny Saturday. Get behind it and play it as a different kind of Murray. Seven reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Three Ages, with Buster Keaton.—Not good as his second one, "Our Hospitality." A little hard to understand. Six reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Three Ages, with Buster Keaton.—Pleased all who didn't see it, and the only one that was pleased was the exchange that robbed us for it. Lay off this one.—F. C. Rodgers, Grand theatre, Creston, B. C., Can.—Neighborhood patronage.

Three Ages, with Buster Keaton.—Too hard to follow. Comedy clean but not liked by our audience as well as ordinary comedies. Lloyd's are the only big comedies that go over here.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

Fashion Row, with Mae Murray.—Russian story. Good title. Russian stories not very popular here. Business on second day only fair. Star does a very fast Russian dance in a Vodka den that is one of the highlights of the picture. It is a good picture of its type and in some localities it should go big. Eight reels.—Chas. H. Ryan, Milford theatre, Chicago, Ill.—Neighborhood patronage.

Her Fatal Million, with Viola Dana.—A splendid program picture. This star never made a poor one.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

The Heart Bandit, with Viola Dana.—A good Dana picture, although Dana don't seem to entertain the people as much as she used to.—H. Youngren, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Crinoline and Romance, with Viola Dana.—Very good picture and well liked, but had a rotten print with plenty of short subtitles. Very good attendance. 5300 feet.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Peg O' My Heart, with Laurette Taylor.—Boys, if you want to show your folks some fine, clean, wholesome entertainment, set in this one. This will please the Hard Eggs as well as the Mush Headed Flappers. I had some Tight Sisters out to see this who hadn't been around since the year of the Blue Snow. You will find the second night extra good on this one. One of the boys compared Miss Taylor's acting to that of Mabel Normand. Well, well, and yes, yes; it may be so, but the great difference is this: while your audience is watching and laughing at the unreeling of Miss Taylor's acting in "Peg O' My Heart" their minds are not diverted from the picture to all the dirt on the front pages of the Daily Sheets. If I knew that Hartley wouldn't get sore, I would nominate Peg for the Favorite Star Contest. Have found all of Metro's specials very good. Most of the program stuff they wish off on you is the bunk and if Marcus runs them in his theatres it must be in those that are situated on the side streets. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

A Noise in Newboro, with Viola Dana.—Very good comedy-drama. Got his as a

substitute, so we didn't get chance to advertise it.—H. Youngren, Happy Hour theatre, Two Harbors, Minn.—General patronage.

Broadway Rose, with Mae Murray.—Metro kills their own pictures with having poor prints and short sub-titles. 7200 feet. Fair attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Soul of the Beast, with Madge Bellamy.—I can only say what hundreds before me have said. A good picture from beginning to end. This pleased them here from six to sixty. This is 100 per cent entertainment. You make no mistake on this one. Boost it and it will please all you get in. Five reels.—D. A. White, Cozy, theatre, Checotah, Okla.—General patronage.

Hearts Aflame, with Frank Keenan.—This is a splendid picture. A special in every sense of the word. Pleased 100 per cent here. This followed our worst blizzard of season, so therefore did not do anything financially with it. Nine reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Man Without a Country, with Arnold Daly.—This picture is a picture everyone should see. Played this picture for benefit at American Legion. Had good business and pleased everyone. It is a real good picture. Eight reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

The Famous Mrs. Fair, with a special cast.—Ten per cent of patrons walked out. Others came out declaring they could write a better story. The first six reels are an introduction to the last two reels of drama, so should have been in three reels. Was a substituted program apparently for the purpose of absorbing a credit on books of exchange as the price was that amount above program picture costs. This one was the last picture under contract with the exchange and was the third time we have tried unsuccessfully to make money with Metro pictures. For me it cannot be done. Eight reels.—Geo. Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

Paramount

Singer Jim McKee, with William S. Hart.—Here's a genuine Hart novelty. This is what you can promise when you announce your run of "Singer Jim McKee." Action, romance, thrills and comedy in fullest measure. All the elements of the Hart successes of the past, yet in a more picturesque and colorful setting than any release we have had from this star. A production that will promote good will and produce profits.—John Stewart, Wonderland theatre, Kaufman, Tex.—General patronage.

Big Brother, with Tom Moore.—Splendid picture. Play it and advertise thoroughly. Good Sunday picture. Liked by all. Played to good house. Book it now and exploit it for all you're worth. Tom Moore's best picture. More like it. Seven reels.—C. F. & H. L. Krieghbaum, Char-Bell theatre, Rochester, Ind.—General patronage.

Shadows of Paris, with Pola Negri.—Paramount offers in "The Shadows of Paris," a big picture containing every possible element of box office appeal. However, this production is very much on the order of "The Humming Bird," recently released under the same banner, yet "Shadows of Paris," carries a big punch—with thrills, dramatic action, romance and love interest. It is a big fashion show in spots, with Pola Negri gowned in the latest fashions of the Parisan milliners and modistes. Produced in a lavish way, it will fascinate women and grip men. Great for the matinee as well as the evening.—John Stewart, Wonderland theatre, Kaufman, Tex.—General patronage.

Pied Piper Malone, with Thomas Meighan.—Don't promise very much with this one, as the story is weak. Will get over and most of the people will say it is good, due to the popularity of Meighan. It is not what you would call a bad picture, and neither would you call it a good one. It just about crawls over the line and that is all. Eight reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Call of the Canyon, with Richard Dix.—General picture. Dix played up to his old time form. Always a favorite here. Well liked, satisfied audience, good attendance. Six reels.—C. F. & H. L. Krieghbaum, Char-Bell theatre, Rochester, Ind.—General patronage.

Zaza, with Gloria Swanson.—A splendid picture. Cast fine. Star great.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Zaza, with Gloria Swanson.—The star does good acting in this production, and it seemed to please the majority. However, the price of the picture was too high for us to make any money, as she has only moderate drawing power at our theatre.—Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Wild Bill Hickok, with William S. Hart.—A very good picture that pleased the men and boys but not the ladies so much. "Too much killing," they all said. Business was about average for this time of the year. Film in excellent condition. Seven reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—Small town patronage.

Woman Proof, with Thomas Meighan.—The usual good Meighan picture. Not his best, but good entertainment. Photography and settings up to Paramount standard. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

Woman Proof, with Thomas Meighan.—This picture will please all Thomas Meighan fans and is a credit to any house. As clean as they make 'em. Seven reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

The Spanish Dancer, with Pola Negri.—Lavishly produced. Too long picture. One patron said, "It's a good picture, but I didn't like it." Personally I liked it better the second time than first, but how many patrons see a picture twice? First night fair box office, second night flat. Nine reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

The Purple Highway, with Madge Kennedy.—Exhibitor friends, here is a good picture, with the star better than ever. The picture is adapted from the stage play "Dear Me," a musical comedy. Pleased 100 per cent. Book it. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Stephen Steps Out, with Douglas Fairbanks, Jr.—This made a satisfactory Saturday show. Just a program offering helped much by Theodore Roberts and Harry Myers. Six reels.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Suburban patronage.

To the Last Man, with Lois Wilson and Richard Dix.—This is a Zane Grey story. The name Zane Grey draws for me. Pleased all. Some real good photography in this picture. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The World's Applause, with Bebe Daniels.—This picture went over my patrons' heads and consequently had some adverse comments. Lewis Stone was sadly miscast in this one. Bebe a wonderful actress and boy, how she can wear clothes. Print good. Six reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

The World's Applause, with Bebe Daniels.—Wasn't liked here so much. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Tiger's Claw, with Jack Holt.—Usual triangle stuff done slightly different. Will get by without kicks or comments. Film fine. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Sixty Cents an Hour, with Walter Hiers.—Personally I liked this one and so did my patrons, but it happened to be one of those "blizzard" days and the box office took a vacation. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Sixty Cents an Hour, with Walter Hiers. A very good little picture that pleased nearly all who saw it, but they were few, due to worst roads of year and basket ball tournament. We got just about 60 cents an hour for running it, but no fault of the picture. Six reels.—E. E. Gailey, Crystal theatre, Wayne, Nebr.—General patronage.

Sixty Cents an Hour, with Walter Hiers.—They all liked it here, so it must have been O. K. Its one of these every-day things that most folks understand, and such a relief after all this heavy costume, triangle, sex stuff. Film O. K. Six reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Leopardess, with Alice Brady.—Pleased the majority, also pleased the manager, but did not score at "checking up" time for 'twas a bad day. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Thirty Days, with Wallace Reid.—The star was looking real bad in this picture. Everyone disappointed. This was the last one he made before he died. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—General patronage.

The Woman with Four Faces, with Betty Compson.—A good mystery crook story. Dix is particularly good in this one. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Missing Millions, with Alice Brady.—A very good picture which pleased about fifty-fifty. Another crook story. Six reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Kick In, with Betty Compson.—A dandy good crook story with a good cast. Seven reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Kick In, with Bert Lytell.—Good crook story. Should please any audience. Heard good comments on this one. Seven reels.—Geo. Khattar, Khattars theatre, Sydney, N. S., Can.—General patronage.

Grumpy, with Theodore Roberts.—Real entertainment with Theodore Roberts at his best. Some good comedy mixed in.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

The Cheat, with Pola Negri.—Much better than "Bella Donna," her first American made picture. It has a happy ending.

SAVE PLAY DATES

For EMORY JOHNSON'S

We are telling you NOW in advance to SAVE PLAY DATES for Emory Johnson's tremendous new motion picture soon to be released throughout the world. If you thought Johnson's former pictures were box office explosions, wait till this new one comes out. Distributed by

FILM BOOKING OFFICES

OF AMERICA, INC. **723 7th Avenue, New York City**

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which is more pleasing to the picture patrons. The acting and photography are first class. This picture will please where the star is liked. Business was only fair on account of cold weather. Eight reels.—H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Cheat, with Pola Negri.—You can't go wrong on this picture. Will please most any audience. Eight reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

The Bustle of Silk, with Betty Compson.—Did not see this one, but as the box office story is what you want to know will say that it was about an average program, for the receipts were only a little below normal. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Bustle of Silk, with Betty Compson.—Fair picture. A little too much mush to suit the average fan. Seven reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

The Impossible Mrs. Bellew, with Gloria Swanson.—Good and pleased everyone. Heard good comments. One of the star's best. This is the first Swanson I've played, so I'm going to run them all now. Seven reels.—Geo. Khattar, Khattars theatre, Sydney, N. S., Can.—General patronage.

The Bonded Woman, with Betty Compson.—Fair picture, but absolutely impossible. It isn't done any more. Drew a fair crowd and proved fair entertainment. Film O. K. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

The Bonded Woman, with Betty Compson. Will pass as a program offering. Liked by majority.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Valley of Silent Men, with Alma Rubens.—Fair. Beautiful snow scenes, but I didn't think much of it. Seven reels.—Geo. Khattar, Khattars theatre, Sydney, N. S., Can.—General patronage.

The Valley of Silent Men, with Alma Rubens.—The majority thought this a good picture. A little draggy in parts, but safe to book. Seven reels.—M. W. A. theatre, Soldier, Kans.—Small town patronage.

Only 38, with Lois Wilson.—Good pleasing interesting domestic drama. May McAvoy, Elliot Dexter and Lois Wilson do pleasing work. Story has no action or thrills but holds interest and pleases the better class of audience. Worth while.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

The World's Champion, with Wallace Reid.—Very nice picture. Pleased all who came, but had a small crowd. Picture failed to draw. Five reels.—L. Johnson, Beaver theatre, Spencer, Idaho.—Small town patronage.

Clarence, with Wallace Reid.—As usual, pleased all. Reid is in demand here. Fair print. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

The Ne'er Do Well, with Thomas Meighan.—Not quite as good as we expected. We had bad roads to contend with but showed to a packed house. Meighan is well liked here. Played Educational comedy, "Bucking Broadway," in connection with it. Made fine program. Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Is Matrimony a Failure? with a special cast.—Here is a knockout. More hearty laughs and screams in this than most so-called feature comedies have. A drama, too, so here is a real buy for the small town at least. You don't need music with this, for it can't be heard after the picture starts. Seven reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Bella Donna, with Pola Negri.—Not much of a story—just another sheik picture with unusually good actors, settings and photography. Drew well, but did not please. Not fit for children to see. Film fine. Eight reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Bella Donna, with Pola Negri.—Pola Negri is a wonderful actress, but this is not the type of a picture for a small town. Some people thought it was wonderful, others said rotten. About a 50-50 proposition. Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Children of Jazz, with Eileen Percy.—We pronounce this picture good and the lesson it seeks to impress on the minds of the young exactly coincides with my ideas. Theodore Kosloff does fine acting and the other members of the cast are also exceptionally good. Business was poor. Perhaps the title scared them away. It had me worried until I saw the picture. Six reels.—Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Children of Jazz, with Eileen Percy.—Title drew fairly well considering weather—rain first night, snow second. It's not as wild as the title sounds, but they all liked it. Six reels.—L. A. Burson, Sun theatre, Gothenburg, Nebr.—General patronage.

Drums of Fate, with Mary Miles Minter.—So so. It's a program out and out. Six reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—One of the best pictures I have ever run. Contains enough comedy to keep the audience smiling. Some fine scenery, a few thrills, a heart interest picture with a very good moral. You will not go wrong on this one as it will please any audience. Film in good condition. Seven reels.—O. W. Moore, Rock Lake theatre, Rock Lake, N. D.—General patronage.

A Bachelor Daddy, with Thomas Meighan.—This is a real picture. The kids are as good in this as any picture I have ever seen. Seven reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

The Go-Getter, with T. Roy Barnes.—A most excellent picture in most every way. A kind of a "Cappy Ricks' story that will entertain all of the educated people in your crowd and all the others too. I report this in spite of the fact that I drew only expenses for one day while playing it two days. I play Paramount after all other houses have run it, though, and I always lose on them. If you can get it first or second in your town you should make some money on it though if you advertise it. Eight reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

South of Suva, with Mary Miles Minter.—My patrons said this picture was very good so I would class it as a 75 per cent entertainment and one you can't go wrong on if put on for just program. Five reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Over the Border, with Betty Compson.—Picture fair. Scenery excellent. Story very thin. Tends to show the sergeant a traitor to his job as to N. W. M. P. Their motto, "Get Your Man." Seven reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

While Satan Sleeps, with Jack Holt.—Very good. A picture that will do for any day, especially Sunday. Print missing, but what was there was good. Six reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

While Satan Sleeps, with Jack Holt.—A peach of a picture. No exhibitor can afford to pass it up. Play it by all means, and the price is right. Seven reels.—M. W. A. theatre, Soldier, Kans.—Small town patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—Milton Sills name is not on the advertising but I included it in mine because he means more to me now than Dorothy Dalton does. This picture, a story of English country life and the South African veldts, is above average program stuff. Played with a Century comedy featuring Pal, the dog, in "Lots of Nerve." It made a good program that showed to a well filled house. Six reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—This picture was pretty good. Played it with first round of "Fighting Blood," which was a peach of a program. Had a large crowd. Everybody pleased. Six reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

The Nth Commandment, with Colleen Moore.—Another good picture, or at least above the average, that failed to deliver as it should, perhaps because they had a poor name for it. I think you can make money on this if you get it before it has run five or six times in the town as I do. I can't pay the price they ask for their service until it has been run all over the town and therefore I cannot make any money on it when I do get it. Eight reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Right to Love, with Mae Murray.—This was a good picture and I had a large crowd. All left satisfied with this show. It's worth the money. Seven reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Our Leading Citizen, with Thomas Meighan.—This picture in my estimation is grand. Put this star in more pictures like this and we won't have any trouble making money on him. This pleased all my patrons. Seven reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Bought and Paid For, with a special cast.—A fairly good program picture. Six reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Bought and Paid For, with a special cast.—This is a little old, but a very good picture. Will please most of them.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

The Rookies Return, with Douglas MacLean.—This was a very good picture but did not have very good crowd on account of basket ball game. What crowd I had was well pleased. Five reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Cappy Ricks, with Thomas Meighan.—This was a knockout. Had a big house and everybody went wild over "Cappy Ricks." Six reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Cappy Ricks, with Thomas Meighan.—Had many favorable comments on this one. Was certainly a good one. Six reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

Rebecca of the Sunnybrook Farm, with Mary Pickford.—After we got the whiskers trimmed off this old baby it went through fairly well and the most of them stuck. I played this because I hadn't played Mary for a long time. It's a good thing to play these old ones occasionally so the public can see what progress has been made in pictures. Audience didn't enthuse much over this, but nobody threatened me with murder, so we are satisfied. Six reels.—J. C. Jenkins, Auditorium theatre, Nelight, Nebr.—General patronage.

The Cradle of Courage, with William S. Hart.—This was a very good picture. Had a good attendance and all seemed well pleased. Be sure and book "Cradle of Courage." It will draw the crowd. Five reels.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Miss Lulu Bett, with Lois Wilson.—This picture would have been better in five reels. Seven reels entirely too long for this type of picture. Started this picture with a large audience. Several left the theatre before it was over. Pleased 50 per cent. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Old Wives for New, with a special cast.

A Superb Cast Interprets

CYTHEREA

—This picture is old, but we received a very good print and the picture will positively please. There are many stars in the cast and these serve to draw. Paramount certainly tries to assist the small town exhibitor. Six reels.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

Exit the Vamp, with Ethel Clayton This picture pleased about 60 per cent. Ethel Clayton is not very popular here. Did not care much for it myself. Several stopped at the box office and said good picture. Five reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

The Cowboy and the Lady, with Mary Miles Minter.—An old boy, but went over good. Film in good shape Good cast, beautiful scene. Passed fine for regular program picture. Five reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Moran of the Lady Letty, with Dorothy Dalton.—Very good program picture but lost money. Rental too high. Five reels. —C. R. Miller, Gem theatre, Spur, Tex - General patronage.

The Great Moment, with Gloria Swanson. —This was once a very good picture Film rather cut up now, but a good evening's entertainment yet. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Traveling On, with William S. Hart.—A very poorly got up picture. Will not please the old Hart fans, even. I have a man in this town who thinks Hart the best of all the stars, and he said, "They sure spoiled a real plot in making this feature." Did not please very many. Seven reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

North of the Rio Grande, with a special cast.—Fair picture with plenty of action. Some fine scenery. Film in good condition. Five reels.—O. W. Moore, Rock Lake theatre, Rock Lake, N. D.—General patronage.

One Glorious Day, with Will Rogers.—Can't give this much. Did not please here at all. Would class it very poor, but I see where some said the best they ever saw. I am glad we are not all alike. Six reels.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

When Knighthood Was in Flower, with Marion Davies.—With the benefit of all the advertising given this picture in the papers, this picture ought to clean up for anybody. Will stand a raise and will go over at least 90 per cent. Reelage a little too long, however. Characters portrayed according to history, with excellent settings. Film in good condition. Twelve reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

If You Believe It It's So, with Thomas Meighan.—I am trying to figure out yet where they got this title. The picture is good and will please but is not one of Meighan's best pictures by a long shot. Seven reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

The Sea Wolf, with a special cast.—An old one, but still good. Sent me a brand new print and it drew better business than I had figured it would. Seven reels. —Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Above All Law, with Mia May.—Please tell me why Paramount will release such a picture as this. Just bunk—hokum and more hokum. I ran this to twenty people the first night and the second night I put up a sign no show because I did not want to impose upon my patrons. What the story is about, where it starts and where it ends is more than I can figure out. Man eating tigers, German acting—all apple sauce. If they send me any more pictures made in Germany I won't show it even one night. Just pay for it and send it back. Good print. Eight reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Pathe

Safety Last, with Harold Lloyd.—Punk. All the thrills had thrilled away before it even reached Clinton. Regal can sure send out punk film when they like. Went flat here.—P. G. Ladd, Star theatre, Clinton, Ont,. Can.—Small town patronage.

A scene from the Century-Universal comedy "You're Next" with an all-star cast. Al Herman directed it.

Dr. Jack, with Harold Lloyd.—This comedy went over 100 per cent. It has been a long time since our people laughed so heartily at a five reel comedy.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Dr. Jack, with Harold Lloyd.—Very good comedy. Much better than "Safety Last," and we can say we were lucky in getting a good print, Print E, on this from Regal.—P. G. Ladd, Star theatre, Clinton, Ont., Can. —Small town patronage.

The Sage Hen, with Gladys Brockwell.—This is a good one, liked as well as some we paid more for. Pleased all. Book it.—C. C. Bisbee, Columbia theatre, Poynette, Wis. —General patronage.

Playgoers

Stormy Seas, with J. P. McGowan.—The acting in this one put over a weak story and the poor story was also helped along by the good sea shots. A lot of hokum in it but that is what they like and I had above an average Saturday crowd on it. I say play it and advertise it good before you play it. Not a special, but a good program. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

A Clouded Name, with a special cast.—Just a program picture. Five reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans —Neighborhood patronage

Preferred

The Broken Wing, with Miriam Cooper.—A mighty pleasing picture. One that will give exceptional entertainment. Miriam Cooper's performance in this shows she has not been given the proper chance heretofore and I would say her character acting comes up to the performance on the stage and also Walter Long's. However, the picture does not give that something which the stage gives of same story. Business good two days. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

The Broken Wing, with Kenneth Harlan. —Very poor program picture at a very good price. Six reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Broken Wing, with Kenneth Harlon. —Good show of the outdoor type. I had many comments on this one.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

The Virginian, with Kenneth Harlan.—Good picture. Broke all records first night. It held up good for three days. It seemed to please all. Admission twenty-five and thirty-five cents. Eight reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—General patronage.

Daughters of the Rich, with a special cast.—This was an extra good program picture, especially pleasing to the high ups. Six reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Daughters of the Rich, with a special cast.—This picture did not draw me a big crowd, but pleased what few saw it. Yes, it is a good picture. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

April Showers, with Colleen Moore and Kenneth Harlan.—This shower was a little disappointing, especially in the climax. Both stars favored here. Drew the crowd. Posters are very attractive. Book it anyway.—H. F. Stewart, Star theatre, Ft. Lupton, Colo.—Small town patronage.

Are You a Failure? with Lloyd Hughes. —Was afraid of this picture and did not push it very hard. I had read several adverse reports on it. It gave better satisfaction than I expected. Nothing big but will please. Film fine. Six reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Mothers-In-Law, with a special cast.—This picture pleased about fifty-fifty. Title should draw but doesn't. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Shadows, with Lon Chaney.—Here is where Mr. Chaney registered again. A fine picture. Good moral tone and one that will please all classes. My wife, myself and operator was about half of the attendance. High school play got the balance. Six reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Selznick

Rupert of Hentzau, with Elain Hammerstein.—Here is a real one. Ran it on Feb. 27-28 and they are still telling me about it. Some say it was the best picture I ever had and I have played some good ones.—R. A. Shobe, Kentland theatre, Kentland, Ind. —Neighborhood patronage.

The Common Law, with Corinne Griffith. —Very good picture. Everyone well satisfied. Several of our best patrons came the second night to see it. Had extra large crowd considering the stormy weather and the bad roads. If you are looking for a good picture, don't overlook this one Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

The Grub Stake, with Nell Shipman.—

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Gives a side line of how they "white slaved" the girls for Alaskan dance halls in the days of the Klondike period. Animal shots are very good, especially the skunks. Audience smelled them. Just when the interest lags the animals save the day. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

One Week of Love, with Elaine Hammerstein.—A real special feature. Wonderful acting, photography and direction. Print in good condition. Seven reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Forbidden City, with Norma Talmadge.—About as good as the usual reissue from this exchange. Got rained out and cannot tell you whether it would draw. Would recommend that all exhibitors screen these old ones before they book them for while some of them are fine for the present, sometimes the costumes will not suit the present day crowd. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Fools of Fortune, with a special cast.—Good comedy program. A fine cast. Better than most of their comedy specials.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Quicksands, with Helene Chadwick.—This picture was a very satisfortory offering and got the money. Can be bought right from Selznick. Six reels.—Vick Millward, Harris theatre, Bancroft, Idaho.—General patronage.

Good Men and Bad, with a special cast.—Just a picture. Good scenery, good riding If admission is not too high they will let you live.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

United Artists

Rosita, with Mary Pickford.—Did not get over. Possibly will in localities where they like costume and a lot of kings 'n everything. Seven reels.—C. R. Sullivan, Fair theatre, Amarillo, Tex.—General patronage.

One Exciting Night, a D. W. Griffith production.—Extraordinary good mystery picture. Pleased the majority. Good business with strong opposition. Bought at fair rental price. Eleven reels.—Al Powell, Highland theatre, Guthrie, Okla.—General patronage.

Douglas Fairbanks In Robin Hood.—Very fine picture. Drew them in from far and near and, for a wonder, made some money. Advertised heavily for four weeks in advance. Wallace Beery's work is wonderful. Most any small town can get by with this if willing to step on it hard. Ran Fable "Stork's Mistake," with it. Moral is: "If you would have friends you must be one." Came in very nicely with "Robin Hood's" character. Eleven reels.—L. A. Burson, Sun theatre, Gothenburg, Nebr.—General patronage.

Tess of the Storm Country, with Mary Pickford.—This picture had everything and more. Action, drama and comedy. Will stand for a big raise in admission and deliver. Print in best of shape and can be bought mighty right, so that it can be shown in a small town and you can make money on it. Had full house two nights and would have had good crowd had I held picture over. Ten reels.—Ray Musselman, Princess theatre, Lincoln, Kans.—General patronage.

Garrison's Finish, with Jack Pickford.—A real good picture. A little old, but not for small towns. If you haven't played it, it will make you money.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

The Three Must-Get-Theres, with Max Linder.—This picture failed to please. Some walked out on it. I myself thought it a good comedy. Five reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

The Shreik of Araby, with Ben Turpin.—Crazy "take off" on the desert pictures. Pleased usual Saturday night crowd. Film fair. Five reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Dream Street, a D. W. Griffith production.—The worst lemon ever branded "Griffith." Of course I played it as an encore but wish that I had not played it at all. It was horrible. Not like the film I usually get from United Artists Exchange, for they usually have the goods.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Through the Back Door, with Mary Pickford.—Very good, but Mary doesn't seem to mean a thing at the box office here. Worth about half it cost. Film in only fair condition. Seven reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Universal

Ride for Your Life, with Hoot Gibson.—Played this picture to a fair crowd and seemed to please most of them. One of the best ones he has made since he began making six reelers. Six reels.—A. C. Allen, Allen's theatre, Hull, Tex.—General patronage.

Fool's Highway, with a special cast.—My advice to small town exhibitors is to stay off this one. A crook picture, nothing elevating, and a picture a high class audience does not like. No more of this stuff for me. May go all right in some downtown district of a big city. Six reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Fools Highway, with Mary Philbin.—This picture was a great disappointment, especially to the ladies, and they were not slow in telling me it was "rotten." Why spoil a nice little star with such a rough picture? Might as well make a lounge lizzard out of Hoot Gibson or Bill Hart. It would please about as well as "Fools Highway." This is about the hardest blow ever given a star in this place. Compare it to Mary Pickford in "Suds" regarding popular approval. Lay off this in a small town.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Hunchback of Notre Dame, with Lon Chaney.—A very heavy drama. A marvelous production indeed. Chaney's masterpiece. His makeup is a wonder. No one would ever guess who he was if they didn't know. Some good comments but weather was very bad. If you think you have a real show town, play it. If not, small town better let it alone. Eleven reels.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

The Hunchback of Notre Dame, with Lon Chaney.—Played this during the worst weather in years and, while business was not up to what it should be, still I am glad I played it, for it's one of the greatest ever produced and made a big hit with patrons even at advanced prices. Was a little afraid ladies would think it a little too gruesome, but no, they liked it fine, and said so.—Joe Hewitt, Strand theatre, Robinson, Ill.—General patronage.

The Hunchback of Notre Dame, with Lon Chaney. Here is a real special if there ever was one. Acting of Lon Chaney alone is a big feature. Did not draw here but no fault of picture. If your town is not a dead one play it quick and cash in. This is the most talked of picture we have ever played Everyone liked it. Pleased 100 per cent. Twelve reels.—Ben B. Long, Palace theatre, Mt. Carmel, Ill.—General patronage.

Hook and Ladder, with Hoot Gibson.—Good picture. Nothing great and not near up to Mr. Carl Laemmle's personal boost in the press book I do not consider it any better than his previous pictures. It is not as good as "The Ramblin' Kid." Six reels.—Al Powell, Highland theatre, Guthrie, Okla.—General patronage.

Hook and Ladder, with Hoot Gibson.—Ran this one for a benefit for the fire department, and they sold tickets in advance so they had a fair attendance, but price was too high that Universal charged me for it. A good picture and film in good condition. Six reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—Small town patronage.

Hook and Ladder, with Hoot Gibson.—Good picture, but Hoot belongs in Western pictures only and there are very few Western stars now that will get the money. Six reels.—J. P. Jones, Yale theatre, Groesbeck, Tex.—Small town patronage.

The Acquittal, with Claire Windsor.—

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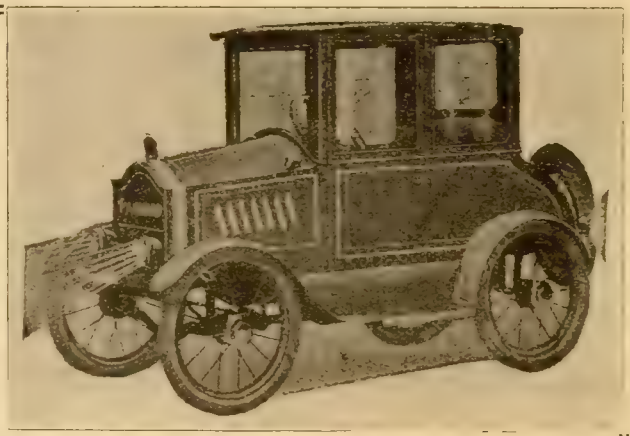

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Fair picture if your audience likes mystery stuff. I would class it as about a second class special. There are too many pictures called specials nowadays that are not.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

Jack o' Clubs, with Herbert Rawlinson. —Dandy comedy drama of the Irish cop on a tough city beat. Type of picture that goes big where they like the action melodrama.—Ben. L Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Pure Grit, with Roy Stewart. —Just an ordinary picture of the type that will get by and that's all. Five reels.—Al Powell, Highland theatre, Guthrie, Okla.—General patronage.

Pure Grit, with Roy Stewart.—Only a Western program picture. Five reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

His Mystery Girl, with Herbert Rawlinson.—Rawlinson used to draw fairly well here, but somehow he is losing out. Picture not up to average. Very poor story. Five reels.—W. A. Clark, Jr., Castle theate, Havana, Ill.—General patronage.

A Lady of Quality, with Virginia Valli.—Quantity and not quality is what you get in this one. If there was a piece of cheese here it is, and limburger at that. Bought it for two days and pulled it off after one showing. If you have bought it, leave it in the office.—R. A. Shobe, Kentland theatre, Kentland, Ill.—Neighborhood patronage.

The Darling of New York, with Baby Peggy.—A dandy picture which pleased a packed house. Price on this right.—Peter Krauth, Opera House, Denison, Iowa.—General patronage.

The Darling of New York, with Baby Peggy.—This one is a knockout. If it don't please 'em, hang a crepe on your front door. Baby Peggy is everyone's darling and a clever little actress. Get this one and advertise it like a circus. You can's go wrong. Six reels.—Ben B. Long, Palace theatre, Mt. Carmel, Ill.—General patronage.

Men in the Raw, with Jack Hoxie.—A crackerjack good comedy. Why some exhibitors pan this one I cannot understand. It is not his best nor is it his worst. Ran to standing out business on Saturday. The kids yelled and the old folks chuckled so if it pleased them I should worry whether or not it's his best. Five reels.—Ben B. Long, Palace theatre, Mt. Carmel, Ill.—General patronage.

A Chapter in Her Life, with a special cast.—A good story all the way through. The child was wonderful and made the entertainment well worth while. Give us more like this. Six reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Power of a Lie, with a special cast. —Just a picture for me. They went out with the stony face. Five reels.—J. W. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

Shooting for Love, with Hoot Gibson.—Fair Western. Not as good as the previous Hoots. Film fair. Five reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Legally Dead, with Milton Sills. Good picture. Priced right. Print good. Six reels.—J. S. Walker, Alamo theatre, Moody, Tex.— Small town patronage.

The Shock, with Lon Chaney.—An old picture, but everyone liked it that saw it. Film in good condition and price that I paid for it was right. Seven reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—Small town patronage.

The Wild Party, with Gladys Walton.—A so-so program picture. Nothing to comment on favorably. Just an ordinary one. No remarks on it from my patrons either way. Personally I saw nothing to it. Six reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Shadows of the North, with William Desmond.—Good picture. 'Nuf sed. Film in good shape. Five reels.—F. Boeselager, Opera House, Hilbert, Wis.—General patronage.

Shadows of the North, with William Desmond.—A good Northern story well acted and full of thrilling scenes. Has a very tragic ending in which two villains drink poisoned tea. However, they deserved a worse fate. Five reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

Shadows of the North, with William Desmond.—Fair picture, fair attendance, fair profits. Another substituted program with part of advertising expense lost. Five reels.—George Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

Drifting, with Priscilla Dean.—A fair picture of its kind, but Chinese stuff don't go here. Haven't made any big money on Universal specials as yet. Drew good first night, second fell off. Seven reels.—W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

The Near Lady, with Gladys Walton.—A real good picture. The old ladies are a scream. Gladys is always good and Universal always sends us good prints. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Near Lady, with Gladys Walton.—Nice comedy-drama. An extra good Walton you can step on. Plenty of funny situations and smart settings. Get it. Five reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The First Degree, with Frank Mayo.—Picture pleased immensely here and can be bought right. Film fair. Played with Baby Peggy two reel comedy, "Nobody's Darling," which made a very satisfactory program. Five reels.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

The Clean Up, with Herbert Rawlinson. —If this don't please them, close up. A very good program. Five reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Untameable, with Gladys Walton.—The poorest Walton to date, and have played all to this one. If you spot book, leave it out.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

Double Dealing, with Hoot Gibson.—They don't make them any worse than this one. About the silliest picture that was ever made. Universal certainly slipped one over with that contract of Gibson pictures, but believe me there is certainly another day coming! You fellows that think Charles Barber hasn't a kick coming, just move down into the St. Louis territory and find out how you get stung since Barney Rosenthal left. Guess I am getting off lucky compared to the way some are getting hooked. Only four old ones slipped off on me. Five reels.—Russel Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

The Ramblin' Kid, with Hoot Gibson.—This is Gibson's best, or at least the people said it was, and held up good for two days at fifteen and twenty-five cents. Six reels —E. E. Byrne, Columbia theatre, Athens, Ohio.—General patronage.

The Victor, with Herbert Rawlinson.—Very, very good five reel program. Five reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Out of Luck, with Hoot Gibson.—A good comedy feature that had everyone laughing. People like Hoot Gibson here. Average business. Price was right and film in good condition. Six reels.—Geo. J. Kosatka, Grove theatre, Fox River Grove, Ill.—Small town patronage.

Out of Luck, with Hoot Gibson.—Fair. Did not think much of this, but will please Hoot followers. Six reels.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—General patronage.

Out of Luck, with Hoot Gibson.—A good clean comedy of navy life. Hoot has played Westerns so much it is good to see him in a comedy. Six reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Out of Luck, with Hoot Gibson.—Not a Western, but a good comedy. If you have any ex-gobs invite them to see this show. They will like it. Was a gob myself and the hammock bed seemed natural.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

Merry Go Round, with Mary Philbin.—This is truly a special. A wonderful picture from beginning to end. All concerned deserves credit, especially Mary Philbin, Norman Kerry and the director. Good business. Ten reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Merry Go Round, with Mary Philbin.—Here is a wonderful piece of acting on the parts of all the main characters. The scenes are great. Mary Philbin is a wonder. Had good attendance. Just paid for film. Too long. Ten reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

The Red Warning, with Jack Hoxie.—The best Hoxie to date. A better picture than some of Carl's Jewels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Red Warning, with Jack Hoxie.—Everybody said good, but the weather put the fixins to our crowd. Frank Rice as Toby almost walked away with the picture. —A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Driven, with a special cast.—Boys, I am going to be quite frank. Read all the report. This is one of the most unpleasant, distasteful stories ever put on celluloid, but it was true to life. The photography was splendid and the acting was never better in any picture than in this one. Charles Mack is superb. The one who plays Ma is wonderful and even old Burr McIntoch, whom I used to know, was good in his part. A wonderful picture that should have been named as in the book, "The Flower of the Flock." Lost money with the name it had. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Driven, with a special cast.—This is not a special by a long shot. Acting and photography fine, but why do they kid the ex-

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hibitor and call this a special. A lot of Universal program pictures are much better. But at that they price it very special so it must be. Don't boost it too big, boys, or you'll disappoint your customers. Six reels.—Ben B. Long, Palace theatre, Mt. Carmel, Ill.—General patronage.

Sawdust, with Gladys Walton.—Good light program. Five reels.—S. G. Harsh, Princess theatre, Mapleton, Iowa.—Small town patronage.

Sawdust, with Gladys Walton.—Good picture. Starts out so well that the director is unable to keep up the pace, so has a tinge of an anti-climax. Made a small profit. Five reels.—Geo. Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

The Gentleman from America, with Hoot Gibson.—A little old but Boy, talk about good clean comedy. This one has it a plenty. My house roared with laughter. A little slow to begin with but it makes up for lost time as picture gets under way, Tom O'Brien and Hoot sure make a fine pair of comedians. You can buy this one right. Film only fair condition. Six reels.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

Where Is This West? with Jack Hoxie.—A dandy good audience picture that pleased the packed house. The kids yelled and the grown ups laughed and clapped. It surely raised the roof. It's a knockout. Five reels.—Al Powell, Highland theatre, Guthrie, Okla.—General patronage.

Where Is This West? with Jack Hoxie.—Fair picture. Not as good as lots of Hoot Gibson's pictures but had to pay more for it. Plenty of action. Five reels.—L. Johnson, Beaver theatre, Spencer, Idaho.—Small town patronage.

Crossed Wires, with Gladys Walton.—Clever and entertaining. Drew well and pleased. Five reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

Crossed Wires, with Gladys Walton.—On account of a scarcity of Ma Jong sets in town, there were a few people came out to see the show and were well satisfied. There is one thing about that Chink game I like, you can spell it any way you please and nobody knows whether you are right or wrong. Better play "Crossed Wires." Think it will satisfy. It came near drawing film expenses here. Six reels.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—General patronage.

Crossed Wires, with Gladys Walton.—Played this in the Film at Craigmont and Reubens and the Liberty at Lapwai and was a good little picture for an attraction. Rental was reasonable enough. Comedy, "Newspaper Clippings," from the Exhibitors Film Service of Craigmont, a state right exchange, was fair for the class of comedy. Five reels.—Don H. Phillips, Film theatre, Craigmont, Idaho.—Small town patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A most interesting comedy Western for Saturday. Good athletic stunts. Plenty of action and comedy. Best Hoxie yet. Six reels.—Gem theatre, Waterville, Minn.—General patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—A good Western type of picture. If your patrons like this style of entertainment, book it.—W. T. Bigg, Unique theatre, Anita, Iowa.—Small town patronage.

The Midnight Guest, with a special cast.—A drag for us. No action. As much out of place in the mountains as a mountaineer would be in high society. Many walkouts. Not a single favorable comment. Some went to sleep. Five reels.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Small community patronage.

The Midnight Guest, with a special cast.—If one's patrons enjoy the risque or want to see a petting party and love to see the nude or semi-nude female form, this picture will satisfy them as delicately and as inoffensively as possible. It was too cold for my customers to be in Springtime mood so lost money. Five reels.—Geo. Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

The Lone Hand, with Hoot Gibson.—Best Hoot Gibson we ever used. Sure got the laughs. Five reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

The Six-Fifty, with a special cast.—A small town drama ably done. Well liked. Print perfect. We never have a stop with Universal films. Five reels.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining village patronage.

The Abysmal Brute, with Reginald Denny.—Another crackerjack picture that lost me money on the best day of the week. I think it was on account of Carl failing to get an appropriate name for it. There is no reason that I can see other than that why the picture should not have made me money. A popular star, a good picture, favorable weather and then lost money because they gave it such a horrible name. I guess it is hard to name them, but they surely could have done better than they did. Eight reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Abysmal Brute, with Reginald Denny.—After showing "Leather Pushers," Denny has become a big favorite with our audience so they all wanted to see his first starring picture. All satisfied. Six reels.—M. Oppenheimer, Lafayette theatre, New Orleans, La.—Transient patronage.

The Love Letter, with Gladys Walton.—This one is good drama, well written, and Miss Walton proves herself to be as good an actress as any on the screen. Small price, small business, small profit. Five reels.—Geo. Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

Under Two Flags, with Priscilla Dean.—A good picture of its kind. A little too long to make a balanced program. Miss Dean's acting fine and photography good. We played an old contract. Eight reels.—W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Trifling with Honor, with Rockliffe Fellowes.—This is one of the best baseball games you ever saw. Drew a big crowd fine picture for all whether they like baseball or not.—C. C. Bisbee, Columbia theatre, Poynette, Wis.—General patronage.

Trifling with Honor, with Rockliffe Fellowes.—A good special. Real play. Play this one. A great baseball story. Eight reels.—A. M. Morgan, Victory theatre, Rule, Tex.—Neighborhood patronage.

A Self Made Wife, with a special cast.—Big city stuff. Not good for small town. Good picture. Five reels.—A. M. Morgan, Victory theatre, Rule, Tex.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—They liked it. Five reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Nobody's Bride, with Herbert Rawlinson.—Evidently my patrons prefer to follow the adventure of Somebody's Bride instead of Nobody's, for nobody was interested—practically speaking. Lost money. Five reels.—George Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

Burning Words, with Roy Stewart.—Mounted police story. Very good and cleverly acted. Five reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

The Flirt, with a special cast.—Brought this picture back for return showing. Did double the business of first showing. Universal made a real picture when they produced "The Flirt." Eight reels.—Meece & Hale, New Opera House, Dexter, Kans.—General patronage.

Vitagraph

The Leavenworth Case, with a special cast.—Very fair program picture. Not a special by any means. Six reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

The Midnight Alarm, with Alice Calhoun.—A good picture with a nice plot and good business on it at advanced prices. Seven reels.—Carroll Moeschler, Rex treatre, Chaska, Minn.—General patronage.

The Midnight Alam, with Alice Calhoun.—We struck bad weather on this picture, depending on town trade only. Any exhibitor can clean up on this picture if he hits good weather and good roads and gets behind it and boosts. Sensational auto wreck and thrilling fire scenes. Seven reels.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Midnight Alarm, with Alice Calhoun.—Good picture and will please where big thrillers go over. It pleased all who saw it. Book it and play up the fire scene. It will stand boosting. Print good and Vitagraph will treat you right.—W. H. Harris, Electric theatre, Danbury, Nebr.—Neighborhood patronage.

Pioneer Trails, with Cullen Landis.—A good Western play that pleases the ladies. Seven reels.—W. J. Van Stratt, Asst. Mgr., Rex theatre, Salmon, Idaho.—General patronage.

Pioneer Trails, with Cullen Landis.—Here is a good Western. One they all like, or at least they did here. It has a good story and plenty of thrills. Seven reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—Small town patronage.

Loyal Lives, with Mary Carr.—A mighty good program picture. It's sure to please in a small town. Six reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Loyal Lives, with Mary Carr.—Evidently the producers were trying to make an appeal for the postman but in my opinion they failed. Picture was very slow and draggy throughout. Print good. Mary Carr saved the show from being a bust. Six reels.—D. F. Wolfe, Pincess theatre, Lansing, Iowa.—Neighborhood patronage.

Loyal Lives, with Mary Carr.—A melodrama of the post office service. Has thrills and action and went over big. Had postmaster and all the local force as guests for the picture. They liked it. A worth while melodrama.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Masters of Men, with Cullen Landis.—Ran this two weeks ago and they are talking about it yet. Something different and is truly a special. If you can't make money on this, better shut up shop. Print excellent. Seven reels.—D. F. Wolfe, Princess theatre, Lansing, Iowa.—Neighborhood patronage.

Masters of Men, with Cullen Landis.—It's big. All I can do is confirm the other good reports. It is a pleasure to show this kind of pictures. Good print, but all of Vitagraph prints have been good, and you don't have to turn your box office over to them.—W. H. Harris, Electric theatre, Danbury, Nebr.—Neighborhood patronage.

The Man Next Door, with Alice Calhoun.—This is a fine picture and one every house should run, but too high for me. Can't make it on those high priced ones. No fault of picture. No money here this year. Seven reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

On the Banks of the Wabash, with Mary Carr.—Fine picture for small town. Pleased 90 per cent for me. Film in fine shape out of Dallas. No money for me because of bad weather. Seven reels.—J. S. Walker, Alamo theatre, Moody, Tex.—Small town patronage.

On the Banks of the Wabash, Pioneer Trails, The Man from Brodney's, The Man Next Door.—All good. Ran each one two days and came out $29.00 ahead on the

Beauty, Romance, Drama!

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four. Can't get my bunch specialized.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—General patronage.

Smashing Barriers, with William Duncan. —Not as good as "A Man of Might" but is full of thrills. Will please the ones of your crowd who like serials. Six reels.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—General patronage.

You'll Never Know, with Earle Williams —For just an ordinary program picture I had some of my people say this was the best picture they had ever seen and I personally think this was great. Had a small attendance owing to small admission I charged for this subject. Five reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

The Ninety and Nine, with Colleen Moore. —One of the best I ever played. All the good reports are true. If you have not played it book it. Promise them a treat and get back in the lobby when they come out. Good print. Price right.—W. H. Harris, Electric theatre, Danbury, Nebr.—Neighborhood patronage.

The Matimonial Web, with Alice Calhoun. —A fair picture. Some liked it. Nothing to get up and rave about but gets by all right for a Friday and Saturday. About three years old. Five reels.—H. H. Binions, Cozy theate, Toledo, Iowa.—General patronage.

My Wild Irish Rose, with Pauline Starke. —Good. Above the average program picture. Not enough Irish here to make a hit but pleased most of my patrons. Will go big if you have many Irish Catholics in your territory.—W. H. Harris, Electric theatre, Denbury, Nebr.—Neighborhood patronage.

My Wild Irish Rose, with Pauline Starke. —It's old but awfully good, if you have good music. Those Irish songs have such a heart appeal and to make this picture go over your pianist must cue it correctly. Vitagraph sends us good prints.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich. —Small town patronage.

The Little Wild Cat, with Alice Calhoun. —A dandy little picture. One that will send your people home saying that it was good. Print in good shape. What they ought to have is more like this.—A. E. Berlin, Lyric theatre, Rock Falls, Ill.—General patronage.

The Single Track, with Corinne Griffith.—This was a good program picture, played one day. Everybody pleased. Good comments.—A. J. Jenkins, Community theatre, David City, Nebr.—General patronage.

Island Wives, with Corinne Griffith.—If you have it booked, pay for it, leave it at home. Your audience will think more of you. Rotten. Stay off. Five reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Prodigal Judge, with a special cast. —This is a beautiful Southern picture but did not please here. I had many kicks. This is an anti-Klan propaganda picture. If you want to lose your patrons who think the Klan is all right, book this. It pictures the villain of the plot as the leader of an outlaw gang wearing robes like Klansmen.—W. H. Harris, Electric theatre, Danbury, Nebr.—Neighborhood patronage.

Plower of the North, with Henry B. Walthall.—This is a fine picture and pleased. Had many tell me they liked it. The name Curwood will bring them in and this fine North woods picture will please. It is a little old but can be bought right and the print I got was in beautiful condition. The river scenes were wonderful. Photography clear and bright. Seven reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Flower of the North, with Pauline Starke.—Didn't see this myself but it must have been good, for I broke even on it and had a free Klan lecture one night and a high school debate the next for competition. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Warner Brothers

Little Johnny Jones, with Johnny Hines. —Here is a good one and Oh my, what a horse race. This picture pleased 100 per cent. Johnny Hines is well liked here. Seven reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—Small town patronage.

IRENE RICH, Hobart Bosworth and Baby Peggy, in "Captain January," starring Baby Peggy. A Principal Pictures production.

The Little Church Around the Corner, with Kenneth Harlan.—Very good. The name keeps them away. Pleased all who saw it.—H. Youngren, Happy Hour theatre, Two Harbors, Minn.—General patronage.

The Printer's Devil, with Wesley Barry. —Good picture. Barry is a good drawing card here. I find all the Warner pictures are good. Haven't fallen down on one yet. Admission twenty-five and thirty-five cents. Seven reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—General patronage

The Gold Diggers, with Hope Hampton.—Most all exhibitors have reported this as the 100 per cent picture. I'll agree with them. It is genuine entertainment from start to finish and will send them away with a smile. Barring two rough subtitles, the picture is just about perfect. I played it just ahead of "Little Old New York" and had a number tell me that the "Gold Diggers" was the best picture of the two. Louise Fazenda is especially good in fact she just about walks away with the picture. Can't recall ever having a poor picture from Warner Bros. The film salesman who sold me this picture is "A Gold Digger." Eight reels.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

The Gold Diggers, with Hope Hampton. —I did not think the people would like this picture, but was surprised. Everyone tells me they liked it very much. However, picture is a little too long. Nine reels.—C. L. Brown, Faramount theatre, Elizabeth, La.—Small town patronage.

The Gold Diggers, with Hope Hampton. —Very good comedy-drama. Pleased all who saw it. Nine reels.—H. Youngren, Happy Hour theatre, Two Harbors, Minn. —General patronage

Brass, with Monte Blue.—Here is a real picture. It does not contain any hair breadth, death defying stunts, but just the same it's there and sure pleases. For once they have made a long picture that actually seems short. Print good. Drawing power not quite as big as some specials but it draws better than a program picture. Nine reels.—H. M. Retz, Strand theatre, Lamont, Iowa.—Small town patronage.

Brass, with Monte Blue.—Wonderful picture. Pleased 100 per cent. Monte Blue and Marie Prevost do some wonderful acting. Might not go so good in mining districts but will go good where the better class of pictures are appreciatel. Admission twenty-five and thirty-five cents. Eight reels.—E. E. Byrne, Columbia theatre, Athens, Ohio.—General patronage.

Main Street, with Monte Blue.—Played to good attendance two days with first round of "Fighting Blood." Second series believe helped to draw a little better. When the freckled kid in the drug store scene whispered, "Let's Go," it caused an uproar. It's a dandy small town program. Nine reels.—H. F. Stewart, Star theatre, Ft. Lupton, Colo.—Small town patronage.

Main Street, with Monte Blue.—A very good picture that also drew well. I got rained out on the second night and did not take in anything much but think that I should have made a good profit if the weather had been with me. Lots of times it is not, lately. It is entitled to be called a special all right.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Main Street, with Monte Blue.—Good picture but failed to draw for us. Plenty of advertising, in fact, too much. Did not make rental. Nine reels.—C. R. Miller, Gem theatre, Spur, Tex.—General patronage.

The Country Kid, with Wesley Barry.—Here is a story most suitable for Barry to star in. Barry is well liked here. This picture pleased them all. Seven reels.—C. L. Brown, Paramount theatre, Elizabeth, La.—Small town patronage.

Where the North Begins, with Rin-Tin-Tin.—It is a pleasure to report on a picture like this one. It has everything that it seemed was necessary to please when they saw it. The sweetest part of the story is that made at the cash register where we took in more in the one day than we did on "Brawn of the North" in two. We also got some on the second day. Buy it, book it, promise them everything, and they will not be sorry they came. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Where the North Begins, with Rin-Tin-Tin.—One of the best outdoor pictures we have run so far. The dog is the whole show. Should please all classes. Six reels. —W. M. Ward, Starlight theatre, Corning, Ark.—General patronage.

Rags to Riches, with Wesley Barry.—A knockout. Had several tell me it was best picture I have used in several months. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

State Rights

The Barefoot Boy (C. B. C.), with a special cast.—Another good picture that pleased them all. Price was right.—Peter Krauth, Opera House, Denison, Iowa.—General patronage.

Battling Bates (Arrow), with Edmund Cobb.—This fellow is new here, but with a good story and support can put over a Western picture, as he can ride as good as the rest of them. Picture fair. Five reels. —W. A. Clark, Jr., Castle theatre, Havana, Ill.—General patronage.

The Border Bandit Killer (Tri.), with Douglas Fairbanks.—Not so good as some of his other reissues, but got a good crowd. Five reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Bright Lights of Broadway, East Side West Side, Temporary Marriage (Principal).—These three are fair entertainment. Just program shows, nothing big.—W. T

Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

Broken Silence (Arrow), with Zena Keefe.—Clean and entertaining in every way. Will please the majority. What may easily be termed a very good program picture. Played it on a vaudeville program and it held its own. Six reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Environment (Principal), with Alice Lake.—One of the best offerings I've had for some time. Better than program picture and the stars sure are good. Title not so good, but if you can get them in it sure will please. Six reels.—Majestic theatre, Mauston, Wiss.—General patronage.

The Habit of Happiness (Tri.), with Douglas Fairbanks.—This sure is tame. None of the stunts that Doug. is famous for appear in this and the result: our patrons were very disappointed. The film was good but that was about all. Five reels.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

Has the World Gone Mad? (Equity), with a special cast.—Not much to this one and the box office seemed to think the same thing that I did. Six reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

Has the World Gone Mad? (Equity), with a special cast.—An honest-to-goodness picture. Rather hard on the society ladies but it's the kind of picture that the world needs for moral living. Six reels.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Has the World Gone Mad? (Equity), with a special cast.—An ordinary picture that was sold reasonably to me and on which I took a very large loss because it was not much of a picture. For that reason I was not so very sorry they did not some out. I bought, from the same exchange, "Luck," which made up for my loss on this picture, fortunately for me and the landlord. Screen it. You might like it better than I did. Seven reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Heart of a Texan (Steiner), with Neal Hart.—A dandy Western feature that pleased a good crowd. Five reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Last Hour (Burr), with Milton Sills.—Here is a picture. Sills is always good and the support was fine, but the story was the best we have had for some time. I would like to see a long-haired reformer that could find a flaw in this one. Seven reels.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Lone Fighter (Sunset), with J. B. Warner.—Very poor picture. Would not have run it had I seen it in advance of play date. Business poor but glad no one got to see it. Five reels.—Al Powell, Highland theatre, Guthrie, Okla.—General patronage.

Luck (Burr), with Johnny Hines.—An entertaining and interesting picture that made me a profit. In spite of the high class clientele I have they ate this up and enjoyed it and asked for more. I take pleasure in recommending it to anyone who likes a snap action story filled with humorous situations. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Man from Hell's River (W. P. F. C.), with Eva Novak.—A James Oliver Curwood story with beautiful scenery. The dog, Rin-Tin-Tin, plays an important part, saving his master from destruction at a critical moment. Five reels. Frint fair.—Gunther & Metzger, Palace theatre, Syracuse, Nebr.—Small town patronage.

The Marshall of Moneymint (Arrow), with Jack Hoxie.—A first class Western feature that pleased 100 per cent.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Mile-a-Minute Morgan (Sanford), with Matty Mattison.—A very good lumber camp story and a corking good prize fight at the end, but Mattison lets some of the supporting cast do the best acting. Pleased very well. Five reels.—Hugh G. Martin, American theatre, Columbus, Ga.—General patronage.

A Royal Divorce (Dominion), with a special cast.—English picture. A fair picture. Drew good here and some of the scenes are especially good. Don't pay too much, even if Dominion Films want it.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

The Spider and the Rose (Principal), with a special cast.—A good picture. Raised prices to thirty-five cents. Better crowd than average first night. Glass, McKim, Noah Beery are good. Alice Lake not so much. Heard some comps on it. Seven reels, good shape. Put out 300 hand bills on this. Did better than usual Wednesday and Thursday in face of competition with other doings in town. Second night as good as first.—H. H. Binions, Cozy theatre, Toledo, Iowa.—Small town patronage.

Through Flames (Truart), with Richard Talmadge.—Good Saturday night program. It sure will draw and pleased the kids. Played Harold Lloyd single reel comedy in connection with it. Talmadge is not as popular here as Mix. Five reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Westbound (Sunset), with J. B. Warner.—Not the kind of a picture that my Western fans liked. Not much to the story. There was some action in it but not the picture that "Treasure Canyon" was. Got by with this by using a Fox comedy "Monkey Mix Up." This is some comedy. Six reels.—Chas. E. Barber, Electric theatre, Tilden, Ill.—Small town patronage.

Where Is My Wandering Boy Tonight? (Equity), with Cullen Landis.—This picture not what I expected, but still it is real good. You won't go wrong in buying it. Had good attendance on rainy night. Seven reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Wolves of the Border (Canyon), with Franklin Farnum.—A sure enough action Western picture crammed with comedy and tense moments. Pleased everyone. Five reels.—Al Powell, Highland theatre, Guthrie, Okla.—General patronage.

You Are Guilty (Burr), with a special cast.—A picture that must have been above the average. I did not see it but there were no complaints and the receipts for the day were somewhat above an average Friday. I attribute this to the name, which was one to excite curiosity, and to the good posters on same. Very satisfactory. Six reels.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Serials

The Way of a Man (Pathe), with a special cast.—Episode No. 2 and is going good. It has the punch and ought to hold any audience that likes serials. Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Beasts of Paradise (Universal), with William Desmond.—Had a bad start on account of a carnival but it is gaining each episode, so that is all that one can expect.—A. C. Allen, Allen's theatre, Hull, Tex.—General patronage.

Ruth of the Range (Pathe), with Ruth Roland.—Played third episode. Starts out well and is liked. Their photography is fine. Reels in perfect condition.—H. W. Mathers, Morris Run theatre, Morris Run, Pa.—Mining village patronage.

The Oregon Trail (Universal), with Art Acord.—This is a very good serial, but is a flop here as a drawing card. I have a good run Saturday matinee at ten cents, but very slim crowd on Friday nights. Running two reel comedy and Western with it. I am through with serials. They won't go any more here.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

Timber Queen (Pathe), with Ruth Roland.—No. 11. This is holding up good. People here like Ruth very good in this episode. She does some good work in racing locomotives and an auto, with some stunts which raise you up in your seat. Two reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

Haunted Valley (Pathe), with Ruth Roland.—Followed "Timber Queen" and believe my patrons like it better.—'Nuff sed.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Small town patronage.

Haunted Valley (Pathe), with Ruth Roland.—"Haunted Valley" is still running good. Everybody is still in suspense as to what's going to happen to Ruth. This is a fine serial.—G. L. Blasingame, Halls theatre, Halls, Tenn.—General patronage.

Short Subjects

Aesop's Fables (Pathe).—Pleases my bunch from five years to eighty; ½ reel.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—General patronage.

Bob and Bill (Pathe), Outing Stories.—We don't all like this so well. About 50-50. One reel.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—General patronage.

Leo Maloney Two Reel Westerns (Fathe).—Pleases my crowd. Run with "Haunted Valley."—J. W. Lumpkin, Cupid theatre, Miles, Tex.—General patronage.

Century Comedies (Universal).—These comedies are pleasing everyone who sees them. They are also drawing at the box office. Two reels.—Geo. Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

Fighting Blood (F. B. O.), with George O'Hara.—A good series of pictures. Be sure and play them. Each round gets better. Twelve rounds. Two reels.—A. M. Morgan, Victory theatre, Rule, Tex.—General patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Very good. Business picking up every week. Two reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Fighting Blood (F. B. O.), with George O'Hara.—The best bet we ever bought. Now on No. 9. Each week getting bigger. Grab a life saver, small town showmen. Two reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Have used six round of first series and they are fine. Action good, comedy not of slapstick variety. Only objection I have, they are priced too high for small town. They haven't drawing power enough to make up for prices asked for them. Clara Horton not as good looking as she might be. So far films have been in good condition. If small towns can buy them right would advise playing them.—H. G. Selk, Selk theatre, Scotia, Nebr.—Small town patronage.

Fighting Blood (F. B. O.), with George O'Hara.—Very good picture. Society, comedy and wow of a scrap. Run in conjunction with some of F. B. O.'s specials at a very reasonable price. Two reels.—Carroll Moeschler, Rex theatre, Chaska, Minn.—General patronage.

Fox Imperial Comedies.—Have used three of these: "The Rainstorm," "The Monkey Farm" and "Why Pay Rent" and they sure are pippins. Everyone of them sure enough laughter. Not just chuckles but real yells of joy. Two reels.—Al Powell, Highland theatre, Guthrie, Okla.—General patronage.

Larry Semon Comedies (Vitagraph).—If your patrons like good comedy that will bring the laughs take my word and book

Say! See! Book!
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them. I have run all but two and I wish Vitagraph had more.—H. B. Hutchison, City theatre, Philadelphia, Miss.—General patronage.

The Leather Pushers (Universal), with Reginald Denny.—All I got to say is that I am going to put in more seats if it gets better. Two reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

The Leather Pushers (Universal), with Reginald Denny.—Business holding up fine. My patrons simply go wild every week over this series. Two reels.—D. C. Frew, Franklin theatre, Piggott, Ark.—General patronage.

Our Gang Comedies (Pathe). Run these comedies every other week for one day. On Our Gang days, same program otherwise, have much better business than the Snub Pollards or Stan Laurels will draw. Consider them, therefore, the best of Pathe's comedies that I have ever used. Two reels.—Geo. Baskervill, Princess theatre, Okolona, Miss.—Small town patronage.

Our Gang Comedies (Pathe).—These are all good and will draw you a crowd at any time. Have yet to see a poor one. "Derby Day" and "Tire Trouble" exceptionally good. Two reels.—Ray Musselman, Princess theatre, Lincoln, Kans.—General patronage.

Abraham Lincoln (Vitagraph), an Urban classic.—Used this on February 12th and it made quite a hit. Contains scenes of Lincoln's birth place, his home life and his Gettysburg address. One reel.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

Aggravating Papa (Educational), with Jimmie Adams.—Fine comedy. Lots of laughs. Well up to Christie standard. Dog does excellent work in this. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

Among Those Present (A. E.), with Harold Lloyd.—A laugh from start to finish. Three reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

Back Fire (Sunset), with Jack Hoxie.—Used Saturday. This is a whole lot better than his average and chock full of shootin' anl manhuntin'. Western fans thought it extra good. Five reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Bringing Up Buddy (Universal), with Buddy Messinger.—Very good comedy. This star is always good.—A. F. Jenkins, Community theatre, David City, Nebr.—General patronage.

Broken Bubbles (Arrow), with Hank Mann.—A first class comedy with some horse race scenes and some other big sets which go to make it the season's biggest comedy. Hank Mann does better business for me than any other comedian on the market. Two reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

The Buccaneers (Pathe), with Our Gang. Ran fifteen of these Our Gangs in connection with "Haunted Valley" and found everyone fine and pleasing to both young and old. These are a high priced dish for small towns, but have bought all the new series. "The Buccaneers" is the first one sent me of the new lot and it certainly is a dandy. The kids take possession (as pirates) of a battleship and run the crew ragged. The toughest old crab you show to can't help but laugh at these kids.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Canadian Alps (Fox).—This half-reel Educational is sure a fine piece of work.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Captain Klingschmidt's Adventures in the Arctic (Educational).—Believe it to be the most wonderful picture of Northern life ever made. Scores of patrons took trouble to call on phone commending the picture. Photography clean cut, every scene interesting, many never shown before, particularly salmon spawning. Ran it with "Why Worry" and it attracted more attention than Lloyd. Every exhibitor owes it to his patrons to show this picture—they will thank you.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

Carmen Jr. (Universal), with Baby Peggy.—The poorest Baby Peggy we have had. Only about two laughs in the whole thing. Peggy herself is good and everybody likes to see her. My ten year old son is crazy about her, but even he couldn't enthuse over this one. Two reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

BOBBY VERNON and Duane Thompson in the Christie-Educational comedy production "Reno or Bust."

The Chicken Parade (Vitagraph), with Jimmy Aubrey.—Here's one full of punch. Kept the youngsters in an uproar. Two reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

The Cops (First National), with Buster Keaton.—A very good comedy that kept them in a roar from start to finish. Has some good work in it. Will please any time. Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

The Cyclist (Fox), with Clyde Cook.—Would call this a pretty good comedy. Several good laughs and enough action in it to hold them. Two reels.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

The Cyclist (Fox), with Clyde Cook.—Very good. Two reels.—J. P. Jones, Yale theatre, Groesbeck, Tex.—Small town patronage.

Dance or Die (Fox), a Sunshine comedy.—A first class comedy showing a marathon dance. Some parts done with slow motion, which were very good. Had some new comical hits. Was well taken. Two reels.—F. J. O'Hara, Community theatre, Elgin, Nebr.—General patronage.

The Detective (Vitagraph), with Jimmy Aubrey.—Fair. Comedy too much the same. Fair attendance. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

Down to the Sea in Shoes (Pathe).—Average for Mack Sennett. Just a succession of mildly funny incidents strung along. Rather good burlesque on the feature, "Down to the Sea in Ships," if you've run that. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

The Electric House (First National), with Buster Keaton.—Good comedy. One of Keaton's best. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

The Explorers (Fox), with a special cast.—Not a very good comedy.—Two reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Explorers (Fox), a Sunshine comedy.—The best Sunshine we have ever run. It sure is good. Fox has the comedies, even if it nearly takes all the dough.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

Flying Finance (Educational).—Very good comedy. A continual wave of laughter from audience. Suitable for Sunday. Two reels. C. F. & H. L. Kriegsbaum, Char-Bell theatre, Rochester, Ind.—General patronage.

The Frozen North (First National), with Buster Keaton).—A dandy comedy. Buster sure pulls off some odd stunts in his comedies. Something new all the time. Two reels.—J. W. Andresen, Rialto theatre, Cozad, Nebr.—General patronage.

Full Speed Ahead (Fox), with Al St. John.—Al St. John is rotten here lately. This also goes for Clyde Cook. This one is fairly good. None of the scenes in the photos are in the picture. Fox is bad at this sort of stuff. Two reels.—M. P. Foster, Orpheum theatre, Harrisburg, Ill.—General patronage.

Full Speed Ahead (Fox), with Al St. John.—A good comedy. Lots of laughs and some action. Has a merry time chasing the dough bag. Print good. Two reels.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

George Washington (Vitagraph), an Urban Classic.—This is not as interesting as the Lincoln number but went over very well. One reel.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

Get Your Man (Pathe), with Paul Parrott.—Here is where Paul registered 100 per cent again. The children thought it great. Also those around 65 enjoyed it.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Yankee Spirit (Educational).—This is a clever kid comedy that surely pleased all. One of these comedies now and then will help any show and give you a welcome change. Educational sure has the comedies. Two reels.—C. H. Moulton, Bijou theatre, Beach, N. D.—Small town patronage.

Giants vs. Yanks (Pathe), with Our Gang.—Very, very good. One of the best comedies we have had in a long while. Pleased all we got in. Film in fine shape. Two reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Glad Rags (Metro), with Bull Montana.—Very good Saturday comedy, but the Jewish character stole star honors. Two reels.—Gem theatre, Waterville, Minn.—General patronage.

Good Riddance (Pathe), with Paul Parrott.—Another extra good single reeler. Plenty of action. Film fine.—Miller and Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Green Cat (Pathe), with Snub Pollard.—Good, extra good. Best Pollard has done for us in some time. Film in good shape. Two reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

He Loops to Conquer (Universal).—Good "Leather Pusher." Glad I bought fourth series. Clean, fast and entertaining. Two reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Help One Another (Pathe), with the Spat Family.—Have played three of these and they sum up about as follows: Poor, poorer and poorest. This one gets on your nerve and they started to walk out. Pure bunk, that's all there is to it. Two reels.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Help One Another (Pathe), with the Spat Family.—These Spat Family comedies sure go fine in our house. In this one they help one another at a job of spring housecleaning and painting and make many laughable blunders, chief of which is the stirring up of two hives of bees. Two reels.—L. A. Burson, Sun theatre, Gothenburg, Nebr.—General patronage.

Just Passing Through (Pathe), with Will Rogers.—Not a slapstick comedy but pleases the older folks. Two reels.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Let's Build (Pathe), a Spat Family comedy.—The first one of these I have run, but it went over big. Hope they continue as good. Two reels.—D. F. Wolfe, Pincess theatre, Lansing, Iowa.—Neighborhood patronage.

The Love Nest (First National), with

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Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

Producer .....

Remarks .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

Buster Keaton.—In spite of some adverse reports on this one, it has some laughs, though not perhaps up to the standard of Keaton's previous efforts. Two reels.—Walter H. Musson, Queens theatre, Hespeler, Ont., Can.—Small town patronage.

The Messenger (Vitagraph), with Jimmie Aubrey.—A good comedy and gets lots of laughs from both kids and grownups. Get this one if you have Vitagraph. Two reels; good.—H. H. Binions, Cozy theatre, Toledo, Iowa.—General patronage.

The Midnight Cabaret (Vitagraph), with Larry Semon.—Put on a Semon and you will have a comedy. Two reels. Good attendance.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

One Terrible Day (Pathe), with Our Gang.—Some comedy. My second Gang and pleased very much. Two reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

On Patrol (First National), with Billy Bevan.—A fair comedy. Nothing wonderful, but could be a lot worse. Had an old print and second reel in poor shape. Two reels. First National wants too much for some of these old two reelers.—H. H. Binions, Cozy theatre, Toledo, Iowa.—Small town patronage.

Oranges and Lemons (Pathe), with Stan Laurel.—Here is an extra good one reeler. Made good filler. Film fine. One reel.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Papyrus vs. Zev (Pathe).—Great stuff. Pleased everyone. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Passing the Buck (Pathe), with Paul Parrott.—Good comedy. All of Paul's pictures are good, clean comedies and deserving of any program. One reel.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

A Pleasant Journey (Fathe), with Our Gang comedy.—Two reeler played with "Why Worry." Got more laughs than Lloyd. It's above the average.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

A Pleasant Journey (Pathe), with Our Gang.—About the best Gang I have run. Solid fun. These are the proper stuff. Two reels.—Roy L. Dowling, Ozark theatre, Ozark, Ala.—General patronage.

A Pleasant Journey (Pathe), with Our Gang.—Say, but this is great. If they can't laugh at this one they can't laugh at all. Some of them are still talking about it. Brother, you can't make a mistake with those Our Gang comedies. Two reels.—D. A. White, Cozy theatre, Checotah, Okla.—General patronage.

Plum Crazy (Educational).—This is one of the craziest comedies I ever saw. It was well named. Absolutely nothing to it but a lot of crazy stuff. Two reels.—M. J. Babin, White Castle, La.—General patronage.

Poor Boy (Educational), with Lloyd Hamilton.—The best Hamilton we have ever had. Scenes in the village church with the dog are especially good. Get it. Two reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

Pop Tuttle's Lost Control (F. B. O.), with Dan Mason.—First reel not much, but second reel makes their heads swing and the laughs come. "Pop" loses control of his motor bus and the audience has the sensation of being in the seat with him and miss a collision every two seconds. Two reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—Neighborhood patronage.

Pop Tuttle's Lost Nerve (F. B. O.), with Dan Mason.—A punk comedy. These Plum Center comedies don't compare with the Toonerville Trolley series in which Dan Mason appeared. Two reels.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

Pure and Simple (Educational), a Christie comedy.—Fair comedy that got a few laughs. Quite old, however. Film only fair. Two reels.—Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

The Rainstorm (Fox), an Imperial comedy.—Not as good as "Two Johns." Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

A Regular Boy (Universal), with Buddy Messinger.—Very good comedy. Something different. Fair attendance. Two reels.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—General patronage.

The Rent Collector (Vitagraph), with Larry Semon.—One of the wildest Semon's we have ever run. The kids have taken Larry back to their hearts. We layed off Semon for nearly two years.—Mrs. W. J. Carter, Maxine theatre, Croswell, Mich.—Small town patronage.

A Ringer for Dad (F. B. O.), with the De Havens.—Never have any kicks on the De Havens. Carter misconstrues a remark Flora makes and treats the boys at the office because he thinks he is about to be a father. When he reaches home Flora's sister and her twins help to befuddle the poor fish. He is grief stricken when he learns that he is not a papa, but Flora comforts him by assuring him that if he is patient he will soon have a pair of twins of his own. Two reels.—L. A. Burson, Sun theatre, Gothenburg, Nebr.—General patronage.

A Roaming Romeo (Arrow), with Hank Mann.—A dandy comedy. My patrons say they like Hank Mann better than Chaplin. Two reels.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

Roaring Lions (Fox), a Sunshine comedy.—Good, as are all Fox comedies. The Sunshines seem to be especially good this year.—P. G. Ladd, Star theatre, Clinton, Ont., Can.—Small town patronage.

Roll Along (Educational), a Christie comedy.—Black face nothing to rave about. Two reels.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

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FOR SALE: Bartola in excellent condition. Reason for selling, installing larger organ. If interested write Tibbits Theatre, Coldwater, Michigan.

THEATRES FOR SALE

FOR SALE. Picture show in town of 2700. Owner going to California. Only those meaning business answer. Address A-1 Theatre, Exhibitors Herald.

GRAND OPERA House of Bethlehem, Pennsylvania, for lease for a long term and alterations will be made to suit tenant. This theatre has always been considered as a high-class vaudeville and moving picture house. It has tentative plans of seating capacity of 1700; at present 975. For information apply to Mr. Aaron Portruch, 510 Main Street, Bethlehem, Pa.

FOR SALE: The only two moving picture theatres in town of five thousand. Reason for selling, dissolving partnership. Address Moving Picture Proprietors, Oconto, Wis.

THEATRE MANAGER AVAILABLE

MR. THEATRE OWNER: Manager of theatre desires to make change, young, married and reliable with eleven years experience managing motion picture theatres; at present manager of one thousand seat theatre using pictures and extra attraction acts. If your house needs a live manager write Box XX Exhibitors Herald

PRINTING PRESS FOR SALE

FOR SALE: Practically new "Victor" side lever printing press 6"x9" printing capacity $35.00. Sanor Press, Box 421, Kankakee, Illinois.

THEATRE CONSTRUCTION AND EQUIPMENT

Will Make Projector at Anderson, Indiana

The location of a new industry for Anderson, Ind., is probably the result of a visit to that city of representatives of the Triplex Manufacturing Company of Hartford City.

Men interested in the Triplex company have designed a new machine for projecting motion pictures. The device is believed to have a big future and it is said that promoters of the company hope to get into a larger city where they can have better facilities for manufacturing.

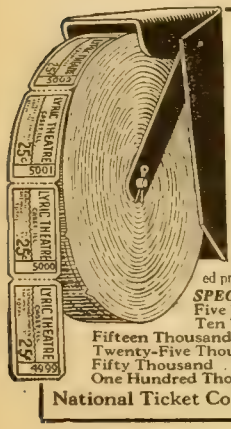
The Triplex company representatives today made a demonstration of their motion picture machine before a number of men at the Riviera theatre, Indianapolis. The new machine is said to have an advantage over other machines in that it is portable and can be adjusted in a few minutes to show motion pictures in churches, homes and other places successfully.

Contract Let for New $760.000 Tulsa House

W. H. Smith of Tulsa, Okla., has let contracts for the $760,000 new Orpheum vaudeville and motion picture theatre to be erected on West Fourth street in Tulsa. The theatre, which was designed by John Eberson of Chicago, Ill., will seat 1,500 on the first floor and balcony.

The general contract for the building was let to Mr. Brickney & Gerbett, Kennedy building, Tulsa, while Mandel Brothers of Chicago have been retained to decorate the new house. The structure will be five stories high, faced with terra cotta.

Contracts for equipment call for Powers projection machines, a transverter, Minnes screen, for stage lighting fixtures, etc., to Witmark, Chicago. Seats will be installed by the American Seating Company.



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $8.00. Prompt shipments. Cash with the order. Get samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

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Stanley Company Will Open New Playhouse This Month

JULES E. MASTBAUM, presidest of the Stanley Company of America, who has recently returned from Palm Beach, has had reports from the builders of the Earle theatre, Philadelphia, with respect to the prospect of competition of the house. As a result of his injuries and of his personal observation of the physical condition of the house he now makes the definite announcement of the dedication and public opening of the Earle on Monday, March 24. All trouble with respect to delivery of marble is now at an end and there will be no further delays. As a consequence the dedication ceremonies will be held on the afternoon of March 24 and at six o'clock in the evening the house will be thrown open to the public with a bill of Keith vaudeville and Stanley Company of America pictures.

* * *

The dedicatory exercises of the Earle theatre will bring to Philadelphia groups of distinguished men in politics, business and the professions. Men eminent in the city, nation and state will be in attendance and there will be addresses suitable to the occasion with E. F. Albee, president of the Keith enterprises, and Mr. Mastbaum among the speakers. The show that will be offered will set a new standard for popular entertainment in the city, it is stated. Popular prices will prevail at the house and there will be continuous performance daily from eleven to eleven o'clock.

The Earle theatre is one of the most beautiful and most elaborately furnished and equipped playhouses in this section. Money was lavished upon every detail of the construction and upon decorations. The eminent artist, George Harding, painted the magnificent murals and friezes that are part of the decorative scheme. Comfort and convenience were considerations that engaged the attention and the ingenuity of the builders so that the Earle is the last word in every respect. A magnificent organ has been installed and there are many other features that make the Earle theatre unique in modern theatre construction

* * *

There will be a spacious promenade under the balcony while there will be two wide cross-over aisles and a promenade in the rear leading to exits to the main floor, to facilitate exit from the balcony. The style of decoration is Italian Renaissance. Blocks of imported Italian marble will be shown where the floors are not covered with rich velvet carpets.

The equipment of the Earle will be such as will fit it to be used for any type of theatrical entertainment. The asbestos curtain is several times the usual thickness and is so braced as to resist any possible fire draft. The curtain is so accurately balanced that it may be raised or lowered easily and quickly by the touch of a finger. A system of counter weights will be installed for making scenic changes and the stage equipment will be operated by specially designed devices.

One of the most striking effects is in the lighting fixtures, largely in gorgeous crystal chandeliers of foreign style made in special detail at great expense. The beautiful marble lobby will prove a revelation in itself with its paneled walls devoted to the paintings. The ventilation system is also a noteworthy feature. Fans will force fresh air into the theatre over heaters and mushrooms and grills worked into the construction of the building. In the summer the heating system will become a cooling system. Ducts and fans in elaborate arrangement will rid the house of foul air.

* * *

Entrance to the Earle will be from a vestibule and the lobby extending from Market street. There will be 1,800 seats on the main floor and the balcony will have 1,164. On the main floor also will be six boxes and four loges. There will be six boxes in the balcony. Exits will be on Eleventh and Ludlow streets and through a court and passageway under the building to Market street. In few words the Earle theatre represents the last word in comfort and safety.

Malotte New Sales Head Of Page Organ Company

Joseph A. Malotte for many years assistant manager of the organ department of Rudolph Wurlitzer Company at Cincinnati has been made sales manager for the Page Organ Company at Lima, Ohio.

Mr. Malotte will devote his attention to the sales promotion of the full Page Organ line, which includes home, church and theatre organs as well as roll player organs and attachments.

1150 OPERA CHAIRS

High class, second hand, in good condition, red panne plush upholstering. Front of backs entirely covered. Available for delivery after June first. Full particulars upon request. Care Exhibitors Herald, 1476 Broadway, New York City.

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"STREETS OF NEW YORK"

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13 Billy Wests
12 Eddy Lyons
14 Bobby Dunns
12 Tom and Jerrys

Serials

"In the Days of '49"
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"The Fighting Skipper"

Westerns

6 Dick Hattons
10 Edmund Cobbs
6 Leo Maloneys
6 Neal Harts
6 William Fairbanks
8 J. B. Warners

Society—Action Comedy Dramas

6 Kenneth McDonalds
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MIDDLE WEST EVENTS

PLAN NEW STUNT FOR M. P. T. O. 1924 CONVENTION

Annual Convention of Kansas to Have Feature Program

(Special to Exhibitors Herald)

KANSAS CITY, MO., March 11.—A surprise, "The Exhibitors' Midnight Frolic," not only promises to be a feature of the convention of the M. P. T. O. Kansas at Emporia, Kas., April 1 and 2, but may become an annual addition to the convention. An elaborate 30-page program of the convention is being prepared this week by C. E. Cook, business manager and a new high mark in attendance appears certain.

The "surprise" will be staged in the Strand theatre, Emporia, about midnight, Tuesday, April 1, exhibitors only participating. Mr. Cook will leave for Emporia in a few days to complete arrangements for the meeting.

The business program involves the following:

Discussion of co-operation with national association of broadcasters in combating music tax and the appointment of a legislative committee to work towards obtaining an amendment of the copyright act.

A report on the activities of the Kansas City Joint Board of Arbitration during the last six months.

Discussion of complaints pertaining to poor prints issued by exchanges.

Discussion of amendments to by-laws.

A discussion: "What makes high film rental—competitive bidding or excessive production cost?"

Approval or disapproval of a central shipping bureau of films and accessories.

Adoption of plan of co-operation with Parent-Teacher associations and aiding in public service work.

Formulation of plans to aid exhibitors in Kansas oil towns where business is depressed.

Free luncheons and a free banquet are among the features of the meeting. An effort will be made to obtain a prominent speaker who is not connected with the industry or politics, in effort to obtain a frank expression of opinion regarding the type of pictures and entertainment most desired by the public.

* * *

The Apollo theatre, Kansas City, in adopting a first run policy for a suburban house this week, has set a precedent which may bring about a great change in the motion picture industry in Kansas City, according to the opinions of several leading exhibitors. The theatre, owned by the Ralph Amusement Company, played to a large attendance for a week with a first run of "The Judgment of the Storm" and this was instrumental in leading the management to become convinced a first run policy would be successful.

Milwaukee's Largest Sign on Saxe House

(Special to Exhibitors Herald)

MILWAUKEE, WIS., March 11.—The largest theatre sign in Milwaukee, bearing the words, "Saxe's Wisconsin," has been erected as a forerunner to the formal opening of the city's largest and most expensive house on March 28.

Extending upright for 73 feet, with the letters in "Wisconsin" each approximately five feet high, the sign is visible for miles. Seven hundred fifty lamps of daylight blue are used to form the word "Wisconsin," while numerous other rose colored lights make up a three row border. Nearly four miles of wire were used by electricians.

Meanwhile the finishing touches are being made on the interior of the $2,000,000 building. One of the features demanding attention from the builders is the mammoth stage which is equipped with one of the largest permanent picture sets in the country. By means of hydraulic lifts, it can be removed within two minutes, thus affording without delay a grand opera stage.

Through arrangement with one of the city's leading art patrons, a number of the finest works in Milwaukee have been obtained and will be hung in the lobby of the house.

PROGRESS PLANS SALES DRIVE FOR MIDDLE OF MARCH

Will Start "Zambreno Drive" On March 16

The sales force and home office staff of Progress Pictures Company, 808 S. Wabash avenue, Chicago, is on its toes waiting for the signal that will inaugurate the "Zambreno Drive" which starts March 16 and continues until April 26. The campaign is the brain-child of the enthusiastic Progress salesmen of the Indianapolis, Chicago and Milwaukee offices who are taking this means of expressing their respect to their chief, Frank Zambreno, head of the organization.

Special stress will be placed on a list of outstanding attractions during the campaign. The list includes six specials: "Little Red School House," "The Broken Violin," "None So Blind," "Rip Tide," "Jacqueline" and "Streets of New York." There is also a series of Westerns featuring Dick Hatton, J. B. Warner, Leo Maloney, Jack Hoxie, Edmund Cobb, Neal Hart, William Fairbanks, Franklin Farnum and Big Boy Williams.

An extensive list of short subjects is also part of the program comprising comedies with Eddie Lyons, Bobby Dunn, Eddie Barry, twelve Tom and Jerry comedies and eleven sport pictorials. The serials offered are "Santa Fe Trail," "Nan of the North," "Fighting Skipper," "Blue Fox" and "In the Days of '49."

BADGER STATE IS MAKING DRIVE FOR 1925 CONVENTION

"Bring the 1925 Convention to Milwaukee", Is Slogan

(Special to Exhibitors Herald)

MILWAUKEE, WIS., March 11.—Led by Fred Seegert, president, and Henry A. Staab, executive secretary of the Motion Picture Theatre Owners of Wisconsin, exhibitors from the Badger state are going to make a fight to land the 1925 convention of the National organization for Milwaukee.

Although the 1924 conference in Boston still is two months off, the slogan at headquarters of the Wisconsin unit already is, "Bring the 1925 convention to Milwaukee."

Mr. Seegert and Mr. Staab, in urging the choice of Milwaukee, will point out that Wisconsin is a stronghold of the national body, has the facilities to handle such a gathering and represents the West which should receive the next meeting if the organization is to continue to alternate in the matter of convenion cities between East and West.

Although Mr. Staab is convinced that Sydney Cohen will relinquish the reins at Boston, he has announced that there will be no candidate from the Badger state for the presidency.

"Give us the convention and we'll be satisfied," he declared.

* * *

From more than 500 names suggested in a contest which he conducted, George Fischer of the New Milwaukee, has selected "The Capitol" as the name for a house nearing completion in West Allis. The theatre is to be ready late in April.

* * *

A record for children's matinees at the New Milwaukee theatre was established recently, according to George Fischer, manager, with the showing of Jackie Coogan in, "Long Live the King." More than 1400 youngsters squeezed into 1100 seats at a single Saturday performance, while several hundred stood outside unable to gain admission.

* * *

Tht Capitol theatre at Manitowoc, Wis., one of the finest houses in the Badger state, controlled during the three years since its opening by the Ascher Brothers, has been taken over by a company consisting of George Bros., builders of the house; R. F. Klingholz and other Manitowoc citizens.

Burt Fischer, who twenty years ago opened Manitowoc's first motion picture house, is the new manager.

What prompted the Ascher interests to give up the theatre is not known. The Aschers control the Mikado, the only other motion picture theatre in the city.

CHICAGO PERSONALITIES

By J. R. M.

DAN ROCHE, formerly with Paramount, is out in the territory putting over "The Hoosier Schoolmaster" for Hodkinson. Dan is now connected with Cecil Maberry's office, Chicago.

* * *

H. LEOPOLD SPITALNY, musical director McVicker's theatre and Bruce Fowler, director of the theatre, returned last week from a conference in New York with Famous Players-Lasky heads. Ed. S. Olmstead, director of publicity also returned with them.

* * *

A regular clean-up wave has struck the Film Exchange building, 831 South Wabash ave. Harry Willard has his office hand-painted, I. Maynard Schartz followed with a neat job of stippling and now R. C. Seery, of First National has repapered and redecorated his private office, new drapes and everything.

* * *

GEORGE GREENOUGH and his new partner, Weeks—not the Secretary of War—were along Film Row last week personally booking pictures for their new house the Illini, at Sterling, Ill. The new house will open March 10, and contains 1,000 seats. The theatre opens with "Big Brother" the Paramount feature. Messrs. Greenough and Weeks formerly conducted the Grand theatre, Sterling.

* * *

WALTER NAY, former booker for Pathe, is now on the sales staff covering Block "B" for Fred Aiken.

* * *

RUSSELL MORTENSEN, formerly with Universal, is now assistant booker at Pathe. The new head booker at Pathe is Mr. Bustanoby, replacing Mr. Brunet, appointed inspector booker.

* * *

J. C. RAGLAND, Harold Lloyd's business manager, stopped off in Chicago last Saturday on his way to Los Angeles.

* * *

Al Hoffman, F. B. O. salesman, leads the Chicago boys in the ten weeks Major Thomson drive, which began Jan. 25 and ends April 7, and this week is a candidate for the special cash prize of $30 for showing a greater increase of business over his quota. Al leads all the old timers around the F. B. O. office.

* * *

JACK HOEFFLER, of the Orpheum theatre, Quincy, Ill., was in town last Wednesday.

* * *

HARRY RAFNER, special representative for Sol Lesser, is back in Chicago after putting on "When a Man's a Man" in several key cities.

* * *

W. W. BRUMBERG, First National salesman in charge of Country sales, made a flying trip to Monmouth, Saturday, and returned Monday, after closing for a nice lot of business.

* * *

ED SHIEBLE, of the Plumb theatre, Streater, Ill., was a Fox exchange visitor last week. He reports business very good.

* * *

CHARLES FAULHABER, owner of the Pastime theatre, 79th and Halsted sts., put over "Cupid's Fireman" the Fox production, a week ago Sunday with the assistance of the city fire department. Business wasn't so good up to 2 p. m. Sunday until a fire broke out across the street and drew crowds to his neighborhood, when he played to a holdout crowd all afternoon. The fire again broke out at 8:20 p. m. and he repeated on the afternoon's performance. Charlie denies all knowledge of the first or second fire.

* * *

EDDIE MORDEAU is now selling United Artists products. He has the country territory.

* * *

WILLIAM PAARA, of the Chicago Fox exchange, has been transferred to the Home office, New York. He left on Saturday for Manhattan.

* * *

All of Fox salesmen were in off the road last Saturday to attend a sales meeting.

Theatre Burned In $35,000 Fire

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Mar. 11.—Fire which broke out recently in Loyal, Wis., near Marshfield, destroyed the Opera House and a hotel before it was checked. The loss is estimated at $35,000.

* * *

Mayor McCoy of Lancaster, Wis., has named a committee to select a name for the new municipal theatre just completed there. With more than five hundred names submitted in a contest, indications are that "Grantland" will be the selection of the committee.

Public Opinions

(Concluded from page 57)

I was there, only the organ played, which made it draggier than ever; and neither I, nor any of the friends with me (and there were several) cared for it. I didn't care for it then and I have decidedly not changed my opinion even with all your sarcastic references to it, but I surely do think if you quote it should be what one says and not the way you wish to fix it up. At the bottom of the page you ask for criticisms not commendations, but it is clearly to be seen that it is only praise you are looking for.

STAN LAUREL in "Zeb vs. Paprika," a two-reel Pathe comedy produced by Hal Roach.

Says HENRY GRAY:

My name is Henry Gray and you can count me in thinking the Palace theatre is the best show in town.

I haven't missed many pictures that have been shown on your screen, and I think they were all good.

The pictures, I liked best, were Jackie Coogan in "Long Live the King"; my second choice, Ramon Navarro in "Where the Pavement Ends", and all the others third choice.

Says STELLA WEILER TAYLOR:

Miss Ebbecke cues the pictures, so finely, I think this modest girl deserves praise for her clever high class selections. How much better to hear Grief's "Ich Liebe Dich" in a romantic scene than "Hearts and Flowers"! She has unerring taste. Congratulations on your February anniversary. The joy and real service the Palace has brought to Hamilton can never be measured. As Walter Prichard Eaton says, "To miss seeing George Arliss, is to miss one of the finest pleasures of the theatre." While "Disraeli" was a master piece, I admired even more his work in "The Green Goddess" in December.

"Memories" I like always. I heard Tony Pastor himself sing "Daisy Bell." On St. Patrick's Day will you please run a few dear old Irish songs?

Says ELSIE H. KORN:

Acting on the principle that a word of commendation means much to all of us, I am writing to express my appreciation of one of the pictures recently shown in your theatre. I refer to George Arliss in "Disraeli." The story itself was most interesting from start to finish, and it was a rare treat to see such a finished actor with such a splendid supporting company. I feel certain there are a great many "Hamiltonians" who would join me in saying "thank you" and expressing the hope that more pictures of this type will come to our city.

"Adventures in the Far North," presented Sunday and the first part of this week, also deserves favorable mention. It is instructive and extremely entertaining at one and the same time, a result not usually achieved in travel pictures.

With best wishes, for your continued success.

Says JOSEPHINE MAXWELL:

Was able to see only a very few pictures last month but ONE I saw overshadowed and crowded out every other memory—"Potash and Perlmutter" was the most delicious bit of humanness I have ever seen. Montague Glass makes capital of the foibles and weaknesses of his own race, at the same time he glorifies their tenderness, love and devotion to family and friends and their sense of humor. None could know them better than he. And none could better portray his conception than Carr and Bernard. Such team work. And Vera Gordon was absolutely real. Young Eddie Lyons, new to pictures—almost his only previous appearance being in "Flaming Youth" played the starving Russian violinist with all the soulful artistry and grace of Kosloff. Let us hope "Partners Again" will soon follow. "The Green Goddess" was a production of super-excellence, for which I joyfully paid $2.75 of my hard earned cash to see the play and I was equally satisfied with the picture. Nothing of the dialogue was lacking, the setting was more elaborate and much wider scope. The support was excellent and of the finish and polish of George Arliss' acting—well, words fail me.

Speaking of Arliss, "Disraeli" is in the same class with "THE GREEN GODDESS" for superb artistry, attention to detail, accuracy of historical detail, and altogether charming story. Many who had only seen Reginald Denny in plays of "Leather Pusher" style were amazed and delighted with his elegant bearing and splendid portrayal. I could have told them what to expect. I have been watching him for some years.

"Where the Pavement Ends" was a thing of beauty and a wonderful setting for that young Greek God, Ramon Navarro.

To my mind "The French Doll" was the poorest thing Mae Murray has ever done. She entirely and tiresomely overdid the French mannerisms and her perpetual motion got on my nerves. Heretofore she has been a great favorite of mine. Rather light weight as an actress, but graceful and amusing.

Sorry I didn't see "Law of the Lawless." Anything with Theodore Kosloff must have some charm. Dorothy Dalton has been hopeless ever since "The Flame of the Yukon." Her flame surely died down with that.

"The Flame of Youth" was a perfect love of a picture and Colleen Moore's acting was a revelation. I have been quite indifferent to her up to this, but from now on I'll follow where she leads. The direction brought out the best that was in them. Myrtle Stedman was better than I thought she could be, and Sills and Dexter were as they always are—great. Betty Francisco has no excuse for living in this or any other picture. Sylvia Breamer is lovely and I was sorry she hadn't more to do. The setting of course, was magnificent.

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